CHAPTER IV
Dynamics of Ego – fact or fallacy?

To think about the dynamism of the mind, is to give air to highly hypothetical conceit because can anybody's mind, that is also one of the integral organs of human body, move being apart from the body? So when the mind goes to somewhere, what does the body do? Having the physical part of the body, it does not make a movement rather it loses its apparent consciousness due to its affinity with those objects whom it recreates on the stratum of the mind on the basis of those psychons that it collects from macrocosmic world, and gets itself immersed in to simulated delineation.

Contradicting to this notion, still there can be worthwhile question, if the mind or imagination does not move from place to place, why do we simulate the particular place or event and thing? As a matter of fact, it is spontaneous cerebration; that happens due to the theory of association. This simultaneous process of the mind can be divided into two ways 1. Abstract 2. Concrete. Simulation on account of abstract elements, comprises any word, emotion, and speech that play the vital part in the process of simulation. An outstanding example can be noticed from Keats' Nightingale "in fairy lands forlorn". Suddenly the word 'forlorn' makes him to think that he is in the world alone. Further he expresses—

"Forlorn! The very word is like a bell
To toll me back from thee to my sole self!“(1)

In the concrete element, stuff like any material thing and action can help to lead the work of imagination.

Udho man nahi dus bees
Ek ho so to gaya shyam sang
Ko abradhe esh. (Sur Das)
Though the above mentioned lines of Sur Das gives an idea that the mind moves to other places. But it is still a question unsolved, does imagination go from one place to another, or the place comes to our imagination and something very staggering to note in this regard, neither our imagination moves to place nor the place visits our imagination, rather it is wonderful artistry of the mind that simulates the same kind of space or event with the help of different footages that are collected by our mind. Like the work of a mason who usually builds up the masonry with the amalgamation of scattered materials, in the same way, the place in imagination also emerges with the help of relative psychons which play an important part in making a look alike picture of a particular space, event or thing on the level of the mind that artificially arranges simulated image in conscious strata of the mind in order to remember or visualize relative thing or place or event.

Imagination is one of the great faculties of the mind in which the presence of 'self' is overshadowed by another image where author or person loses his identity completely and immergees in to the water of that developed picture which he delineates in to his mind. So far as ego is concerned, there is hardly any difference between ego and imagination both are the same thing in the mind.

All creative literature, therefore, seems to be mere imagination of the mind. Whether it is a novel, a poem, a drama or a work of fiction is a fallacy that is perfectly accumulated by the mind on the basis of those psychons which make not only similar but also immaculate picture that is eagerly derived by the author. Visionary world of creation does not have any concreteness rather it is fictional plate on which the author draws the lines of his own liking. Unlike the actual world, this imaginative world gets the colour and setting of a person, who uses this world in order to, if it goes into the recollections, pacify his failures, or visualizes to create the thing of his own choice. Thus whether it is the work of Wordsworth, Keats, Milton or any other author is nothing but the creation of imagination that happens before short (partial) time or long (total) time.
So far as imagination is concerned, that is an outstanding propriety of the mind that works in creating simulated locus imaginato which is, however, a reflection of locus standi, goes on assembling the same place or thing that can be called locus imaginato, is merely a hypothesis of the mind. The process of imagination takes place into two ways—dynamic or static. In the dynamism of imagination, author’s locus standi never settles to one place rather it changes in its nucleus with the course of work, as a result objects start changing. This is what can be seen in Keats’ ‘Ode to Nightingale’ in which objects change when the poet desires to go to the world of the nightingale; Sometimes on the pards of Bacchus, other time “on the viewless wings of poesy”, where as in Shelley’s ‘To a Skylark’, objects are changing rapidly with the course of poem; ‘star of heaven’, ‘cloud of fire’, ‘high born maiden’ and so on. Thus in case of kinetic imagination, locus imaginato scarcely seems to settle down rather they are taken over by some new or different images all the times. However in the static imagination the author remains fixed to a picture or one point and subsequently there emerges no change in the locus imaginato. In work of imagination either the recreation is made to fulfill those ideas which happened to fail in the real process, or the author fantasizes those images or events which are imminent to occur. Thus cerebral function of imagination is borne by the writer in the speculum of spatio-chronometry that usually takes the background of those imaginations, which are the outcome of recollection and visualization.

As a matter of fact, imagination is an instinctive function of the mind, and each and every work whether it is fictional or real, is the outcome of this process. Even it is theologically and spiritually believed that material world is the result of God’s perfect imagination. According to Plato, all concrete works of this world are the copies of imagination or imitation that is given by God. Though it may be contradictory but it is in fact a very interesting note that the mind simulates things or events in order to make them better and to anticipate the prospective of event. This anticipation and visualization is an effortless function of the mind which always involves in bringing the prospective view of thing or event and no matter whether they will be right or wrong.
This simulation of imagination can be classified into two ways—Subjective and Objective. In the objective transmigration of imagination, a poet or author fully converts himself into some other objects, animated or nonanimated. They react being fully conscious of their new forms. Tennyson’s Ulysses, Browning’s ‘My Last Duchess’, Coleridge’s Kubla Khan initially give the ideas of objective transmigration. But as soon as one studies these poems, one can have a fair glimpse of the idea that these figures are nothing but the mouthpieces of the poets who express their feelings and emotions by putting on some new faces. Such works, therefore, neither seem to be purely subjective transferring or purely of objective transferring of imagination, nevertheless these creations can be demarcated into objective transmigration of imagination but subjective approach because though, author does change the form but somewhere character speaks for the author. Subsequently most of the works of fictional world wear the clothes of the same kind of conception and perception.

In subjective transmigration of imagination, the poet hardly seems to conceal his own emotion or feelings and visibly the author pours out his own idea and notion by being fully conscious of himself. In such situation, desires, inquisitiveness, frustration, love, and eagerness are never shown by the author with the help of other characters or objects rather he exposes his own identity to represent these elements of emotion. Yeats’ Lake Isle of Innisfree’, Shelley’s ‘Ode to west wind’, Tintern Abbey of Wordsworth provide an idea of self presence of the poets in the poems. In other words whatever is desired or expressed by the poet not by putting on the identity of something or someone rather he himself erupts with feelings and emotions in his poems. For instance Yeats in ‘Innisfree’ reveals his own feelings being fully aware of himself.

“I will arise and go now, go to Innisfree
And a small cabin build there, of clay and wattles made.”(2)

In lines quoted above the poet does not evince his emotion of escapism through some other objects or persons, rather the poet
wants to go to imaginative place by himself putting some efforts. Another line illustrates the physical presence of the poet when he says-

“I hear lake water lapping with low sound by the shore.” (3)

Though Shelley in 'Ode to west wind' desires to transform himself into object like 'leaf' or 'cloud' in order to get some relief and respite to his aching soul but nowhere he seems to lose his identity or personality. However he appears subjective in terms of revealing his feelings and emotions.

If I were a dead leaf thou mightest bear'  
If I were a swift cloud to fly with thee. (4)

In the 'Tintern Abbey', Wordsworth himself presents a desire of playing in the natural phenomenon in which he not only enjoys but also learns a number of things in the company of it. The poet does not use any figure or object to express these feelings or emotions rather he takes himself to evince those ideas and pleasure that he attended in it.

“I came among these hills: when like a roe  
I bounded o'er the mountains by the sides  
Of the deep rivers, and the lonely streams  
Wherever nature led.” (5)

In 'My Last Duchess' Browning has shown a cynical lover who killed his own wife due to her genial nature towards all human beings. In throughout the poem, the poet shows abnormality of Duke's character that is nothing but an imagination of the poet, but the poet does not come in front of the poem, rather he keeps hidden his identity in his objective figure. Though by transferring his ego in such character, the poet tries to be as close as to the abnormality in order to create a perfect or immaculate impression upon the readers, but if we compare his poems (like Prospice with Rabbi Ben Ezra) with some other works, we would come to know that the poet appears to give some where reflection of similarity or familiarity in ideas and
conception. And this tends to be his subjective approach in the objective transmigration of imagination. In these poems, the poet works as a prompter who stands behind some characters in order to encourage them to speak what he desires to be spoken before the audience or the readers.

In 'Prospice', Browning initially puts the question 'fear death?' before himself and later on he himself gets the answer that he should not scare of death because he realizes that by ignoring or fearing it, can he preserve himself from fury of the mightiest foe? So it would be better to relish every moment of this 'arch rival', "Let me taste the whole of it". Something similar the poet erupts in 'Rabbi Ben Ezra' when he enunciates to "wait the death, nor be afraid". In 'Last Ride together' the poet appears again affixing the same idea through the object of a lover. "Have a bliss to die with".

This objective transmigration of imagination but subjective approach once again can be traced in Browning who, despite giving variant persons in different poems, 'Last Ride Together', 'Rabbi Ben Ezra' and 'Prospice', but he did not show his reluctance to give those ideas and feelings which have immensely groomed or nourished in him. Consequently, in spite of separated imaginations and settings, the poet is caught in giving the same contentment that is enough indication of the subjective approach. In all the following poems, the poet illustrates his robust optimism of another life after death. And whatever the change occurs in this regard is only the change in language and situation, not in sensibility or intimacy of desire.

"Still one must lead some life beyond" (9) (Last Ride Together)

"Once more on my adventure brave and new fearless and unperflexed when I wage battle next". (10) (Rabbi Ben Ezra)

"I shall clasp thee again" (11) (Prospice)

Invariably Shakespeare is also found in giving subjective approach to his dramas, despite presenting different simulated situations and settings. Number of times, his stalwart protagonists like Lear,
Macbeth, Othello and Hamlet emerge mere mouth pieces of this great dramatist who could not resist himself to give thought to those feelings and desires unanimously which he holds in great extent of his own life. For instance, according to the dramatist human world is the place of "fools" with all its interactions are good for nothing. What we see in the words of Lear who says, "We are come to this great stage of fools" (12), something similar can be perceived in Macbeth who speaks that the material world is a 'stage', "a poor player that struts and frets his hour upon the state" (13). Further in next line he says that life is a story of fool, "it is a tale told by an idiot" (14), that depicts a substantial evidence that how close Macbeth comes to the opinion of Lear, because if the human life is a story of fool that means human world is the stage of fools.

Both the heroes, Lear and Othello express the same thing when they have been tested with flurry of misfortunes and plight on being old and weak. Here the subjectivity of the dramatist becomes so palpable that even he forgets to make a difference in language instead in the sensibility and intensity. Lear who appears immensely distressed and tortured when he sees the dead body of his beloved daughter 'Cordelia', contemplates the day when fight and vengeance was the bread and better for him, now he turns so fragile that he can not take the revenge of his daughter. He says –

"I have seen the day with my good biting falchion"
I would have made them skip: I am old. (15)

(King Lear, Act V, S. III)

Othello becomes so sick at heart on knowing the innocence and integrity of his wife, Desdemona whom he killed under the influence of cunning instigation of Iago who made the idea cemented in the mind of Othello about her infidelity and adultery. But this is too late to repent because he cannot bring her back except to blame and mourn upon his misfortunes. Here Othello speaks out those words, which are opines by Lear. Speeches that not only make an apparent connotation but also, somewhat give a unification of words to realize Shakespeare's subjective approach in this regard.

82
"I have seen the day that with this little arm and this good sword I have made my way through more impediments." (16) (Othello, Act V, S.II)

So far as time and space in imagination are concerned, these are inseparable ingredients of our hypothesis. Simulation of imagination is such a wonderful creativity of the mind that occurs on the basis of recollection and visualization. In the process of recollection and visualization, creator or producer may assemble two or more than two events and innovate novel derivative by intermingling them. Sometimes the mind takes different space and varied events and recreates a new imaginative production by harmonizing them. With the collection of the psychons of time the mind starts assembling the psychons of particular space in order to suit them into his simulated presentation in the form of object, place or action that is nothing but artificial locus presence of the mind which can be termed as "Imagio Kinesis". In this the places "Dover Beach" and "Tintern Abbey" are geographically the same places enucleated by Mathew Arnold and Wordsworth respectively. Rather these places are like the place of Yeats "Innisfree", which does not have a temporal present in the mortal world, are psychologically the developed areas on the vast canvas of the minds with the help of those psychons of space and time that are collected from recollection and visualization by the poets. In the remembrance of his friend Hallam, Tennyson sees himself standing on the beach of sea that is an Imagio Kinesis of the poet who simulates two different images of place and event into one; the poet memorizes the event of his separation with Hallam at the place like beach that is not exactly the isolating place of them.

"At the foot of thy crag: o sea!
But the tender grace of a day that is dead
With never come back to me." (17) (Break, Break, Break)

As a matter of fact, time and space in simulation of imagination can be classified into two ways 1. External 2. Internal. In the external simulation of imagination, the dramatist takes different events and recreates them in all together different situation. In such cases each
and every drama of Shakespeare reveals the amalgamation of various events which were collected by the dramatist from different circumstances and further remarkably intermingled in order to regenerate a new presentation. For instance, historically the study of Macbeth happens in the Holinshed’s chronicle, where as Shakespearean Macbeth is not only derived from it but from the Scottish history Donwold, and ‘the witch’ from Middleton in order to make a dramatic effect. Instead assembling these different events, the dramatist has simulated the porter scene and Banquo’s ghost to create spell bound impact upon the audience. All this gives an idea how artistically dramatist simulates variant events or different situations and depicts a living picture, in the field of fiction, which has a little affiliation with Holinshed’s chronicle that gives exact disposition of Macbeth.

"Duncan was a mild and incapable king, murdered by Macbeth, with Banquo’s connivance; and that Macbeth’s wife was verie ambitious, burning in unquenchable desire to beare the name of a queene; Macbeth reigned well seven years, then murdered Banquo when every man begun to doubt his own life."(18)
(Holinshed’s Chronicles of Scotland)

"I propose to take a single work of art, of admitted excellence and consider its workmanship. I choose Shakespeare’s tragedy of Macbeth as being eminently such a work; single or complete in itself strongly imagined, simply constructed and in its way excellent beyond any challenge."(19)(Quiller Couch)

In the internal simulation of imagination, the dramatist incorporates all those external source and uses them into different turnings and dispositions; the difference in the time and space of meeting action and situation. The imagio-Kinesis of the dramatist runs through the course of the story and arranging all the characters, their dialogues, their settings along with place and time according to the requirement of the story. Admixture of fact and fiction in order to provide embellishment to the dramas, reveals visualizing power of the dramatist who shows his genius in giving novel presentation that appears so animated. Not the one but all the fictitious dramas of
Shakespeare not only speak ingenuity of him in depicting the similar picture with the incorporation of his subjectivity but also the versatility of expressing the abyss of those sensibility and emotionality can be seen in actual interaction of the worldly life.

Having been in the dilemma; should he react like a gentle host who stands always in benediction and protection of his guest, or should he make full use of the occasion in order to fulfill his ambition by assassinating Duncan. Caught between the contradictory opinions of morality and admitting temptation, the mind of Macbeth gets immensely fatigued and here, however under the influence of temptation, he has a clear vision of imagination in which imagio-kinesis starts working in future time or Macbeth visualizes that event which is going to be executed by him imminently. He sees a dagger that is simulated object of the mind. "is this a dagger which I see before me, / The handle towards my hand?"(20) Enticement of dagger to pick so that he can fulfill his desire by killing Duncan as early as he can. But suddenly he realizes that this is not real dagger rather it is a simulation of the actual dagger that he carries:

"Come, let me clutch thee,
I have thee not, and yet I see thee still
Art thou not, fatal vision, sensible
To feeling as to sight, or art thou but
A dagger of the mind, a false creation,
Proceeding from the heat- oppressed brain?
I see thee yet, in form as palpable
As this which now I draw."(21)

(Macbeth, Act II, S. I)

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

"Thou marshall’st me the way that I was going:
And such an instrument I was to use."(22)

(Macbeth, Act II S.I)

The imagio- kinesis of Macbeth goes on moving with the course of time that is sprinting very fast in imagination than the normal time because the mind is simulating the event of future that is far away from normal course of life. Further he visualizes blood upon the knife that is an apparent indication, that the dagger of the mind has finished the desired work which is yet to be executed on the ground of reality.

"I see thee still;
And on thy blade and dudgeon gouts of blood,
Which was not so before."(23)

(Macbeth, Act II, S. I)

On reaching peak of his ambition in the function of simulation, reason and intellect interrupts in this cerebral process when he says- "There is no such thing". However he realizes that basically the deed yet to be done.

"It is the bloody business which informs
Thus to mine eyes."(24)

(Macbeth, Act II, S.I)

Once again transmigration of imagination starts working with consciousness of actual time and Macbeth feels that most of the people would be sleeping and having their night mare.

Now over the one half world
Nature seems dead, and wicked dreams abuse
The curtain’d sleep;(25)

(Macbeth, Act II, S.I)
Further his imagination differently or separately simulates number of persons who would be doing their things at the same time relatively. This and all give an idea of awareness of the time in the simulation of imagination in Macbeth's mind.

Now witchcraft celebrates
Pale Hecate's offerings; and withered murder,
Alarumed by his sentinel, the wolf,
Whose howl's his watch, thus with his stealthy pace,
With Tarquin's ravishing strides, towards his design
Moves like a ghost."(26)

(Macbeth, Act II, S.I)

Consciousness of space that invariably emerges in transmigration of imagination of Macbeth as porter who feels himself to be the porter of hell where he sits and opens the door for upcoming people. He exquisitely visualizes what kind of person he can receive on being the porter of hell. Subsequently he realizes or imagines all those persons 'farmer', 'equivocator' and trailer who must have been caught in deceiving and manipulating in their trades with other innocent human beings. He imagines that the gate keeper of hell must be the busiest man because relentless arrival of the people goes on due to increasing indulgence of the people in immoral and sinful deeds. The first he visualizes a farmer who committed suicide due to loss in the business, with the knocking on the real sense.

"Knock, knock, knock! Who's there, I'th name of Beelzebub?
Here a farmer that hanged himself on the expectation of plenty.
Come in time – Server!(27)

(Macbeth, Act II, S. III)

With the second "knock" he imagines another man who deceives human beings on the name of god and ultimately gets the punishment due to his hypocrisy.
"Knock, knock! Who's there in
The other devil's name? Faith, here's an equivocator that
Could swear in both the scales against either scale; who
Committed treason enough for God's sake, yet could not
equivocate to heaven O, Come in, Equivocator"(28)
(Macbeth Act II, S.III)

As soon as another 'knock' is made on the gate, he fancies about an
English tailor who is sent in hell because of his manipulation in the
trade.

"knock, knock! who's there in
English tailor come hither for stealing out of a French hose;
come in tailor here you may roast your goose."(29)
(Macbeth, Act II, S.III)

Having hatched the conspiracy against Banquo, Macbeth gives
instruction to his men to execute the plan. But enormous fear due to
the presence of Banquo, does not allow Macbeth to sit comfortable
and even before his mind starts imagine the event that is going to be
implemented soon. A perfect vision appears in the mind of Macbeth
who visualizes the event with immense consciousness of time in the
form of time-icons that emerge in his delineation.

"Ere the bat hath flown
His cloister'd flight, ere the black Hecate's summons
The shard bone beetle with his drowsy hums
Hath rung night's yawning peal, these shall be done
A deed of dreadful note."(30)
(Macbeth, Act III, S.II)

In spite of knowing that Banquo has been slain, fear and anxiety
taking Banquo are still torturing and tormenting Macbeth who feels
scared of Banquo in two ways: First Banquo's knowledge of 'Witchs'
prophecy that can add fuel to little fire of suspicion and subsequently
he may be the prime suspect in the eye of Banquo who can tell each and everything to other people in order to make sure that Macbeth is only culprit in King's assassination. Secondly, Witches' prophecy in which he was told that sons of Banquo would be the Kings of the state, where as he got the fruitless crown upon his head. Thus the frightening obsession of Macbeth's mind gets so terrible when he has even the hallucination of Banquo's ghost before his own eye. The hallucination starts when Ross requests Macbeth to take his seat in the royal feast, while Macbeth exclaims, "The table's full" and further he feels surprised, when he is indicated, "Here is a place reserved", Sir. He enquired, "Where". Fear in the form of hallucination is so strong that even the intellect settles with the opinion that the dead body should be thrown before preying bird, so that dead body would not trouble him.

"If channel houses and our graves must send those that we bury back, our monuments shall be the maws of kites". (31)  
(Macbeth, Act III, S.IV)

Invariably fear and worry of Banquo's presence and wresting of his royal throne for his sons from him become so palpable, despite knowing that the dead body of Banquo is mutilated by the "murders". Indisposition of Macbeth's mind reflects anxiety of him when he himself exclaims, "I have a strange infirmity" returning to the normal position later on.

"But now they rise again,  
With twenty mortal murders on their crowns;  
And; push us from our stools. This is more strange  
That such a murder is." (32)  
(Macbeth, Act III, S.IV)

Once again infirm mind of Macbeth starts simulating the figure of Banquo who seems to be threatening him even by his fleshless body after death. Macbeth wants to get rid of it but vexed mind of him does not stop rather spontaneously delineating image of him.

89
"Avaunt! and quit my sight let the earth hide thee!
Thy bones are marrowless, thy blood is cold;
Thou hast no speculation in those eyes
Which thou dost glare with."(33)

(Macbeth, Act III, S. IV)

Hallucination of a bodiless figure of Banquo is not going to get away from the tortured mind of Macbeth who boastfully tries to cancel his fear by challenging it to come in living form that he knows is not possible.

What man dare, I dare
Approach thou like the rugged Russian bear,
The arm'd rhinoceros, or the Hyrcan tiger;
Take any shape but that and my firm nerves
Shall never tremble Or be alive again,
And dare me to the desert with thy sword.
If trembling I inhabit, then, protest me
The baby of a girl. Hence, horrible shadow!
Unreal mock'ry hence."(34)

(Macbeth, Act III, S.IV)

An obsession of Banquo and his posterity have still kept a tight hold upon the mind of Macbeth who is badly tortured by this idea, that there is no heir of him to succeed. The fear of him becomes so visible when he says to the witches, "For the blood-boltered Banquo smiles upon me", with an allusion of his sons' inheritance of his crown "And point at them for his." And having under such a crunch disposition, he initially asks about him.

Shall Banquo's issue ever
Reign in this Kingdom?(35)

(Macbeth, Act IV, I)
As a matter of fact, character of Lady Macbeth is neither so wicked like Iago nor she appears as ambitious as Macbeth rather she is a true wife of a husband who works for the success of her husband by sometime inspiring or arousing and other time, by supporting him physically.

Having been in the state of mental disequilibrium Lady Macbeth simulates those events, which have passed long ago on the vast canvas of the mind with the help of recollection. Here immensely fatigued mind of Lady Macbeth that recalls the past event not in full sense but in sleeping state, gives an idea, how determined she was in her deed despite overwhelming strain and pressure upon her. Unlike Macbeth who has shown torrid disposition of his mind in numerous occasions, Lady Macbeth throughout the drama remains calm and collected and even plenty of time, she has tried successfully to regroup and reorganize Macbeth in his mission. In spite of her best effort in handling the pressure of troublesome situation ultimately the mental equilibrium is broken and if she does not reflect the infirmity of the mind in real sense it starts emerging in sleeping state. The Imagio- kinesis of her begins to function when it brings the past event; the episode of Duncan’s assassination in which she recreates all those things and action what she has done mean while. She calls “the damned spot” that gives a fair indication that she talks about stubborn stain of the blood which she and Macbeth got in assassinating Duncan “out damned spot out, I say! one: two: “Further she recollects those words that she has said to Macbeth who seemed unfixed in his determination, she says,

“why then tis time to do it’. Hell is murky.
Fie, my lord, Fie, A soldier, and afeared?
What need we fear who know it.”(36)

(Macbeth, Act V, S.I)

After the murder of Duncan, initially, no body could dare to suspect them, but with the course of time, they become the prime suspect of that killing because she feels that had they thought about “so much
blood” in a person like Duncan, they would not have killed him, that clearly indicates us about psychological impact of Duncan’s murder.

“when none can call our power to account?
Yet who would have thought the old man to have had so much blood in him?(37)

(Macbeth, Act V, S.I)

Next, she visualizes Lady Macduff and enquires about her whereabouts; “the thane of fife had a wife. Where is she now?” But suddenly having realized about her whom Macbeth has murdered when he raided her house in search of Macduff, she contemplates by feeling disgruntled about this brutality.

“What will these hands never be clean? No more
O, that, my lord, no more o’ that! You mar
all with this starting.(38)

(Macbeth, Act V, S.I)

As it is said that one crime leads to many, first Macbeth has killed Duncan in order to fulfill his ambition, next he got Banquo killed so that no body would know about his interaction with witches, then he has to kill some other persons to subdue the rebellion that started against him. Thus once the bloodshed begins with the assassination of Duncan, it remains going on either on the name of “Banquo’s issue” with his posterity or to secure the throne and crown by assaulting against rebels. Lady Macbeth feels that the hands of them have drowned so much in the bloody business that even the plethora of seawater can not clean up those bloody hands. Here Lady Macbeth seems to be frustrated and feared where as it was the time when she fervently expressed, “a little water clears us of this deed.”(39)(Act II, S.II)

“Here’s the smell of the blood still. All the perfumes of Arabia will not sweeten this little hand, oh, oh, oh!(40)

(Macbeth, Act V, S. I)
Enormous pressure and menace burst into mental disbalance of Lady Macbeth, who once appeared quite organized and sedated with stiff resolution. She starts assimilating number of past events as a whole. Imagination which, she recreates, not only produces an idea of her thought but fragile desire of encouraging or supporting Macbeth. Speech speaks about her awareness of time that she recollects from her memory.

"Wash your hands; put on your night gown; Look not so pale! I tell you yet again, Banquo's buried He can not come out on's grave."(41)  
(Macbeth, Act V, S.I)

Now whatever the words she expresses here in her speech, already given by her in different times in order to console and to make him regroup in torrid situations.

**Dynamics of ego – in Hamlet**

In order to ascertain the revelation of ghost, Hamlet decides to have a play of his father's death to be played before the eyes of the king and if there appears any strange or irked gesture upon his face, that would be enough evidence to hold the opinion that whatever was said by the ghost, is very much relevant and true in this regard. Here Hamlet's imagination works with the future time. He says—

I 'll have these players Play something like the murder of my father Before mine uncle; I 'll observe his looks: I'II tent him to the quick: if a but blench I know my course.(42)  
(Hamlet, Act II, S. II)
Lingering doubts in the mind of Hamlet taking the bonafide identity of the ghost but his statement still has strong hold. His enunciation stands good enough to speak the running suspicion:

"The spirit that I have seen
May be the devil and the devil hath power
To assume a pleasing shape; yea, and perhaps." (43)

(Hamlet, Act II, S.II)

Imagio-Kinesis works wonderfully when Hamlet recreates the event of the past in which his father had been murdered. Recreation of those actions in order to take the impression of the king, which are based on the statement of the ghost, has been depicted with the help of imagination that gives an idea of recollection of past. Hamlet has tried to build the same kind of fake action in front of the king –

"Enter a king and queen very lovingly; the queen
Embracing him and he her: she kneels and makes
Show of protestation unto him. He takes her up
And declines his head upon her neck: She lies him
Down upon a bank of flowers; she, seeing
Him asleep leaves him." (44)

(Hamlet, Act III, S. II)

Hamlet's attempt to replay so called those actions in which his uncle had been involved in assassinating his father and he has put wonderful endeavors to make the event as close and poignant as the real picture was:

"Anon comes in a fellow, takes off his crown,
Kisses it and pours poison in sleeper's ears and exit.
The queen returns: Finds the king dead, and makes passionate action.
The poisoner with some two or three mutes, comes in again,
Seeming to lament with her. The dead body is carried away.
The poisoner woes the queen with gifts; she seems harsh a while, but in the end accepts his love."(45)

(Hamlet, Act III, S.II)

The heinous secrecy that is publicly being displayed before the eyes of the king who becomes infuriated and indignantly he goes out from the show along with the queen. Having witnessed the shocking effect on the King, created by the recreation of the past event, all this happen to be enough for Hamlet to come to the conclusion that the king is the real culprit in murdering his father. Despite being confirmed of his uncle's brutal role in the assassination of his father; ingenuous nature of Hamlet still stops to go on performing the cruel as well as immoral work. Here Hamlet imagines all those places and time which are symbols of bloody and inhuman activities with the consideration of so far half determined idea of involving in ghastly work of night.

"Tis now the very witching time of night.
When churchyards yawn, and hell itself breaths out
Contagion to this world now could I drink hot blood
And do such bitter business as the day would quake to look on."(46)

(Hamlet Act III, S.II)

In spite of confirmed brutality of the King towards his father and incestuous nexus between his mother and uncle, gentility and nobility of his character, emerge on the top when he shows reluctance in being ruthless and cruel towards his mother;

"Soft! Now to my mother
O heart, lost not thy nature; let not ever (47)

(Hamlet, Act III, S.II)

Though Hamlet seems to be in favour of punishing the guilty but he does not want to be like 'Nero' a roman emperor who caused his mother to be murdered. He hardly appears to lose his natural
behavior of morality. He imagines 'Nero' but not with the same intensity of cruelty and brutality in action but in words:

"The soul of Nero enter this firm bosom
Let me be cruel, not unnatural;
I will speak daggers to her, but use none;
My tongue and soul in this be hypocrites
How in my words so ever she be sent
To give them seals never, my soul, consent!"(48)

(Hamlet, Act III, S.II)

Having found the king praying for repentance, Hamlet does not see it a wonderful opportunity to take the revenge of his father, but at the same time Hamlet feels it wrong to attack on a man when he is helpless or offering prayer to god. He is of the opinion that act of assault at the time of pray against the king can open the gate of heaven for him, that he does not want to lay for him. Further he thinks that it would not be justified opportunity for him.

"Up, sword, and now thou a more horrid hent
When he is drunk asleep, or in his rage,
Or in the incestuous pleasure of his bed;
At game a swearing or about some act
That has no relish of salvation in't:
Then trip him that his heels may kick at heaven
And that his soul may be as damn'd and black
As hill, where to it goes."(49)

(Hamlet, Act III, S.II)

Clowns, who are digging a grave for Ophelia's burial, throw some physical remains like skull. At the mean time, Hamlet and Haratio appear there and Hamlet takes a skull that to him seems to be the head of politician who in his living time, might have tried to outwit god. Imagination of Hamlet works wonderfully taking the skull, he imagines that the person whose that skull is, must have tongue to sing. He also remembers about Cain who had supposed to have
killed his brother Abel. All this happens to be the part of Hamlet's imagination, which recollects the different events of the past by seeing the skull.

"That skull had a tongue in it, and could sing once
How the knave jowls it to the ground, as if it were.
Cain's Jawbone, that did the first murder?
It might be the pate of a politician which this ass now o'
O creaches, one that would circumvent God; might it not? (50)

(Hamlet, Act V, S.I)

Further he imagines that the skull seems to be a courtier who had been very much adopted in greeting and showing to be dutiful. Besides, he thinks that the skull gives an idea of feudal lord who might have been very opt in making a foul praise of others whenever he needed anything.

"Or of a courtier, which could say 'Good morrow,
Sweet lord! How dost thou, sweet lord? This might
Be my lord such a one, that praised my lord such a
One's horse, when he meant to beg it might it not? (51)

(Hamlet, Act V, S.I)

On getting another skull which is thrown by the clowns, Hamlet imagines that another skull of a lawyer who might have been in good command of his laws and points but today his head is carelessly being thrown by these insignificant fellows who are tossing his head with dirty sword.

"There's another why may not that be the skull of a lawyer?
Where be his quiddities now, his quillets, his cases his tenures
And his trick? Why does he suffer this rude knave now to
Knock him about the sconce with dirty shovel." (52)

(Hamlet, Act V, S.I)
Having been told about another skull that is of Yorick, to whom he is well known, Hamlet turns a bit emotional and sentimental. Here he memorizes all those things and the events in which he had been in the company of Yorick who for him was the most genial nature man. He imagines all the actions of the past time with the help of collecting number of psychons of the past, which have witnessed those events in which he had been involved with yorick. He says:

"Alas poor Yorick!
I Knew him Horatio: a fellow of infinite just of most
Excellent fancy, he hath borne me on his back a
Thousand time; and now how abhorred in my imagination
It is my gorge rises at it. Here hung those lips that I have
Kissed I know not how off.(53)

(Hamlet, Act V, S.I)

Hamlet feels deeply distracted and depressed on seeing the result of human beings after their death; how their bodies reduce into soil and are eaten by the earth worms. Mystery of life and death seems to trouble him because he imagines that great persons who have fought for their names and properties, became the earth that is used for performing some constructional works. He thinks about the most stalwart figures like Alexander and Ceasar who had never given up before their enemies and usually made the dust licked to their enemies. They are now turned into soil.

"No faith, not a jot; but to follow him thither with
Modesty enough and likelihood to lead it, as thus;
Alexander died, Alexander was buried, Alexander return eth
To dust; the dust is earth; of earth we make loam, and
Why of that loam where to he was converted, might they not
Stop abeer-barrel?(54)

(Hamlet, Act V, S.I)

Moreover he feels regret on debility and futility of human life that seems to be mere marionette in the hands of fate. He memorizes
Caesar, who had been known for terrorizing other people, now reduced into clay that is used to fill the hole in order to keep away the chilly wind.

"Imperious Caesar, dead and turned to clay,
Might stop a hole to keep the wind away,
o, that, that earth, which kept the world in awe, should
Patch a wall to expel the winter’s flaw!(55)

(Hamlet, Act V, S. I)

Dynamics of ego—in Othello

Transmigration of imagination in space is wonderfully presented by Shakespeare in the Othello when Iago’s speech gives vent to a conspicuous statement of de-anthropomorphism of human body and vice versa. Here ‘imagio-kinesis’ consciously transforms itself into a space “gardens” that are nurtured by gardeners of human will and desires which takes the shape of human being. Further Iago says that if we bow the seeds of virtuous plants and habits, we shall harvest or develop bounteous qualities in character, not stingy weed. Iago says;

"Our bodies are our gardens to the which our wills are gardeners; so that if we will plant nettles or sow lettuce, set hyssop and weed up thyme supply it with one gender of herbs or distract it with many, either to have it sterile with idleness or manured with industry."(56)

(Othello, Act I, S. III)

Having seen his wife ‘Dedemona’ after a direful encounter with ferocious storm, emotions of Othello do not remain in the ground rather they take a fictional flight of exultation and contentment in which protagonist desires to give up worldly existence in the fear of no further joy.
Mobility of imagination appears so fickle that Othello visualizes two different space 'waken'd death', 'graveyard' and 'olympus'. Imagio kinesis of hero demands the heavy wind to blow in the graveyard, suddenly the pendulum of imagination swings up to the hill like 'Olympus'. Once again it goes down as low as 'hell'. Further imagination speeds up on the track of time because Othello, who urges to have immediate death, considers not much joy and ecstasy for him in future as it has been happening for him in present time.

"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. If it were now to die 
'T 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."

(Othello, Act II, S.I)

Having been badly instigated by Iago, against his beloved, Desdemona, Othello seems to lose sobriety of the mind, further he desires to be 'goat' rather to put suspicion upon his wife. Here human ego takes an objective change by urging for beast, which remains careless and free of anxiety. Innocent love of the protagonist emerges in his speech when he puts argument before Iago that he can not suspect his wife. Besides, he gives the sense of altering himself into a beast like 'goat', which enjoys its life by wandering without having little accomplishment of humanistic interactions. Othello says-

"----- Exchange me for a goat 
When I shall turn the business of my soul 
To such exsufflicate and blown surmises 
Matching thy inference."

(Othello, Act III, S.III)
In another part, self created humiliation and vengeance not only puts him on the verge of denouncing the time of marriage, "of curse of marriage", but also drowns him into the water of gloom where he feels that human passions and desires are like 'animals' appetites that remains unfulfilled despite their proper care and shelter. Moreover in the swoop of derogation, he desires to be a beast which remains far away from the world of morality and dignity. Here imagination not only takes an objective shape, 'toad', but also gives the allusion of the space consciousness like dungeon where toad revels its life without any scare like sex fidelity.

I had rather be a toad
And live upon the vapour of a dungeon
Than keep a corner in the thing I love
For other' uses.(59)

(Othello, Act III, S.III)

'Handkerchief' that was lost by Desdemona by a chance, seems to be the symbol of fidelity and sacredness for Othello who already appears to be broken and shaken by the instigation of Iago. Supposed adultery of Cassio with Desdemona and the lost of handkerchief are strong enough elements to disturb the balance of his mind. In such a chaotic state of the mind, imagination moves in patches and brings back all those images that are quite pain giving to him. He says, "Handkerchief - confessions - handkerchief". Further the mind simulates Desdemona to whom, Othello feels that he would first hang her than he would allow her to confess her crime. "To confess, and be hanged for her labour. First to be hanged and then to confess." Further he feels about his nature that does not work properly in confusion. "Nature would not invest herself in such shadowing passion without some instruction." Moreover, at once imagio-kinesis assimilates a picture of his supposed faithless wife Desdemona with Cassio from the instigation of Iago. "It is not words that shakes me thus pish! Nones, ears and lips. It is possible?"
Following speech once again gives the account of tortured mind that makes a mess of all imagination, when he says,

"Confess! Handkerchief! O – devil!" (60)

(Othello, Act IV, S.I)

In the deep shock of derogation and distraction, Othello realizes that it would have been better for him, if the God had made him poor, destroyed all his hopes and afflicted with lot of sores and pains rather to make him a stationary figure of scorn, 'Time of scorn'. The author gives anthropomorphic description about time-clock whose needles are like hands that remain static for Othello.

'Had it pleased heaven
To try me with affliction; had they rain'd
All kind of sores and shames on my bare head,
Steeped me in poverty to the very lips,
Given to captivity me and my utmost hopes,
I should have found in some place of my soul
A drop of patience; but alas, to make me
The fixed figure for the time of scorn
To point his slow unmoving finger at—o, o!
Yet could I bear that too," (61)

(Othello, Act IV, S.II)

Further Othello makes an objective image of Desdemona who, for him, is a source of nourishment to his heart. He can not imagine any sort of life in the absence of this source that gives current and a stimulus to his veins that are also flooded with blood by the 'fountain' of 'Desdemona'. Instead, Othello makes a comparison between his life with toads that breed in a cistern freely.

"But there, where I have garner'd up my heart,
Where either I must live or bear no life,
The fountain from which my current runs,
Or else dried up to be discarded thence!
Or keep it as a cistern for foul toads
To knot and gender in!" (62)  

(Othello, Act IV, S.II)

Othello's deep love for Desdemona that ironically does not stand above against the supposed faithlessness of her rather it works as giving more fuel to the fire of anger and vengeance in him, he moves to the bed of her with the intention of putting her light out for ever. Here Othello emerges with obsessed idea of her disloyalty. "It is the cause, it is the cause, my soul, it is the cause." The tinge of grossly love appears in his speech when he considers about giving fatal wound to her skin that is whiter than snow and as sleek as alabaster.

"Yet I'll not shed her blood,  
Nor scar that whiter skin of hers than snow,  
And smooth as monumental alabaster." (63)  

(Othello, Act V, S.II)

Further he visualizes that if she is left alone, she would betray some other persons. So it would be better to put out not only physical light 'taper' but also the eternal light of her.

"Yet she must die, else she 'll betray more men  
Put out the light, and then put out the light." (64)  

(Othello, Act V, S.II)

Othello imagines that light of taper can be lit up and put out number of times but the light of real life once is put out, it no more can be lit up again. Following statement summarizes the idea that the sparks of Othello's dying love for Desdemona is still strong and bright.

If I quench thee, thou flaming minister  
I can again thy farmer light restore.  
Should I repent me: but once put out thy light,  
Thou cunning's,(65)  

(Othello, Act V, S. II)
Besides, Othello made a wonderful imagination by visualizing that, Desdemona who is compared with rose, is plucked, and can not be restored or bloomed again. Once again he realizes that fragrance of his beloved, Desdemona seems to soften him in his determination of putting an end to her life with the consideration of loving her after her death.

"When I have plucked thy rose,  
I can not give it vital growth again;  
It needs must wither. I'll smell thee on the tree  
O balmy breath, that dost almost persuade  
Justice to break her sword! One more, one more  
Be thus when thou art dead, and I will kill thee  
And love thee after.'(66)

(Othello, Act V, S.II)

Idea of Desdemona, being infidel and adultery with Cassio, has not happened as much shocking for Othello as much he comes across with the reality of her marital chastity and cunning fabrication of Iago who entraps Othello in the cage of wickedness and hypocrisy that leads to a brutal murder of innocent Desdemona .Now Othello visualizes Desdemona who seems to be pale and unfortunate. Further he fears that how he will be able to face gritty Desdemona at judgment seat; chastity or innocence of her will mock at his guilty and humiliated face.

"Now, how dost thou look now? O ill-starred wench!  
Pale as thy smock! When we shall meet at compt,  
This look of thine will hurl my soul from heaven,  
And fiends will snatch at it. Cold, cold, my girl!  
Even like thy chastity.'"(67)

(Othello, Act V S.II)
Dynamics of ego in King Lear

So far as the king Lear is concerned, there are good accounts of subjective and objective simulation of imagination and ego. Imagio-kinesis gives splendid presentation of simulation in the mind of infuriated king when he is asked to go back to complete his term of stay at the palace of Goneril by Regan. In wrathful mood, king Lear imagines live in an open space and join the company of beasts rather to go back to his elder daughter's house. Imagination does not remain staying here rather it moves further and thinks about France-violent tempered prince of France. The king admits that he can go to France and beg before his younger daughter. Helplessness and debility of king emerges so bitterly when he desires to be the slave of detested groom in order to seek a place at her residence.

Return to her?
No, rather I abjure all roofs and choose
To wage against the enmity o, the air;
To be a comrade with the wolf and owl
Necessity's sharp pinch! Return with her!
Why, the hot-blooded France, that dowerless took
Our youngest bore. I could as well be brought
To kneel his throne, and squire like pension beg
To keep base life afoot. Return with her!
Persuade me rather to be slave and sumpter
To this (Osward) detested groom.”(68)

(King Lear, Act II S.IV)

Internal storm of infuriated king Lear has taken heavy toll upon him than physical storm that is desired to be more turbulent or ferocious by rugged and houseless king, so that it might bring upheaval to the present order of things. One of the gentlemen gives splendid presentation of outrageous storm to Kent with the help of imagio-kinesis. According to Gentleman, when all the feed-less animals afraid to move out in treacherous thunderstorm, but the king Lear in spite
of its heavy wear and tear, demands it to be the same in pace and current.

'This night, wherein the cub drawn bear would couch,  
The lion and belly pinched wolf  
Keep their fur dry, unbonneted he runs,  
And bid what will take all.'(69)  
(King Lear, Act III,S. I)

Turbulent storm has taken lethal toll upon the king Lear who hardly seems to be frightened by it rather invites all the aspects of natural phenomenon to give their fatal blows to him. He is so much shocked by the unprecedented behaviors of his daughters that he assumes that when he badly treated by his kin, to whom he has given all the things, so there is no hope to expect any thing liberal from these facets of nature (fire, wind, thunder) which appear to be companions of his wicked daughters.

Spit, fire! Spout, rain!  
Nor rain, wind, thunder, fire, are my daughters:  
I tax not you, you elements with unkindness;  
I never gave your kingdom, called you children,  
You owe me no subscription: then, let fall  
Your horrible pleasure; here I stand, your slave,  
A Poor infirm, weak, and despised old man.  
But yet I call you servile ministers  
That have with two pernicious daughters join'd.(70)  
(King Lear, Act III,S. II)

Though the external tumult has created turmoil upon him, but internal storm is so wrathful and devastating that it has broken mental sobriety of him that is why, with a desire to take revenge against the wicked people of this world, the helpless king assumes that treacherous storm is nothing but resentful infliction of God against all those savages who either committed secret crimes or
dipped their hands in the blood. Men who have pretended to be virtuous but involved in incestuous crimes, and hatched plan against other, would not be left unpunished from the divine order. The last line gives a pang of pain of the helpless king who sums up the idea by urging the heaven to be more cruel and harsh towards wicked people because he is "a man more sinned against than sinning".

'The great gods
That keep this dreadful pother over heads,
Find out their enemies now. Tremble, thou wretch,
That hast within thee undivulged crimes,
Unwhipped of justice; hide thee, thou bloody hand;
Thou perjured, and thou simular of virtue
That art incestuous; cailliff, to pieces shake,
That under covent and convenient seeming
Hast practiced on man's life; close kent up guilts
Rive your concealing continents, and cry
These dreadful summoners grace. I am a man
More sinned against than sinning.'(71)

(King Lear, Act III, S.II)

Time emerges in the dynamism of imagination when the fool visualizes all together change and a complete upheaval that would come in the set up of the world; no secrecy and anarchy would be in the world. Imagio kinesis, that moves from visualization of people of different walk of lives, makes a remarkable change either in their conducts or in their professions: person like priests, talk more than actually work, when brewers spoil malt by adulterating water in it, when men of rank teach their tailors how to make dresses when heretics are not put to death, but girls' lovers on burnt alive, when every case in the court of law is declared right, when no landlords are in debt, and no knight is poor, when the tongues of men do not utter slanderous statement; when pick pockets are not found in crowds, when money lenders count the coins in open fields and when the debauchers and harlots build holy churches as a sign of their repentance, then the kingdom of England must come to great
confusion; then will come the time, whoever may survive to see it when people will move about on feet.

"I'll speak a prophecy era I ago
When priests are more in word than matter;
When brewers mar their malt with water;
When noble are their tailors tutors;
No heretics burn'd, but witches suitors;
When every case in law is right;
No square in debt nor no poor knight;
When slanders do not live in tongues;
Nor cutpurses come not to throngs;
When usurers tell their gold in the field;
And bawds and whores do churches build;
Then shall the realm of albion,
Come to great confusion:
Then comes the time, who lives to see't
That going shall be used with feet''.(72)
(King Lear, Act III, S.III)

Undoubtedly turbulent storm has full effect upon him but the storm that is raging within his mind has made him insensitive to all feelings. In other words, ingratitude of his daughters has obsessed and agitated his mind to such an extent that he has become insensitive to all other feelings. All the blows of the world seem to be short and trivial pain to him, because rude behavior of his daughters took a deep hammer on him that his imagination does not take its way away from them “filial ingratitude!” Further Imagio-Kinesis comes back to present situation and suffering but the mercury of anger and desperate expectation do not seem to get down. Subsequently, he imagines his daughter – O Regal, Goneril!"

This contentious storm
Invades us to the skin; so tis to thee;
But where the greater melody is fixed
The lesser is scarce felt. Thou’dst shun a bear;
But if they flight lay towards the roaring sea,
Thou'dst meet the bear the mouth when the mind's free.
The body's delicate; this tempest in my mind
Doth from my senses take all feeling else
Save what beats there. Filial ingratitude!
It is not as this mouth should tear this hand
For lifting food to it?

--------------- In such a night
To shut me out! Pour on! will endure.
In such a night as this! O Regan, Goneril!
Your old kind father, whose frank heart gave all!
O! that way madness lies; let me shun that
No more of that;(73)

(King Lear, Act III, S.IV)

Devastating shock of ingratitude of daughters still has a tight grip on
the king Lear who forgets all things except his daughters, Goneril and
Regan about whom he makes a fabulous imagination of arriving at
the trial before the judge on the allegation of being treacherous and
ungrateful to the frail father. Deep desire to get them punished, King
Lear plays the game of court with fool who as being judge, listens
the trail of the act of ingratitude and savagery of both the sisters
against the father. Here the king imagines Goneril, who is realistically
no more there.

'Tis Goneril; I here take my oath before
This honourable assembly, she kicked
The poor king her father."(74)

(King Lear, Act III, S.VI)

Further he visualizes about his another daughter, Regan whose
distorted face gives some uncanny stuff of her heart being so corrupt
and rotten. More over the mind returns from fabulous imagination to
the real world, and consequently hallucination of his daughter
disappears, in frustration and desperation, he asks the fool why did
he let her go.
"And here's another, where warped looks proclaim what store her heart is made on stop her there! Arms, arms, sword fire! Corruption in the place! False justicer, why hast thou let her escape? (75)

(King Lear, Act III S. VI)

Besides, Edgar's speech of spatial illusion to Gloucester gives fabulous presentation of simulation and recreation of imagination which really sets and brings the things in such a manner that makes it to be realistic and creditable for blind Gloucester. Each and every figment of this fiction pours out enough evidences of space consciousness as transmigration of ego from plain land to a mountain. First of all, he enunciates that they are standing on such a height from where to look down is horrific experience. Usually the distance from the thing does not give concrete image of them. So Edgar with wonderful work of imagination describes that "crows" and "choughs" appear to be like "Beatles", 'man' looks as short as his 'head' and fisherman' on the back appear like "mice" and so on. In the same fashion, the distance often nullifies or diminishes the intensity of sound that does not create any effect upon a person, standing or sitting away from the stipulated girdle of it. Edgar consciously imagines that murmuring waves which dash on innumerable pebbles on the beach cannot be heard from this height. Thus the Imagio-Kinetics of Edgar simulates a wonderful but fictional picture of hillside upon the canvas of the mind.

"Come on, Sir; here's the place: stand still how fearful And dizzy tis to cast one's eyes so low! The crows and choughs that wing the midway air Show scarce so gross as beetles; half way down Hangs one that gathers samphire, dreadful trade! Methinks he seems no bigger than his head. The fishermen that walk upon the beach Appear like mice, and yond tall anchoring bark Diminished to her, Cock a buoy Almost too small for sight. The murmuring surge That on the unnumber'd idle pebble chafes, Can not be heard so high. (76)(King Lear, Act IV, S.VI)
With the tinge of lunacy that starts appearing upon him, his mind does not work coherently rather it makes the mess of imagination and subsequently under the influence of heavy shock of his daughters' ungratefulness, he seems to feel them everywhere. Having been the king, first he visualizes a man listening his crime of adultery on which he remarks "thou shalt not die: thee for adultery! No" Suddenly, he imagines Gloucester's bastard son by comparing to his daughters "Gloucester's bastard son was kinder to his father than my daughters; Got between the lawful sheets" Further, he says "beneath is all fiends".

In sum up, a few things that can be put in this regard that neither imagination moves any place and any time like past and future, nor space and time come to imagination. This is in fact cerebral work that simulate not only the place, person and thing but also brings the event of past and future by memorizing or visualizing them respectively. Thus the mind makes remarkable picture of event with the help of imagination on its canvas.
Chapter IV
Reference


3. Ibid.


5. Ibid. P. 58.


7. Ibid., P. 278.

8. Ibid., P. 160.

9. Ibid.

10. Ibid., P. 274

11. Ibid. P. 306


14. Ibid., P. 1025

15. Ibid., P. 1112.

16. Ibid., P. 1152.


19. Ibid., P. 36.


21. Ibid.
22. Ibid.
23. Ibid.
24. Ibid.
25. Ibid.
26. Ibid.
27. Ibid., P. 1007.
28. Ibid.
29. Ibid.
30. Ibid., P. 1012.
31. Ibid., P. 1014
32. Ibid.
33. Ibid.
34. Ibid.
35. Ibid., P. 1017
36. Ibid., 1022.
37. Ibid.
38. Ibid.
39. Ibid., P.1007
40. Ibid., 1022.
41. Ibid.

42. Alexander, Peter, (ed.) The Tudor Edn. Of W. Shakespeare: 

43. Ibid.
44. Ibid., P 1050
45. Ibid.
46. Ibid., P 1052
47. Ibid.
48. Ibid.
49. Ibid.
50. Ibid. ,P 1065
51. Ibid.
52. Ibid.
53. Ibid.
54. Ibid.
55. Ibid.
57. Ibid., P 1024
58. Ibid., P 1133
59. Ibid.
60. Ibid., P 1040
61. Ibid., P 1143
62. Ibid.
63. Ibid., P 1149
64. Ibid.
65. Ibid.
66. Ibid.
67. Ibid., P 1152
69. Ibid., P 1091
70. Ibid., P 1092
71. Ibid.
72. Ibid., P 1094
73. Ibid.
74. Ibid., P 1096
75. Ibid., P 1095
76. Ibid., P 1103