Chapter IV

Theory of Knowledge and Analysis of Wordsworth's Poetry-I
Chapter 4

THEORY OF KNOWLEDGE AND ANALYSIS OF WORDSWORTH’S POETRY - I

The first three chapters have explored various theories of the process of knowledge as well as the process of poetic creation. The Western theories do not offer a practical framework upon which a poetic experience can be analysed. The Indian theory of cognising the self, i.e., *pancakośa*, extends a distinct structure upon which an experience can be evaluated. It propounds five levels of awareness according to which an experience can be appraised and determined. This framework elucidates how the awareness of the outside world is cognised by an individual, how this awareness affects the self, the role played by the existing knowledge as well as the intuitions of the individual and consequently, the constitution of the self. This chapter includes the analysis of Wordsworth’s poetry according to the *pancakośa* theory. The experiences in the following poems include encounters which the poet has with the objects or the creatures of the external world. In the analysis, the roles played by the senses, the mind and the intellect are elucidated. The analysis explains how the various states of being are formulated in the self. Each poetic experience is also evaluated according to the Indian aesthetic theory. The first three poems are analysed in detail and then a number of short poems are examined in a summary.

An experience is an event or an occurrence where an external object or action has an impact on the individual. In fact, the awareness of this external object or event is the basis of the human cognition of the phenomenal reality. Knowledge results from the encounter of the self with
the objective world. The intensity of the impact determines the kind of experience it is. Every experience leaves an impression on the subjective self – shaping and reshaping the individual constantly. Romantic poetry, being highly subjective, delineates the experiences of the poets or those of the characters in the poems. The poet usually encounters another being or an object of nature that makes an impression on him. The experience provides knowledge about the object and at the same time, it reveals the state of the poet’s self. How does an external stimulus motivate the poet to create? A stimulant can affect a poet superficially or profoundly. An experience can be encountered at the level of the senses, the mind and the intellect. The different levels of various experiences penetrate the poet’s being and make impressions on his personality. Romantic poetry, primarily, is the articulation of such impressions, and the transforming levels of the poet’s inner self.

The Indian theory of knowledge delineates a process of cognition. According to the Indian philosophy, knowledge is a quality of the self that creates various states of being. It constructs and reconstructs the inner self of a person. The awareness of the outside world is processed by the cognitive mechanism and filtered to the internal self which is conditioned and transformed by such impressions. The basis of this theory is that “self” or “being” is a configuration of impressions that result from the external objects or happenings. The Sāṃkhya-Yoga theory propounds a system of knowledge where there are four faculties of cognition through which experience filters into an individual’s being in the form of cognitions or thought waves (vṛtti). These are – manas (mind), buddhi (intellect), ahaṃkāra (the self) and citta (creative and receptive faculty).²
1. The word *manas* is taken from the root “man” which means to think. It is the faculty of the mind that focuses and organises the sense perceptions. It is also known as the lower mind. *Manas* receives the impressions of the outside world provided by the senses.

2. *Buddhi*, intellect or the higher mind, is the discriminating faculty which classifies the sense impressions and reacts to them. It identifies the sensations and interprets them at the intellectual level. *Buddhi* is the faculty that categorises and evaluates information provided by *manas*.

3. *Ahamkāra* or ego relates all the impressions of the outside world to the self. It is the awareness of “I” or “mine”. A sensation or a thought is linked to the self by this faculty. Every experience evokes one or more thought waves. In fact, knowledge is a sum total of these thought waves (*vṛtti*). The *ahamkāra* identifies the thought wave with itself and consequently, evolves a state of being.

4. *Citta* is the sum total of the components of the mind. This faculty reflects upon and reconstitutes the impressions received. It receives the thought waves (*vṛtti*). It is the storehouse of all impressions. It is at this level that the self is shaped or modified by an experience.

This cognitive system can be elucidated by an example. When a person sees a rainbow, the faculty of *manas* uses sight to view the colours. *Buddhi* categorises and identifies the colours of the rainbow as beautiful. It also contemplates upon what is seen. *Ahamkāra* relates the sight to the self as a
thought wave, “I find the rainbow beautiful.” This impression creates a sense of happiness—a new state of being. This state of being is citta—the sum total of all the impressions.

Adi Śaṅkarācārya’s Viveka-cūḍāmaṇi is a work that expounds the ethical aspect of the Vedānta philosophy. In this text, Śaṅkarā explains the theory of pancakoṣa that is based on the four-fold mechanism of knowledge corresponding to which there are five levels of awareness. A kośa is a layer or a level. There are five koṣa or layers. Each level, moving from the outer to the inner level or the gross to the subtle level, creates a state of awareness. The kośa correspond to the four fold apparatus of the structure of knowledge, i.e., manas, buddhi, ahaṅkāra and citta. The pancakoṣa theory explains the cognition of the self in relation to the outside world. The various cognitive levels constitute stages of awareness which can be gross or subtle, i.e., proceed from the gross to the subtle level. Each stage provides a more subtle awareness of the experience and at the same time, the knowledge about the individual’s inner self.

I. The annamaya kośa or the physical domain is the outermost level where the impressions affect the body in a passive experience. Anna means food. All matter that cannot move voluntarily but is moved by an outside force is a part of this sphere. The individual does not perform an action but is the recipient of some action initiated by other forces. At this level, the body does not act but is acted upon by outside forces. A person hit by a stone or soaked by rain are examples of experience in the annamaya kośa.
2. The prāṇamaya kośa is the sensory domain where the body acts voluntarily. It comprises of five action organs – karamindriya: hands, feet, speech, organs of generation and organs of excretion. This level is also called the vital sheath because it gives strength and vitality to the entire body. The actions of walking, talking, breathing and speaking are included in this level.

3. The manomaya kośa is the perceptual domain which includes five senses, i.e., ears, eyes, nose, tongue and skin (touch). They are known as jñānindriya. This mental domain comprises of the perceptual acts of seeing, hearing, smelling, tasting and touching. These three spheres – annamaya, prāṇamaya and manomaya - exist at the level of the manas.

4. The vijñānamaya kośa or the conceptual domain corresponds to buddhi or intellect which discriminates the knowledge provided at the three levels mentioned earlier. At this level, knowledge is interpreted by relating it to the self, determining a sensation to be happy or sad, good or bad. This sphere evaluates the impressions provided by the karamindriya and jñānindriya and categorises the responses.

5. The fifth sphere, corresponding to the citta, is the ānandamaya kośa which is the domain of bliss and is the inner most level. This level is blissful when the outside objects are agreeable or in harmony with the inner self. In such a case, the state of joy prevails. Disagreeable objects, discordant with the self, result in misery.
These levels can be independent or inter-related. An experience can be limited to the annamaya or the prânamaya level and not penetrate to the vijñânamaya level. The encounter between the self and the external objects can filter at different levels. But all the impressions received at various levels combine to constitute, or at times, reconstitute the self.

This theory of the cognising self can be applied to the analysis and the interpretation of the experience in poetry. Two kinds of experiences inhere in poetry - that of the poet as he portrays it in the poem and that of the reader which the reader undergoes or experiences while reading the poem. The poet's experience is delineated in the poem. The experience of the reader is a mental act. Reading involves vision - language is visually perceived by the eyes and processed by the mind. Instead of objects there are words that form percepts in the reader's mind. While reading, the reader becomes the subject and the words are the objects. The reader is never a passive recipient of the writer's ideas. The words stimulate cognitions that penetrate the reader's cognitive structure and affect the self of the reader. The Indian theory of rasa - bhâva is founded upon the premise of a responsive and an involved reader. The experience of the reader is limited to the images conjured up by words. Nonetheless, it is an experience which can transform the being of the reader and provide pleasure.

In the framework of the pancakoṣa theory Wordsworth's poems can be analysed, examining how various experiences at various levels affect the poet's and the reader's inner self. In his "Preface" (1800) Wordsworth says that the poet:
considers man and the objects that surround him as acting and re-acting upon each other; so as to produce an infinite complexity of pain and pleasure; he considers man in his own nature and in his ordinary life as contemplating this with a certain quantity of immediate knowledge, with certain convictions, intuitions, and deductions, which from habit acquire the quality of intuitions; he considers him as looking upon this complex scene of ideas and sensations, and finding everywhere objects that immediately excite in him sympathies which, from the necessities of his nature, are accompanied by an over-balance of enjoyment.⁵

The poet’s consciousness of the objects around him and his knowledge of the objective world create various states of awareness in him which become a part of his personality.

The poetic analysis begins with the “The Solitary Reaper”. Frederick Garber comments on Wordsworth’s awareness of the outside world in the poem:

The idiosyncrasies of the observer’s perception, then, are not only determinative of what he sees but also self-reflecting and impossible to hide. In other words, the experience reflects less of the object than it could, while the observer becomes more aware of what is most personal about himself.⁶

In “The Solitary Reaper”, the poet encounters an external presence, in this case the reaper, whose song makes an impact upon him. The poet’s senses provide him with the impressions which filter through his cognitive system and he analyses them at the intellectual level. The sense perceptions and his judgements of these perceptions create a sense of being in him which affect his citta. As the poet leaves the scene, he is not the same being that he was at the beginning of the poem. The view of the girl and the notes of her song
have altered his state. The experience creates in him feelings like loneliness, remoteness, sadness, perplexity, joy and harmony. All these impressions become a part of his self. Let us see how this happens in the poem.

THE SOLITARY REAPER

Behold¹ her, single¹ in the field,  
Yon solitary² Highland Lass³!  
Reaping² and singing³ by herself;  
Stop⁴ here, or gently pass⁵!  
Alone⁶ she cuts⁷ and binds⁸ the grain,  
And sings⁹ a melancholy strain¹⁰.  
O listen¹¹ for the Vale profound¹²  
Is overflowing¹³ with the sound.

No Nightingale did ever chaunt¹⁴  
More welcome notes¹⁵ to weary bands¹⁶  
Of travellers in some shady haunt¹⁷  
Among Arabian sands¹⁸.  
A voice so thrilling¹⁹ ne’er was heard²⁰  
In spring-time from the Cuckoo-bird,  
Breaking²¹ the silence of the seas  
Among the farthest Hebrides²².

Will no one tell²³ me what she sings²⁴?—  
Perhaps the plaintive numbers²⁵ flow²⁶  
For old²⁷, unhappy²⁸, far-off things²⁹,  
And battles long ago:  
Or is²⁰ it some more humble lay³¹  
Familiar matter³² of to-day?  
Some natural sorrow³³, loss, or pain,  
That has been³⁴, and may be³⁵ again?
Whate'er the theme, the Maiden sang. 
she sang, as if her song could have no ending;
I saw her singing at her work,
And o'er the sickle bending,
I listened, motionless and still;
And, as I mounted up the hill,
The music in my heart I bore,
Long after it was heard no more.

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Cognition is the process of acquiring knowledge. Perceptions are constituted by the information provided by the sense organs. They are then transformed into conceptions. The process of forming perceptions and conceptions is called cognition. It can be categorised in the following ways:
A cognition can comprise of a single perception or conception but usually it incorporates a number of sub-cognitions. Like, the cognition of a dance inheres the percepts of the dancer (a person), the dress of the dancer, the painted face, the dancer’s hair, the figure, the body movements, the music, the musicians and even the musical instruments. These can be converted to the concepts of beauty, joy and rhythm. A complex cognition can be an assemblage of several sub-cognitions. Each cognition is a compound of embedded cognitions – so there can be simple and complex cognitions. Similarly, the poet’s perception of the reaper is a complex one because it incorporates a number of subsidiary cognitions, i.e., acts of perception and inference. The poem begins with a complex cognition:
Highland Lass

Behold

alone, solitary

reaping

cuts

binds

When the poet sees the reaper his view of the girl is constituted by a bundle of attributes about her – she is a resident of the highlands of Scotland – "Highland Lass", she is alone, she is reaping the field – which is further divided into the sub-cognitions of cutting and binding. The cognition of hearing involves the song of the girl which is inferred as a song of sorrow as one of its attributes:

Listen - song

melancholy strain

(fills the) valley

profound

overflows
listening is an act of perception. The poet listens to the song (the percept) and infers it as a sad song (the concept). He sees the valley and conceptualises it as a profound place which is overflowing with the song of sorrow. All these are embedded cognitions subsumed under the cognition of listening. In fact, the whole poem incorporates several subsidiary cognitions that supplement the complex cognition of the girl’s song:

\[
\text{Nightingale’s song - chaunts, welcome notes}
\]

\[
\text{Cuckoo’s song - thrilling, breaking the silence of the seas}
\]

\[
\text{plaintive numbers - old, unhappy, far-off, battles}
\]

\[
\text{long ago, humble lay, familiar matters of today}
\]

\[
\text{song could have no ending}
\]

The song of the reaper subsumes several sub-cognitions that are experienced at sensory, mental and intellectual levels. To begin with, the reaper’s song is considered analogous to the nightingale’s song which further evokes cognitions of a “chaunt” and “welcome notes”. The girl’s song is then compared to the cuckoo’s song which is further cognised as “thrilling” and “Breaking the silence of the seas”. The third stanza incorporates the sub-cognitions of the song as “plaintive numbers”, “old, unhappy, far off things”, etc. It even includes cognitions of the past and the future — something “That has been, and may be again”. They are recalled and at the same time, predicted by the present experiential inputs. Next, it is
recognised as a song which "could have no ending". Lastly, the poet takes away with him the memory of the girl, her song and also the totality of the gamut of emotions he has undergone throughout the whole experience.

Two types of cognitions have been analysed in the poem. In the cognitive verbs there is an action that results from the contact between the subject and the object. In the cognitive adjectives the poet processes the sense perceptions through his intellect and re-cognises them through certain attributes. Both the cognitive verbs and the cognitive adjectives have the same cognitive structures. This processing involves relating the experience to the self, i.e., how it affects the self. For example, the reaper is alone in the field. The sight of this girl being alone is conceptualised by the intellect as solitary - not merely alone but lonely and isolated. The thoughts of loneliness evoke emotions of sorrow in the poet.

There are twenty-four cognitive verbs that occur in the poem. Fourteen are at the second and the third level of prāṇamaya and manomaya domains, out of which eight events involve the reaper. Ten are at the level of the intellectual or vijñānamaya domain. The poet's senses provide him with information which he analyses and interprets in various ways. Out of twenty-one cognitive adjectives, nineteen occur at the vijñānamaya level, relating to the girl, her song and the valley. The last two cognitive adjectives - "motionless" and "still" - relate to the poet.

Each cognitive event originates at the physical, sensory or perceptual level which is then interpreted at the intellectual level. Every cognitive event evokes a state of being in the poet. The cognitions in their entirety form a
composite state of being. The view of the reaper and the sound of her song are not merely limited to the perceptions - they filter to the poet’s self, affecting him in very subtle ways. Events I, II and IV create effects of loneliness and isolation in the poet’s self. The serious mood is continued in events V and VI. The loneliness of the reaper is associated with her song by the poet and the melancholy tone of the verse evokes sorrow in his heart. The quiet and vast valley intensifies the thoughtful mood. Sorrow is replaced by delight with the tropes of the nightingale and the cuckoo but the doubt about the contents of the song overshadows joy with gloom. The poet goes through the following states in the poem: loneliness, isolation, alienation, sadness, contemplation, (feeling of) abundance, fullness, respite, joy, remoteness, strangeness, (once again) isolation, doubt, harmony, loss, despondency, pain and continuity. Each cognition constitutes a state of being and the whole cognitive structure coalesces to form a particular experience. The unified cognitions create a state of sorrow which is stored in the poet’s memory and becomes a part of his citta.

The poem begins at the manomaya level as the poet beholds the girl in the field. What he views is a girl - she is the only one in the field besides the poet. How he views her is a fact that is interpreted at the fourth level – vijñānamaya, as being single and solitary. The cognition takes place at the third level, where the poet receives active sensory impressions of sight and sound. She is singing and reaping – two events that the poet cognises at the third level through the jñānindriya (ears and eyes). For the reaper, these events occur at the second level of prāṇamaya koṣa as she is performing the action.
Sunes four and seventeen are adjuncts because they do not participate in the progress of the poem. Though these two lines are addressed to the reader yet the poem is complete without them. The fact that the girl is “by herself” is generated by the poet. She is “alone” – a fact that impresses the poet’s mind with the vṛtti of isolation and consequently, creates a sense of alienation in the poet’s being. Her alienation is expressed four times in the poem – “single”, “solitary”, “by herself” and “alone”.

She cuts and binds the grain and she sings – actions performed at the second level, i.e., prāṇamaya kośa, by the reaper. The poet cognises the three events at the third level, i.e., manomaya kośa. He interprets the song to be melancholy at the fourth level, i.e., vijñānamaya kośa. Why does this song seem sad, especially if he cannot comprehend the words? The cognition of the sight of the reaper and the tone of her song impress the poet’s buddhi. He interprets her song to be sad because he connects her solitary state with her song and infers it as a song of sorrow. The words seem sad because that is how they are interpreted at the fourth level of intellect.

The valley around him is actually the same, with or without the presence of the girl but because of the sight of the reaper and the notes of her song, the valley appears to the poet as a “profound” place. How can a valley be profound? It is profound because the poet’s intellect cognises it as a vast, silent valley filled with the deep and meditative sound of the song. The philosophical, sagacious character of the place – interpreted at the fourth level – make the poet more contemplative and thoughtful. At the same time, the valley is “overflowing with the sound” of the reaper’s song. The overflowing song fills the valley, an event that occurs at the first level –
annamaya kośa – because the valley is the receptacle for the sounds filling its depths. The song can be heard loudly and clearly by the poet. The resounding notes, which echo in the valley, are analysed as sounds that cannot be contained in the surrounding mountains of this valley. The notes are flowing over the brim of the edges, falling out of the valley. At the third level, the poet can hear the resounding and echoing song but his intellect imagines it to fall out of the containing limits of the valley. The vyrtti of fullness, richness and intensity are created.

How are the events perceived, cognised and conceptualised? The facts are that there is a girl in the field; she is alone, reaping and singing. These facts are cognised as being “solitary”, “alone” and “by herself”. The thought waves of loneliness received by the poet, make his citta sad because his ahaṅkāra relates the isolation to his self. The acts of cutting and binding are perceived as reaping at the third level. It is the song that is given special attention by the poet. The song is not merely a song but a “melancholy strain”. It is at the fourth level that he cognises the song to be sad. The vyrtti of sorrow penetrates to the being of the poet and makes him sad. This sadness is evoked by the sense of alienation. The valley, cognised as “profound”, intensifies the serious mood of the poet as the impressions received by the citta make the poet’s being more contemplative.

Taking all the cognitions of the first stanza let us see how the poet’s self is affected by them. The vyrtti of isolation, loneliness and sadness combine to make the poet’s citta unhappy. The density of sad emotions colours the mind of the poet and makes him miserable. The vyrtti of doubt makes the being of the poet thoughtful and contemplative.
At the secondary level, the poet represents two subsidiary experiences where he does not have the first hand cognitions. The analogies of the nightingale and the cuckoo take place at the intellectual level of vijñānamaya and involve the recalling of past experiences. The poet associates his present experience with some experience of the past – which might be a personal or a vicarious experience. His mind draws a parallel between the present experience, i.e., the reaper’s song and the past experiences of the bird songs. The metaphors incorporate two distinct experiences. The first is that of the nightingale’s song, welcoming and pleasing the tired groups of the Arabian travellers. The bird’s song is pleasant as the oasis and rejuvenates the weary wanderers. The experience, through memory, is imagined to transform their discomfort and provide a haven to restore their energy. The second association is that of a cuckoo song spreading melodious joy over the seas of Hebrides. The poet does not mention any human presence in the second event but the joy of the song does not only fill the silent seas, it also thrills the hearts of anyone who happens to listen to it.

Parallels between the reaper’s song and the bird songs occur at the vijñānamaya level. The present experience does not incorporate the bird songs. They are past impressions which are stored as memories and are evoked by the present experience. The word “Perhaps” denotes that these images are only imaginative, not real. The vyrtti of loneliness and isolation suggest images of remote places to the poet. Arabia and Hebrides are places he has probably only read about. But at the vijñānamaya level, the present experience and the vicarious experience collate to form associations in his mind. He refers to experiences which he imagines at the fourth level. With
his creative faculty he compares the reaper’s song to the songs of the
nightingale and the cuckoo — songs that are a part of his memory — *vyrtti-
imrtti*. These are songs that the poet has probably heard in the past and are
stored in his memory.

These associations occur at the *vijñānamaya* level. In the first place, the
nightingale’s song is actually just the chirping of the bird which is
interpreted by his intellectual domain as a “chaunt” — recital of a religious,
melodious or a happy song. The tones of the song are judged to be
“welcome notes” which give rise to *vyrtti* like — joy, respite, relief and
relaxation to tired travellers. The resting place in the Arabian sands is
cognised as a “shady haunt” — a resort which provides shelter and is
frequented by several exhausted travellers. Secondly, the reaper’s song is
compared to the cuckoo’s song. Once again, the cuckoo’s chirping is
interpreted as a song and then as a voice. At the fourth level, the chirping of
a cuckoo is inferred as a thrilling song, especially during spring time. This
song also shatters the “silence of the seas / Among farthest Hebrides”. The
sudden sound of the bird is analysed as the calm and silence of the place
being broken and shattered by the cuckoo’s voice.

The *vyrtti* that are evoked in this stanza are those of joy, harmony, comfort,
peace and thrill. They affect the poet’s self, transforming his *citta* from
sorrow (in the first stanza) to joy (in the second stanza).

The fact that the poet cannot understand the actual words of the reaper’s
song intensifies the activity at the creative and interpretative level. His mind
is perplexed as he questions the reader and himself about the contents of the
The events of the next stanza continue to occur at the viññānamaya level because the poet is still constructing his cognitions without a sensory experience. The clues are the words “Perhaps” and “or” which disclose that the poet’s mind is still active at the intellectual domain. The girl’s song is now a “plaintive number”. Once again, the vyrtti of sorrow and loneliness of the first stanza are activated and the song, which the poet cannot actually comprehend, becomes “plaintive” and “unhappy”, full of “sorrow, loss or pain”. The continuity of the song is analysed as the “flow” of water that runs smoothly and constantly. This evokes rhythm and harmony in his mind. The reaper’s isolation, once again, evokes images of “old”, “far-off things” and “battles long ago”. But at this stage the poet is confused and the state of perplexity appears which, earlier in the stanza made him ask, “Will no one tell me what she sings?” The anxiety leads to the question whether the song’s contents are of things, grand, ordinary, old, new or something that would recur in future? The vyrtti result in the citta shifting to sorrow and confusion.

In the last stanza, the poet shifts from the inferential level to the perceptual level and listens to the song. In events sixteen and seventeen, the song is interpreted as a “never ending” song because he has been listening to it for a long time. The flow of the continuous song subdues the perplexity of the poet’s mind. He sees and hears the girl for the last time, standing still and absorbing everything. Then, for the first time the poet activates the prāṇamaya level as he walks up the hill with the fading sound of the song in his ears. The poet takes the memory of the reaper and her song as a part of his being. The music is stored in the memory and he conceptualises it as being stored in his heart for a long time. The experience is stored in his citta.
which is the reservoir of all impressions. The last cognitive event of the poem occurs when the song of the reaper is “heard no more”. The absence of knowledge or sense perception is accepted as a source of knowledge in the Yoga epistemology as the concept of negation - abhāva.8

The reader’s experience corresponds to that of the poet. The poet evokes intense images of the reaper and her song; he also invites the reader to participate in his experience. The poem begins with the invitation — “Behold her” and later, “Listen”. As the various levels of the poet’s cognitions are activated so are the reader’s domains of knowledge because language suggests corresponding images in the mind. The various stages of loneliness, isolation, melancholy, thrill and contentment of the poet’s self are felt by the reader too. The reader’s inner self is also affected by the experience which is communicated and shared by the poet.

The Indian literary tradition posits the rasa – bhāva theory to explain the aesthetic experience in literature. Bhāva is an emotional condition or a state of being. Elucidating the perspectives of Indian aesthetic theory, Kapil Kapoor explains the aim of rasa – bhāva theory:

It claims that the object or meaning that is sought to be conveyed in literary compositions is in the nature of an emotional effect of diverse human experience on man’s mind and heart. It is possible, Bharata demonstrates, to enumerate the whole range of emotions, or states of being born of experience, and to analyse the structure of those emotions in terms of cause, physical correlate (effect) and their effect on man’s being. The theory thus becomes in effect a theory of literary experience which is strongly rooted in the empirical human reality.9
bhāva is a state of mind and vibhāva is the stimulus of that state. Vibhāva is the cause of the emotion. So, if the vibhāva is strong, the bhāva will be distinct. A literary composition can evoke several bhāva but there is one dominant bhāva that pervades a work of art. Auxiliary bhāva are evoked but they are subsumed by the dominant bhāva of the artistic composition.

The series of cognitions of the poet evoke variegated emotional states. Analysed in the perspective of the rasa theory propounded by Bharata and Abhinavagupta, “The Solitary Reaper” evokes the following bhāva ensuing in different rasa. The primary bhāva that is evoked in “The Solitary Reaper” is that of grief – sōka bhāva. The poet’s cognitions in the poem lead him to a pensive mood. He infers the girl to be lonely and her melody to be replete with sorrow. The repeated references to sadness evoke sōka which is one of the sthāyibhāva – permanent emotions. The bhāva is, however, indeterminate and not intense because it’s cause, vibhāva, is not known. The poet is not sure about the contents of the song. There are certain subsidiary bhāva in the poem, like the rati bhāva – that of delight – in the second stanza where the reaper’s song is deemed more pleasant and delightful than the bird songs. The second subsidiary bhāva is sāṅkā bhāva – anxiety – as the poet tries to comprehend the contents of the song but is unsuccessful. The dominant bhāva, that of grief, continues to overpower the ancillary emotions as the poem concludes.

The bhāva of sorrow, joy and doubt evoke the corresponding rasa in the reader. The reader’s experience of the literary composition and the enjoyment of the emotional conditions evoked, constitute rasa in the Indian
literary tradition. The primary *rasa* in "The Solitary Reaper" is the *karuṇa rasa* – compassion which is evoked by the *śoka bhāva*. The reader follows the *bhāva* experienced by the poet. The reader also lives through the same emotions, enjoying the *rasa* ensuing from those emotions. Sorrow results in compassion. At each stage the reader's experience corresponds to the experience of the poet and the emotions evoked are synonymous with those of the poet.

But the *śoka rasa* evoked in the reader is not very intense because the poet himself does not experience profound grief. The cause of the emotion is not determined. The reaper’s song is not stipulated to be a song of grief, it could also be a joyous song. The poet’s uncertainty is the cause of the emotion being less potent and consequently, the reader’s emotion is also less intense. Wordsworth accomplishes a more successful communication in another poem—"Daffodils".\(^\text{10}\) The poem evokes stronger emotions of joy and pleasure because the *vibhāva* are determinate and the poet’s experience of delight is communicated more effectively to the reader. The golden daffodils, dancing in glee are effective causes for the emotional state of pleasure which alter the poet’s *citta* and also impress upon the reader’s self. Yet "The Solitary Reaper" is not a failure in communicating experience, it only evokes less intense emotions.
RESOLUTION AND INDEPENDENCE

There was a roaring in the wind all night;
The rain came heavily and fell in floods;
But now the sun is rising calm and bright;
The birds are singing in the distant woods;
Over his own sweet voice the Stock-dove broods;
The Jay makes answer as the Magpie chatters;
And all the air is filled with pleasant noise of waters.

All things that love the sun are out of doors;
The sky rejoices in the morning’s birth;
The grass is bright with rain-drops; - on the moors
The hare is running races in her mirth;
And with her feet she from the flashy earth
Raises a mist; that, glittering in the sun,
Runs with her all the way, wherever she doth run.

I was a Traveller then upon the moor;
I saw the hare that raced about with joy;
I heard the woods and distant waters roar,
Or heard them not, as happy as a boy;
The pleasant season did my heart employ;
My old remembrances went from me wholly;
And all the ways of men, so vain and melancholy.

But, as it sometimes chanceth, from the might
Of joy in minds that can no further go,
As high as we have mounted in delight
In our dejection do we sink as low,
To me that morning did it happen so;
And fears and fancies thick upon me came;
Dim sadness—and blind thoughts, I knew not, nor could name.

I heard the sky-lark warbling in the sky;
And I-bethought me of the playful hare:
Even such a happy Child of earth am I;
Even as these blissful creatures³³ do I fare³⁹;
Far from the world I walk⁴⁰, and from all care³⁸,
But there may come⁴¹ another day³⁹ to me—
Solitude, pain of heart, distress, and poverty.

My whole life³³ I have lived⁴² in pleasant thought³¹,
As if life's business were⁴³ a summer mood³²,
As if all needful things³³ would come unsought⁴⁴
To genial faith³⁴, still rich³⁵ in genial good³⁶;
But how can He expect⁴⁵ that others should
Build⁴⁶ for him, sow⁴⁷ for him, and at his call
Love⁴⁸ him, who for himself will take no heed⁴⁹ at all?

I thought⁵⁰ of Chatterton, the marvellous Boy³⁷,
The sleepless Soul³⁸ that perished⁵¹ in his pride;
Of Him who walked⁵² in glory and in joy
Following⁵³ his plough, along the mountain-side:
By our own spirits are we deified⁵⁴;
We Poets in our youth begin⁵⁵ in gladness;
But thereof come⁵⁶ in the end despondency and madness.

Now, whether it were⁵⁷ by peculiar grace³⁹,
A leading from above, a something given⁵⁸,
Yet it befell⁵⁹ that, in this lonely place⁵⁰,
When I with these untoward thoughts⁵¹ had striven⁶⁰,
Beside a pool bare⁵² to the eye of heaven
I saw⁶¹ a Man before me unawares
The oldest man⁶³ he seemed⁶⁴ that ever wore⁶⁵ grey hairs⁶⁶.

As a huge stone⁶⁷ is sometimes seen⁶⁸ to lie⁶⁹
Couched⁶⁶ on the bald top⁶⁷ of an eminence;
Wonder to all who do the same espy⁷⁰,
By what means⁶⁷ it could thither come⁶⁸, and whence;
So that it seems⁶⁹ a thing endued⁷⁰ with sense:
Like a sea-beast crawled⁷¹ forth, that on a shelf
Of rock or sand reposeth⁷², there to sun⁷³ itself;

Such seemed⁷⁴ this Man⁷⁵, not all alive⁷⁶, not dead⁷⁷,
Nor all asleep⁷⁸— in his extreme old age⁷⁹.
His body was bent⁸⁰ double⁸¹, feet and head
Coming together in life's pilgrimage;
As if some dire constraint of pain, or rage
Of sickness felt by him in times long past,
A more than human weight upon his frame had cast.

Himself he propped, limbs, body, and pale face,
Upon a long grey staff of shaven wood:
And, still as I drew near with gentle pace,
Upon the margin of that Moorish flood
Motionless as a cloud the old Man stood,
That heareth not the loud winds when they call;
And moveth all together, if it move at all.

At length, himself unsettling, he the pond
Stirred with his staff, and fixedly did look:
Upon the muddy water, which he conned,
As if he had been reading in a book:
And now a stranger's privilege I took;
And, drawing to his side, to him did say,
'This morning gives us promise of a glorious day.'

A gentle answer did the old Man make,
In courteous speech which forth he slowly drew:
And him with further words I thus bespake,
'What occupation do you there pursue?
This is a lonesome place for one like you.'
Ere he replied, a flash of mild surprise
Broke from the sable orbs of his yet-vivid eyes.

His words came feebly, from a feeble chest,
But each in solemn order followed each,
With something of a lofty utterance drest.
Choice word and measured phrase, above the reach
Of ordinary men, in a stately speech.
Such as grave Livers do in Scotland use,
Religious men, who give to God and man their dues.

He told, that to these waters he had come,
To gather leeches, being old and poor.
Employment hazardous and wearisome!
And he had many hardships to endure:
From pond to pond he roamed, from moor to moor;
Housing, with God's good help, by choice or chance;
And in this way he gained an honest maintenance.

The old Man still stood talking by my side;
But now his voice to me was like a stream
Scarce heard; nor word from word could I divide;
And the whole body of the Man did seem
Like one whom I had met with in a dream;
Or like a man from some far region sent,
To give me human strength, by apt admonishment.

My former thoughts returned: the fear that kills,
And hope that is unwilling to be fed;
Cold, pain, and labour, and all fleshly ills;
And mighty Poets in their misery dead.
- Perplexed, and longing to be comforted,
My question eagerly did I renew,
'How is it that you live, and what is it you do?'

He with a smile did then his words repeat,
And said that, gathering leeches, far and wide
He travelled; stirring thus about his feet
The waters of the pools where they abide.
'Once I could meet with them on every side;
But they have dwindled long by slow decay,
Yet still I persevere, and find them where I may.

While he was talking thus, the lonely place
The old Man's shape, and speech - all troubled me:
In my mind's eye I seemed to see his pace
About the weary moors continually,
Wandering about alone and silently.
While I these thoughts within myself pursued
He, having made a pause, the same discourse renewed.

And soon with this he other matter blended,
Cheerfully uttered, with demeanour kind,
But stately in the main; and, when he ended,
I could have laughed\textsuperscript{158} myself to scorn to find\textsuperscript{159} in that decrepit Man\textsuperscript{CXIV} so firm a mind\textsuperscript{CXV}.

‘God,’ said\textsuperscript{160} I, ‘be\textsuperscript{161} my help and stay\textsuperscript{162} secure\textsuperscript{CXVI}.

I’ll think\textsuperscript{163} of the Leech-gatherer on the lonely moor\textsuperscript{CXVII}.

<table>
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<tr>
<th>Anna maya</th>
<th>Prāṇa maya</th>
<th>Mano maya</th>
<th>Vijñāna maya</th>
<th>Ananda maya</th>
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<td>filled\textsuperscript{9}</td>
<td>came\textsuperscript{2}, fell\textsuperscript{3}, rising\textsuperscript{4}, singing\textsuperscript{5}, broods\textsuperscript{6}, makes answer\textsuperscript{7}, chatters\textsuperscript{8}</td>
<td>was\textsuperscript{1}, all night\textsuperscript{1}, calm\textsuperscript{11}, bright\textsuperscript{III} distant woods\textsuperscript{IV}, sweet voice\textsuperscript{V}, broods\textsuperscript{6} makes answer\textsuperscript{7}, chatters\textsuperscript{8}, all the air\textsuperscript{VI}, pleasant noise\textsuperscript{VII}, filled\textsuperscript{9}</td>
<td>freshness, brightness, pleasantness, joy, friendship, pervasion of sweetness</td>
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<td>bright\textsuperscript{X}, glittering\textsuperscript{16}</td>
<td>running\textsuperscript{14}, Raises\textsuperscript{15}, Runs\textsuperscript{17}, run\textsuperscript{18}</td>
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<td>walk</td>
<td>Child, am these blissful creatures, fare, all care, may come, another day</td>
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<td>lived</td>
<td>whole life, pleasant thought, were, summer mood, all needful things, came unsought, genial faith, rich, genial good, expect, Love, take no heed</td>
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<td>build, sow</td>
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<td>cast⁷⁸</td>
<td>constraint⁴⁴, felt⁵⁷, human weight⁵⁷, cast⁷⁸</td>
<td>propped⁹⁹, drew⁸⁰, stood⁸¹, call⁸³, moveth⁸⁴, move⁸⁵, hearth⁸², pale face⁹¹, long⁹¹, grey staff⁹⁸, shaven wood⁹⁹, gentle pace⁹⁹, that Moorish flood⁹⁹, Motionless⁹⁹, old Man⁹⁹, loud winds⁹⁹, weary, unstable</td>
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<td>gentle answer¹⁰⁸, old Man¹⁰⁸, courteous speech¹⁰⁸, further words¹⁰⁸, What occupation¹⁰⁸, is¹⁰⁸, lonesome place¹⁰⁸, mild surprise¹⁰⁸, Broke¹⁰¹, sable orbes¹⁰⁸, yet - vivid eyes¹⁰⁸, came¹⁰²</td>
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<td>perseverance, endurance, patience, acceptance</td>
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In “Resolution and Independence” the encounter with the leech-gatherer leaves a deep impact upon the poet’s self. The poet’s moods fluctuate from delight to desolation and from wonder to resolve. His sense perceptions, memories and inferences of the present and the past cognitions constitute tenacity in his character. The meeting with the leech-gatherer inculcates endurance and complacency in him. He anticipates that the present experience will give him strength in the future also.

The poet experiences various cognitions in the first stanza. Each core cognition integrates multiple auxiliary cognitions that can be analysed separately. The poem begins with a series of intense sense perceptions. The loud and forceful sound of the wind is cognised by the poet’s intellectual domain as “roaring”. The heavy rain is cognised as a downpour that “fell in floods”. The downpour has lasted “all night”, an expression that depicts the long hours of rain through the night. The morning begins with the rising sun that appears “calm”, it is quiet in contrast to the turbulent night storm. It is
“bright” – cognised as bringing light and freshness after the long disturbed night. Event 2 is a complex cognition that evokes event 3. The heavy rain incorporates an embedded cognition – that of rain flooding the area with water:

The rain came --- heavily (downpour) --- fell in floods (collected water)

The torrential rain gathered water that flooded the area. The cognitions in events 1, 2 and 3 are very intense.

The poet can hear various birds singing in the woods that are some distance away. He hears different sounds of the birds and with the help of his memory he identifies each bird sound. The core cognition is that of the sound which subsumes several auxiliary cognitions:

\[
\begin{align*}
\text{sounds} & \quad \begin{align*}
\text{birds singing} & \quad \begin{align*}
\text{Stock-dove} & \quad \begin{align*}
& \text{sweet voice (pleasant)} \\
& \text{broods (reflective)}
\end{align*} \\
\text{Jay} & \quad \text{makes answer} \\
\text{Magpie} & \quad \text{chatters} \\
& \text{pleasant noises} \\
& \text{filling the air}
\end{align*}
\end{align*}
\end{align*}
\]

The continuous chirping of the birds is further interpreted as the Stock-dove singing in a pleasant voice that is reflective at the same time. The Jay bird answers the call of the Stock-dove and the Magpie talks endlessly. All these
subsidiary cognitions are assimilated under the complex cognition of the
bird sounds. The sound of the water is pleasant and at the same time,
permeates the air around the poet.

In the second stanza, the poet perceives the activities of the morning hour —
the sky, the grass and the hare. The rising sun, which is cognised as “calm”
and “bright” in the first stanza, is interpreted as “the morning’s birth” in the
second stanza:

\[
\begin{align*}
\text{The rising sun} & \quad \{ \quad \text{calm} \\
& \quad \quad \text{bright} \\
& \quad \quad \text{morning’s birth} \\
\end{align*}
\]

The sight of the running hare (event 14) incorporates events X, XI and
events 15, 16, 17 and 18:

\[
\begin{align*}
\text{sight of the hare} & \quad \{ \quad \text{running} \\
& \quad \quad \text{raising a mist} \\
& \quad \quad \text{on the moors} \\
\end{align*}
\]

\[
\begin{align*}
& \quad \{ \quad \text{races} \\
& \quad \quad \text{mirth} \\
& \quad \quad \text{glittering in the sun} \\
& \quad \quad \text{runs (with the hare)} \\
& \quad \quad \text{grounds – plashy} \\
& \quad \quad \text{wet} \\
& \quad \quad \text{grass} \\
& \quad \quad \text{bright} \\
\end{align*}
\]
The hare is perceived as running on the wet moors, splashing the rain drops on the grass, raising a misty air that shines brightly in the sunlight. The movements of the hare are cognised as “running races” in merriment. The sight of the animal incorporates the view of the ground where she is running. The moors are perceived, along with the hare, as wet ground that is splashed with water and the grass is sprinkled with raindrops. The view of the hare subsumes the subsidiary events of the animal running – an event that evokes sub-events of running races and running in joy. The second subsidiary event (incorporated in the view of the hare) is that the animal splashes the water on the wet ground and raises a mist. This subsidiary event further incorporates sub-events of the mist shining in the sunlight and running along with the hare, wherever she goes. The last subsidiary event is the view of the moors that are grassy and muddy. The grass is cognised as wet and bright, and the ground as splashy. A complete cognition can subsume several subsidiary cognitions which can further incorporate sub-events.

The poet announces his entry on the scene and cognises himself as a traveller in stanza three. He watches the hare running around the moor. He listens to the woods and the distant waters but is not sure of the sounds he hears. The bright sun around him pleases him and he cognises the thoughts of sorrow being replaced by happy thoughts. But not for long, as he is oppressed by the meditations of sadness. Even the sound of the sky lark and the memory of the hare fail to improve his mood because he conceptualises, “As high as we have mounted in delight / In our dejection do we sink as low”. The intensity of delight is equalled by the depth of despondency. The present cognitions of the “blissful creatures” of the earth do not please him for long as he ponders about his future. His sense perceptions are
overshadowed by his sad memories and his intellectual domain conceptualises pain, sorrow and distress in future. His dejected feelings incorporate several sub-cognitions. As explained earlier, knowledge incorporates cognitions arising from experience and memory. The poet’s perceptual experience is overwhelmed by the past impressions which create a mood of dejection. Stanzas four to seven depict the past cognitions that are full of sorrow:

- Solitude
- pain of heart
- distress
- poverty
- Dim sadness
- blind thoughts

The memories bring forth the poet’s past cognitions of a pleasant life when he lived without “fears and fancies”. He cognises his past, happy life as a “summer mood” where “all needful things” had come “unsought”. The complex cognition of living a happy life (event 42) subsumes the sub-events – “summer mood” (XXXII), “genial faith” (XXXIV), “rich” (XXXV) and “genial good” (XXXVI). But the more recent memories have raised doubts about his conceptions. His doubt is expressed in the complex cognition of the expectations of someone who “himself will take no heed at all?” Event 45 includes sub-events 46, 47 and 48. The expectations of such a person
include the hope that others should “Build for him”, “sow for him” and “Love him” – cognitions included in his expectations.

The next stanza depicts the cognitions of the memory of two fellow poets. The memory of Chatterton subsumes cognitions of the poet being a “marvellous Boy” and a “sleepless Soul” who “perished in pride”. Wordsworth refers to another poet (Burns) whose memory evokes the sub-cognitions – “walked in glory”, “in joy” and “Following his plough”. The past cognitions of the two poets, who died young, evoke the present cognitions of all poets beginning in “gladness” but ending in “despondency and madness”.

Stanza eight of “Resolution and Independence” depicts the poet’s perceptions and cognitions of the leech-gatherer. The chance meeting with this man is cognised as something extra-ordinary – “peculiar grace”, “a leading from above” and “a something given”. The place where he meets the poet is cognised as “a lonely place” because there is no one present except the poet and the leech-gatherer. The complex cognition of the lonely place incorporates the subsidiary cognition of the pool beside which the man is standing. The pool is exposed under the sky and the old man is alone. These perceptions coalesce to evoke conceptions about the place being “lonely”, the pool being “bare” and the sky looking upon the pool with its eye.

The cognition of the leech-gatherer is the core cognition that subsumes several subsidiary cognitions:
The sight of the leech-gatherer is a complex cognition because first, the man has certain attributes that the poet perceives and secondly, these perceptions evoke further conceptual attributes which the poet ascribes to the leech-gatherer. When the poet sees the man, he notices his grey hair and cognises him as the “oldest man” “that ever wore grey hairs”. The stillness of the man evokes cognitions of a stone that is motionless. The simile of the stone has its own characteristics – it is huge, it rests on a height (further attributed with qualities of eminence, distinction and exposure) and it is couched. The fact that the man is a living being evokes conceptions of a being “endued with sense”. The next simile is of the sea-beast because the man is cognised as someone unusual – “a wonder to all”. The conception of the sea-beast subsumes the cognitions of the beast having crawled out of the seawater to recline on rock or sand, to enjoy the sun in leisure. Hence, the leech-gatherer has certain attributes like grey hair, huge size, eminence, stillness, calmness and peace. The sub-events, in this case the similes too depict attributes of the subsidiary objects and events. The stone is big, still and it lies comfortably on the top of a high spot that is bare and exposed. The next sub-event
is the sea-beast that has slowly reached out of the water to relax under the sun on the shelf of rock or sand.

Each object that is viewed has its own attributes that constitute supplementary cognitions. Life is cognised as a journey and a pilgrimage. The sight of the man's body incorporates cognitions of the feet and the head curving towards each other. The hunched body is further comprehended as pain and sickness affecting him in the past. The sight of the stooping frame incorporates the embedded cognition of his body enduring "A more than human weight". The poet's perception of this man evokes the embedded cognitions of life being a pilgrimage and old age bending the body with pain and sickness that are further cognised as something "more than human weight". The poet's view of the leech-gatherer incorporates his body with its "limbs", "pale face" and the "long grey staff" on which he is leaning. The staff is perceived to be made of shaven wood and the pond is cognised as the margin of that Moorish flood.

The poet's perception of the old man, being absolutely still, leads to the concept of "not all alive not dead / Nor all asleep". He conceives a suspended state in which the immobility is neither death nor life. The perception of the man being stationary includes the auxiliary cognitions of the man being "Motionless as a cloud" that does not even hear the call of loud winds. The concepts of the cloud and the wind are the sub-events subsumed in the core event of the man being immobile. In stanza twelve, the cognition of the leech-gatherer looking "fixedly" at the "muddy water" incorporates the sub-cognition in the simile, "As if he had been reading in a book".
Looking at the man's face the poet can see "yet-vivid eyes", the dark and gloomy circle of the "sable orbs". The poet interprets a look of surprise in his eyes which is another sub-event. The body is not strong because the chest is weak. At the same time, the leech-gatherer is cognised as a dream figure, not a real man. Another sub-cognition incorporated in the main cognition of the man's sight is of someone belonging to a distant land. The leech-gatherer seems to be a stranger in this area and the chance meeting is cognised by the poet as destiny having ordained this encounter to accord to the poet "human strength, by apt admonishment".

The sound of his speech, once again, is a complex cognition that incorporates various simple cognitions:

leech-gatherer's speech

- courteous speech
- feeble words
- lofty utterance
- choice word
- measured phrase

- stately speech
  - above the reach/Of ordinary men
  - grave Livers of Scotland
  - Religious men
  - scarce heard
  - nor word from word could I divic
The sound of the speech incorporates several sub-cognitions. The words of
the leech-gatherer are judged as gracious, weak, esteemed, selective, precise,
dignified, solemn and flowing. The old man’s speech incorporates the sub-
events of the words being extra-ordinary, like the grave Livers of Scotland
and like the religious men (further cognised as men who give God and other
men their dues). All these subsidiary cognitions coalesce into the core
cognition of the old man’s utterance.

Stanza seventeen delineates the cognitions evoked by the poet’s memory.
The complex cognition of the memory of his earlier thoughts includes the
cognitions of fear (further understood as the fear that kills), hope (cognised
as anticipation that is not fulfilled), discomforts of “Cold, pain, and labour”,
all bodily ills, poets (who were great but now have died in misery),
perplexity and desire to be comforted. The cognition of memory in this
stanza incorporates nine sub-events.

The leech-gatherer’s reply to the poet’s query about his occupation evokes a
number of cognitions about the old man. His words constitute the poet’s
cognitions. He gathers leeches and travels “far and wide”. The leeches live
in the waters of various pools and they often move about near his feet in the
water. They had been abundant earlier but have “dwindled long by slow
decay”. The leech-gatherer continues to search for them. The poet’s
cognitions about the movements of the old man are evoked by the leech-
gatherer’s words. The poet pictures the old man in his “mind’s eye” —
walking about constantly, looking for leeches. He cognises the moor to be
“weary” and the old man walking here and there, quiet and alone. The poem
ends with the poet’s cognitions about the leech-gatherer’s words being
cheerful, kind and stately. His last conceptions about the old man are that he is a "decrepit Man" yet "so firm a mind".

The multifarious cognitions experienced by the poet impress upon him, constituting his inner self in a variety of ways. At different stages of the experience in the poem the cognitions affect him in different ways. In the first three stanzas, the poet's cognitions create heightened perceptions. The effects created are of freshness, vibrancy, liveliness and brightness. The next four stanzas evoke doubt, perplexity, dejection and distress. The cognition of the presence of the leech-gatherer changes the poet’s mood from despondency to surprise, wonder, reflection and marvel. The old man’s words move the poet to such an extent that he feels strengthened by the man’s perseverance and determination. Feelings of awe, respect and reverence are evoked in the poet towards the end of the poem. As each state passes to the next, the poet’s self is constituted and reconstituted. The state of happiness is transformed to depression which is overwhelmed by determination, resolve and tenacity. Passing through the stages of exhilaration, distress and conviction, the encounter with the leech-gatherer evolves the poet as a strong, determined and resolute self.

The poet assimilates the perceptions experienced at the first three levels – annamaya, prāṇamaya and manomaya and interprets them at the fourth level of vijñānamaya. The vṛtti constituted at these four levels affect the self at the fifth level – ānandamaya. "Resolution and Independence" begins with the memory of the previous night’s storm. The memory of the loud sound of the wind heard at the manomaya level is interpreted as the frightful animal sound – “roaring” at the vijñānamaya level. The memory of the rain’s sight
cognised as a heavy downpour that “fell in floods”. In event 4 the poet
delineates the present cognitions of the sun seen at the third level but
cognised at the fourth level as peaceful in contrast to the previous night. The
sun is also judged as bright and shining as compared to the night’s darkness.

The sound of the birds, heard at the manomaya level, is judged as singing at
the vijnānamaya level. The poet cannot see the birds in the woods that are
interpreted as being “distant”. In his intellectual domain, the poet assigns
different sounds to different birds. The sound of the Stock-dove is inferred
as a “sweet voice” because the surroundings are pleasant. At the same time,
the dove’s voice is interpreted as being reflective because it is slow paced.
The Jaybird’s voice is interpreted as answering the other birds, as its voice
follows the sound of the Stock-dove. The Magpie’s voice is cognised as
chatter because it can be heard continuously. All these sounds, perceived at
the third level, are conceptualised at the fourth level. Another sound – that
of the water – is interpreted as pervading the air with “pleasant noises” as it
accompanies the “sweet voice” of the birds.

The poet interprets all the things that he views outdoors as things “that love
the sun”. The sky, the grass, the hare, the birds and the water are outdoors,
under the sun. The sight of the sky is judged at the intellectual domain as
rejoicing in the early morning. The time of dawn is inferred as a time of
commencement – “the morning’s birth”. All things seen and heard early in
the morning are cognised as fresh and pleasant. The sight of the raindrops
on the grass makes it seem “bright”. Next, the poet sees the hare running –
s its speed is interpreted as vivacity and joy, so the poet feels that the animal is
“running races” in mirth. He can see a spray of water rising from the ground
The hare runs by the bank of the wet grass. This spray is interpreted as a mist that glistens as the sun's rays fall on it. The hare is running — a voluntary physical movement at the prāñamaya level, seen by the poet at the sensuous level of the mahanāma level. The hare splashes the water from the ground by its feet, at the prāñamaya level — a fact that is interpreted at the mahanāma level as "raises the mist". The mist shines in the sunlight — an event that occurs at the ahīmā level because the mist does not glow on its own, the sunrays are making it glitter. It is following the hare everywhere — moving on its own, at the prāñamaya level.

The actual perceptions of the poet are the sun, the sky, the birds, the water, the grass with raindrops on it, the running hare and the water sprayed by its feet. These sense perceptions are interpreted at the fourth level as "things that love the sun" because they are either shining bright or are in motion. The shine and the movement are interpreted by the poet as glitter, mirth and joy.

The objects seen by the poet have their various attributes which the poet perceives and cognises as coordinates of those objects. For example, at night the wind was "roaring", the rain "came heavily and fell in floods"; in the morning the sun is "calm and bright", the birds are singing, the Stock-dove "broods" and has a sweet voice, the Jay bird flyvers the Stock-dove, the Magpie chatters, the water sound fills the air with pleasant noise, the sky rejoices, the dawn is the morning's birth, the grass is bright, the hare is running races with joy, a mist of water vapour is raised and this mist shining and is running with the hare.
All these cognitions evoke the impressions of freshness, brightness, gracefulness, pleasantness, joy, vibrancy, vitality, liveliness and radiance. These vṛtti create a joyful state in the poet’s citta. The fifth level, i.e., the anandamaya domain is activated by the impressions evoked at the first three levels and conceptualised at the fourth level. The state of delight prevails at the anandamaya kosa. In the third stanza, the poet confesses to be affected by the sense perceptions. The radiance and vibrancy of the “pleasant season” impress upon him, replacing the “vain and melancholy” thoughts. The vṛtti aroused by the season’s freshness and vitality drive away his “old remembrances” completely.

His elevated mood does not last long because his memories overshadow the impressions of joy and he reflects that the intensity of happiness is, at times, equalled by the depth of dejection. The poet cognises the feeling of elation as escalating in delight and the feeling of gloom as plunging in dejection. He interprets his distress as “fears and fancies” surrounding him heavily. This contrast to the earlier mood of joy is the state of “Dim sadness” and “blind thoughts”. The depressed mood is interpreted as being without light and even without sight. This dark mood is a state unfamiliar to the poet, something he does not know nor can name. All these reflections occur at the vijñānamaya level, as thoughts in the absence of sense perceptions. Aware of the earlier impact of the delightful surroundings, the poet consciously attempts to invite sense perceptions and memories of these perceptions. He listens to the sky-lark’s song that he cognises as “warbling” and he evokes the memories of the hare that he interprets to be playful.
All the beings of nature are judged as "blissful creatures" because their perceptions evoke cognitions that arouse impressions of delight and a blissful state. He cognises himself as "a happy Child of earth" because his cittā has been constituted as a carefree soul by his vṛtti. But once again, the poet's sad memories overpower the state of joy. Fears of "Solitude, pain of heart, distress, and poverty" vex him. Sad memories evoke the impressions of sorrow, misery, anxiety and desolation.

The vṛtti of sorrow are not evoked by memories of his own life. The poet cognises his life to be "a summer mood" lived in "pleasant thought". He interprets his optimism as "genial faith, still rich in genial good". His needs have been fulfilled without asking. His faith in the benign goodness of life is still alive but a little shaky. Doubts enter his mind because he cannot answer the question - if a person does not take care of himself, how can he expect others to do so? Help from others is cognised as building, sowing and calling for love. The vṛtti evoked in stanza six are based upon the cognitions of the poet's memories, not his sense perceptions.

The next stanza mentions specific memories of other poets who died in distress and adversity. Chatterton is remembered as "the marvellous Boy" and "sleepless Soul" who "perished in his pride". The memories are of the young genius poet who was active and alert but died young. His death is not interpreted as an end of life but as talent perishing. The poet remembers another fellow poet who became famous, an event that is cognised as "walked in glory and in joy". He achieved success and happiness by writing poetry among the mountains. The poet's task is cognised in terms of a farmer's work, creative and productive. Writing poetry in the midst of
nature is cognised as “Following his plough, along the mountain-side”. The fate of the two poets, who died young, depresses the poet. His memory of these poets creates the concept of all poets beginning their careers at a young age with enthusiasm, looking for fame and reverence but ending in “despondency and madness”. The memories evoke a sequence of conceptions that create the vyrtti of distress, sorrow, hopelessness, disheartenment, gloom and despair.

In this mood of low spirits, the perception of the leech-gatherer is sudden because the poet has not encountered any human being on the scene till that moment. The unexpected sight of the man that occurs at the third level is interpreted at the fourth level as a “peculiar grace”, “A leading from above” and “a something given”. The sight is interpreted as strange because it is unexpected yet it is a “grace” because the poet infers it as an encounter ordained by God. He considers the view of the man as a divine guidance and a blessing. The sight that is sudden is interpreted as “it befell” and came before the poet “unawares”. The perception of the man is an intrusion upon the vexed mood of the poet. The thoughts that perplex him are inferred as “untoward thoughts”. The view of the man with grey hair evokes the cognition of seeing “The oldest man”. The intensity of the sense perceptions experienced in the first two stanzas continues.

The poet’s perception of the man stimulates a series of cognitions at the vijñānamaya level. The immobility and the large size of the man stimulate the concept of “a huge stone” resting on a prominent height. The position of the elevated spot, exposed to all, is interpreted as “the bald top of an eminence”. The sight of the old man, with his hunched body and stooping
figure, arouses the concept of the stone lying "Couched" in a resting, comfortable posture. The sense perception, i.e., the sight of this man, positioned at a prominent point on the moors, stimulates the past cognitions of a big stone placed at a height. The poet's surprise at the unexpected view of the old man is related to the sight of the stone placed at an unusual position. The poet infers at the viññānamaya level that the sight of such a stone would evoke "Wonder" in the perceiver's mind as to how such a large and heavy rock could be positioned at such a height. The poet uses the word "espy" for seeing because he cognises that the perceiver does not look openly but spies upon the resting rock without disturbing it. The strangeness of the fact that the stone is situated at an unusual place evokes the concept in the poet's mind that it could have only reached there by its own effort. Therefore, it is inferred as an object that is alive — "it seems a thing endowed with sense". All these concepts of the stone being large, resting, situated at an unusual height, being alive and having reached that point on its own are evoked at the fourth level, at the sight of a man who is big, old, hunched, standing at an unusual spot on the moors, motionless and yet alive.

The view of the old man stimulates another concept in the poet's mind — that of the sea-beast. The poet sees the man standing next to the water of the pool - a perception that evokes the concept of the man being a water creature. He is cognised as a beast, not in the sense of being ferocious or cruel but because of his size. His large size, cognised as a "huge stone" in the earlier lines, is now interpreted as a "beast" — a large creature, living in isolation, away from civilization. Standing on the water banks, the man is interpreted to have come out of the water (because the poet had not seen him before) like a sea-beast resting on "sand or rock", "to sun itself". Once
Again, the perception of the man is linked to a previous experience or recognition of the poet and the connection between the present and the past perceptions of the manomaya level stimulate conceptions at the vijñānamaya level.

At the intellectual level, the poet confers attributes to the object of perception which are not received at the perceptual level but are evoked at the fourth level. In the “Preface” (1815), Wordsworth stipulates:

Thus far of images independent of each other, and immediately endowed by the mind with properties that do not inhere in them, upon an incitement from properties and qualities the existence of which is inherent and obvious. These processes of imagination are carried on either by conferring additional properties upon an object, or abstracting from it some of those which it actually possesses, and thus enabling it to re-act upon the mind, which hath performed the process, like a new existence.11

The object of perception is conceptualised by ascribing certain characteristics which are not discernable in them but are stimulated at the conceptual level, often evoked by the memories of the past cognitions. Wordsworth states that certain attributes are added or enhanced while others are deleted or subdued at the intellectual domain. The added attributes are included by associations of memory and the ones that are deleted or subdued do not evoke strong impressions. For instance, in stanza nine, the old man is compared to the memory of the stone which is further cognised with life like features of movement, sense, human positions and eminence. At the same time, the stone’s coldness and solidity are overlooked because these features do not evoke strong impressions or vṛtti.
The *vrtti* evoked in the stanzas eight and nine are of blessing, good fortune, largeness, strength, eminence, peace, solitude, awe, wonder, calmness and restfulness. These impressions evoke the state of strength and tranquillity in the poet’s *citta*.

The perception of the man being motionless is conceptualised at the fourth level as a state which is neither dead nor alive and neither awake nor asleep. The vision of this man evokes the concept of a suspended state in which life and death do not affect a living creature. But this is not a state of imperviousness as the poet’s next perceptions (events 75 and 76) evoke concepts of the old man’s curving body as “coming together in life’s pilgrimage”. The posture of the old man, who is stooping, is interpreted as “pain, or rage / Of sickness” of the past, casting “A more than human weight upon his frame”. The spectacle of this man is inferred as a divine blessing in stanza eight and his life is cognised as a “pilgrimage” in stanza ten. But this religious journey has not been easy as the poet ascribes pain and suffering to be the cause of his stooping frame. At the third level, the poet sees the man’s bent body and he conceptualises the pain and sickness affecting him more intensely than any human or material weight could.

The cognition of the suspended state is conceptualised again in stanza eleven. The view of the man, leaning on a staff, is inferred as being supported or “propped” because he does not seem to have the strength to support himself. The old man has a “pale face”, the staff is “grey” made of “shaven wood” and the man is “Motionless” like the cloud that is not sensitive to the call of the blowing winds. All parts of the man’s body, like the clouds, move in unison, if they move at all. The movements are almost
imperceptible. The lack of strength to support himself, the grey colour of
the staff made of wood that is “shaven” of the dark brown colour of the bark,
and the man being immobile and impervious to the wind – all these
cognitions coalesce to evoke the vr̥tti of weakness, instability,
colourlessness, insipidity and unresponsiveness.

The response of the old man to the poet’s answer is heard at the manomaya
level and the low tones of the voice are cognised by the poet at the
vijñānamaya level as “A gentle answer”, “courteous speech” which he
“slowly drew”, feeble words and as “a stream”. The man has already been
cognised as a divine blessing in event XXXIX, so his words are inferred as a
“solemn” speech and “a lofty utterance”. Each word is chosen and each
phrase is measured in a manner “above the reach / Of ordinary men”. The
poet listens to the soft tone and unhurried words of the old man and cognises
them as a “stately speech” which evokes the memories of the speeches of
Scottish “grave Livers” and “Religious men”. The tone of the man’s speech
is inferred as solemn and dignified, consequently the memories of stately,
profound and religious men are aroused in the poet’s mind. The impressions
created by the description of the man’s tone are majestic, serious, sombre,
profound, solemn and dignified.

The actual words of the man, when comprehended by the poet, evoke
cognitions based on the content of these words. The poet listens to the
words at the third level of sense perception and cognises them at the fourth
level of intellection. The act of gathering leeches in old age in the ponds of
the moors is cognised as “Employment hazardous” and “many hardships to
endure”. The fact that the leech-gatherer has to walk from “pond to pond”
and “moor to moor” is interpreted as “wearisome” roaming. Resting in
between on the moors is cognised as “Housing, with God’s help” and his
simple, uncorrupted way to earn his livelihood is cognised as “honest
maintenance”.

Perception of the man’s presence appears like a “dream” at the poet’s
conceptual level. The sound of his words is not clearly comprehended at the
beginning, he cognises the man’s voice as a “stream” which flows smoothly
and softly. The man’s appearance is cognised as someone sent from far to
give the poet “human strength, by apt admonishment”. The impact of the
impressions evoked by the man’s words is interpreted as giving strength to
the poet. The admonishment is the poet’s conception of the contrast
between the lives of the poets and that of the leech-gatherer which is
cognised as chiding by the poet at the fourth level.

In fact, the leech-gatherer only gives an account of his actions while looking
for the leeches; he does not reprimand the poet at all. The first time the old
man answers the poet’s questions about his occupation, the poet recalls his
earlier vr̥tti of fear, lack of hope, pain, labour, physical ailments and misery
of the dead poets. The vr̥tti evoked are not very strong. The poet realises
that the old man’s words are having an impact upon him but an impact that
is not yet very potent. So, he repeats his question “longing to be comforted”.
In this stanza and in events 128 and 129, the poet is aware of his cognitive
structure being activated by the impressions evoked by the words of the
leech-gatherer. After listening to the old man’s first reply, the poet
conceptualises the chiding those words offer to him but he does not feel the
impressions strongly enough to reconstitute his citā. Hence, he repeats his question.

The leech-gatherer restates his answer and this time the words are distinctly construed by the poet and they create strong impressions. The leech-gatherer confesses to travel from place to place in search of the leeches that are diminishing in number but he perseveres in his search. The words spoken by the old man (prāṇamaya level) are heard by the poet (manomaya level) who conceptualises the image of the leech-gatherer roaming around, looking for the leeches (vijñānamaya level). The sight of the old man and the sound of his words arouse several cognitions in the poet. In his “mind’s eye”, i.e., at the intellectual domain, he pictures the man pacing on the moors. The task of the leech-gatherer involves walking from place to place, not certain where he would find the little creatures. The man walking from “pool to pool” and “moor to moor” (event 111) is cognised as wandering and pacing. The poet imagines the leech-gatherer going round and round from one spot to another, maybe coming back to the previous spots, all alone and silent. The consistent search is interpreted as a continual pacing on the moors which also seem “weary” to the poet because of the “wearisome” task of the old man. These pictures, conjured up in the poet’s mind, are repeatedly cognised at the vijñānamaya domain. They are interpreted as thoughts that “pursued” him because they come to his mind over and over again without any conscious effort on his part.

The leech-gatherer’s persistent search for the leeches that have “dwindled” at an age when he has to be “propped” on a support to stand and his resolution to pursue his search independently without complaining — all
These cognitions have a deep impact upon the poet. Added to this are the
cognitions of the old man’s attitude and response to his hard task. The
words spoken by him do not have any protest in them and are therefore,
interpreted as “Cheerfully uttered”. His appearance, which is calm and
determined, is inferred as “demeanour kind / But stately”. The poet cognises
a contrast between the man’s physical state – old, grey, body bent double,
supported by a staff, weak voice, weak chest, vivid eyes and walking
persistently on the moors; and his mental state – persevering, unresisting,
cheerful, gentle, kind, independent, firm, tenacious and dedicated. The
perceptions of the old man’s physical condition stimulate the conceptions
about his physical as well as mental condition. The impressions evoked in
the poet at the cognition of this contrast are those of perseverance,
independence, determination, cheerfulness, tenacity and acceptance. The
change in his self is perceptible to the poet as he admits, in events 158 and
159 and events CXIV and CXV that he could have laughed at himself “to
scorn to find / In that decrepit Man so firm a mind”. All these vṛtti
assimilate to constitute a state of mind in which the poet feels strong and
resolute to face the hardships of life. The transformation that has occurred
in his citta is very apparent to the poet because in the last two lines he prays
to God to remind him of the leech-gatherer in future. He stores the
cognitions of this experience in his memory and hopes to evoke that memory
to be affected in a similar manner in future also.

Analysing the states of being constituted in the poet’s citta according to the
rasa theory, the poem, “Resolution and Independence”, evokes several
bhāva. In the opening stanzas of the poem, the vibhāva or the causes of the
emotions evoked include the early morning scene with its bright, blooming
and lively objects. The vṛtti of the cognitive structure are equivalent to the bhāva evoked in literature. Hence, the bhāva evoked in the beginning of the poem are harṣa bhāva and utsāha bhāva. The sight of the bright grass, clear sky, sprightly hare and the sounds of the birds and water, evoke the harṣa bhāva or the feeling of elation which is an ancillary bhāva that creates the more permanent bhāva, i.e., utsāha or enthusiasm. This state evokes the śṛṅgāra rasa, i.e., the state of pleasure. But the state of elation does not last long because the vṛtti of memory evokes a feeling of sadness. The past cognitions are revived and the memories of two young fellow poets (vibhāva) having died in youth and poverty evoke soka bhāva in the poet. Smṛti or recollection, is a saṅcāribhāva or a transitory state of being. The dominant bhāva aroused is the soka bhāva from stanzas four to seven. It is supported by the ancillary bhāva of dainya or depression and viśāda or despondency. The memory of the ill-fated poets creates depression and the destiny of all poets in general creates a state of hopelessness. These bhāva evoke karuṇā rasa or the state of compassion.

The shift in the mood originates in stanza eight when the poet encounters the leech-gatherer. The unexpected appearance of the old man evokes vismaya or astonishment and the poet constitutes the similes of the huge rock and the sea-beast in stanza nine. The feeling of wonder persists till the end of the poem and its vibhāva or cause is this unusual man with his tenacious and unyielding attitude. The poet is amazed at first because of the sudden appearance of the man on the scene, then surprised at the stillness of his physical posture and finally, astounded at his calm acceptance of the
hardships and hazards of his livelihood. The *rasa* evoked by this state is the *adbhuta rasa* or marvel.

The condition of the leech-gatherer can be equated with the state of *nirveda* or indifference. His physical posture is motionless to the extent that the poet cognises him to be neither dead nor alive. He is still like a rock or a sea-beast resting under the sun. His lack of protest against the increasing difficulty in finding the leeches in spite of his frail body evokes *nirveda bhāva* or a state of detachment. He performs his task with aloofness to any form of misery or sorrow. The state of tranquillity evokes *sānta rasa*, ensuing from the peaceful and calm attitude of the leech-gatherer.

The *vṛtti* of tenacity, resolution and perseverance evoked by the old man’s demeanour and speech constitute the state of determination that evokes *mati bhāva* or resolution. This ancillary state supports the emotions of enthusiasm or *utsāha* that arouse *vīra rasa* or the appreciation of heroic characteristics in him. The poet cognises the leech-gatherer as an extraordinary human being with valorous attributes.

The poet evokes a series of *rasa* with the shifting *bhāva* experienced by him during his encounter with the old man. The *vibhāva* in this encounter are very tangible and hence evoke very explicit *bhāva* with their ensuing *rasa*. The reader experiences the poet’s *bhāva* and the corresponding *rasa* are evoked while reading the poem. Cogent cognitions create intense impressions that modify the *citta* in a well-defined way. Consequently, the well-defined *bhāva* create distinct *rasa*. 
THE PRELUDE - Book I

One summer evening (led by her) I found
A little boat tied to a willow tree
Within a rocky cave, its usual home.
Straight I unloossed her chain, and stepping in
Pushed from the shore. It was an act of stealth
And troubled pleasure, nor without the voice
Of mountain-echoes did my boat move on;
Leaving behind her still, on either side,
Small circles glittering idly in the moon,
Until they melted all into one track.
Of sparkling light. But now, like one who rows,
Proud of his skill, to reach a chosen point
With an unswerving line, I fixed my view
Upon the summit of a craggy ridge,
The horizon's utmost boundary; for above
Was nothing but the stars and the grey sky.
She was an elfin pinnace, lustily
I dipped my oars into the silent lake,
And, as I rose upon the stroke, my boat
Went heaving through the water like a swan;
When, from behind that craggy steep till then
The horizon's bound, a huge peak, black and huge,
As if with voluntary power instinct
Upreared its head I struck and struck again,
And growing still in stature the grim shape
Tower'd up between me and the stars, and still,
For so it seemed, with purpose of its own
And measured motion like a living thing,
Strode after me. With trembling oars I turned,
And through the silent water stole my way
Back to the covert of the willow tree;
There in her mooring-place I left my bark,-
And through the meadows homeward went, in grave
And serious mood, but after I had seen
That spectacle, for many days, my brain
Worked with a dim and undetermined sense
Of unknown modes of being; o'er my thoughts
There hung a darkness, call it solitude.
Or blank desertion\textsuperscript{xxxvi}. No familiar shapes\textsuperscript{xxxvii}
Remained\textsuperscript{35}, no pleasant images\textsuperscript{xxxviii} of trees,
Of sea or sky, no colours of green fields\textsuperscript{xxxix},
But huge\textsuperscript{xl} and mighty forms\textsuperscript{xli}, that do not live\textsuperscript{36}
Like living men\textsuperscript{xlii}, moved\textsuperscript{37} slowly through the mind
By day, and were\textsuperscript{38} a trouble to my dreams.

\[ \text{Il 357 – 400} \]

<table>
<thead>
<tr>
<th>Anna maya</th>
<th>Prāṇa maya</th>
<th>Mano maya</th>
<th>Vijñāna maya</th>
<th>Ānand amaya</th>
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<tbody>
<tr>
<td>led\textsuperscript{1},</td>
<td>found\textsuperscript{2},</td>
<td>One\textsuperscript{1}, summer evening\textsuperscript{2},</td>
<td>surprise,</td>
<td></td>
</tr>
<tr>
<td>tied\textsuperscript{3}, (saw)</td>
<td>led\textsuperscript{1}, found\textsuperscript{2}, little boat\textsuperscript{3}, rocky cave\textsuperscript{4}, usual home\textsuperscript{5},</td>
<td>privacy,</td>
<td>security,</td>
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<tr>
<td>unloosed\textsuperscript{4}, stepping\textsuperscript{5}, Pushed\textsuperscript{6}, move\textsuperscript{7}, Leaving\textsuperscript{8}, glittering\textsuperscript{10}, melted\textsuperscript{11}</td>
<td>was\textsuperscript{7}, troubled pleasure\textsuperscript{6}, mountain-echoes\textsuperscript{8}, either side\textsuperscript{ix}, Small circles\textsuperscript{x}, one track\textsuperscript{x}, sparkling light\textsuperscript{xi}, glittering\textsuperscript{10}, melted\textsuperscript{11}</td>
<td>intrusion,</td>
<td>encroachment,</td>
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<td>rōws\textsuperscript{12}, reach\textsuperscript{13}, fixed\textsuperscript{14}</td>
<td>chosen point\textsuperscript{xii}, unswerving line\textsuperscript{xiii}, craggy ridge\textsuperscript{xiv}, utmost boundary\textsuperscript{xv}, was\textsuperscript{15}, grey sky\textsuperscript{xvi}</td>
<td>pride, authority,</td>
<td>mastery, command,</td>
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<td></td>
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<td>control, majesty,</td>
<td></td>
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<td>was\textsuperscript{16}, elfin pinnance\textsuperscript{XVII}, silent lake\textsuperscript{XVIII}, went heaving\textsuperscript{19}, craggy steep\textsuperscript{XIX}</td>
<td>extra-ordinary, magical</td>
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<tr>
<td>Upreared\textsuperscript{20}, struck\textsuperscript{21}, struck\textsuperscript{22}, growing\textsuperscript{23}, Towered\textsuperscript{24}, Strode\textsuperscript{26}</td>
<td>huge peak\textsuperscript{XX}, black\textsuperscript{XXI}, huge\textsuperscript{XXII}, voluntary power\textsuperscript{XXIII}, Towered\textsuperscript{24}, grim shape\textsuperscript{XXIV}, seemed\textsuperscript{25}, measured motion\textsuperscript{XXV}, living thing\textsuperscript{XXVI}, Strode\textsuperscript{26}</td>
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<td>trembling oars\textsuperscript{XXVII}, silent water\textsuperscript{XXVIII}, mooring-place\textsuperscript{XXIX}, grave\textsuperscript{XXX}, serious mood\textsuperscript{XXXI}</td>
<td>nervousness, trepidation, alarm, seriousness, grimness, solemnness</td>
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<td>Worked\textsuperscript{32}, hung\textsuperscript{33}, moved\textsuperscript{37}</td>
<td>seen\textsuperscript{31}</td>
<td>many days\textsuperscript{XXXII}, dim\textsuperscript{XXXIII}, undetermined sense\textsuperscript{XXXIV}, unknown modes\textsuperscript{XXXV}, hung\textsuperscript{33}, call\textsuperscript{34}, blank desertion\textsuperscript{XXXVI}, familiar shapes\textsuperscript{XXXVII}, Remained\textsuperscript{35}, pleasant images\textsuperscript{XXXVIII}, green fields\textsuperscript{XXXIX}, huge\textsuperscript{XL}, mighty forms\textsuperscript{XLI}, do not live\textsuperscript{36}, living men\textsuperscript{XLI}, moved\textsuperscript{37}, were\textsuperscript{38}</td>
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The impact of the experience of stealing the boat leaves distinct impressions on the poet as a young boy in "The Prelude", Book I. In this extract of "The Prelude", there is no encounter with a specific object of nature or a human presence. The young boy's act of taking the boat without permission evokes certain impressions in his citta. The cognitions of his actions create impressions that evolve a state of being.

The poet's memory of that incident summons the past cognitions of his actions on a particular summer evening. He cognises his act of finding and stealing the boat as an involuntary act. He interprets his actions as being prompted by a power beyond his control. The memory of what he saw one summer evening (as a young boy) is the first core cognition in the anecdote, subsuming the subsidiary cognitions or events III, IV and V.

\[
\begin{align*}
\text{found (saw) – A little boat} & \quad \text{tied} \quad \text{to a willow tree} \\
\text{} & \quad \text{in a rocky cave} \quad \text{its usual home}
\end{align*}
\]

What he perceives is a boat but at the same time, he perceives and conceptualises various features of the boat that can be categorised as embedded cognitions. The boat is small in size, it is tied to a tree, the tree is a willow, the boat is standing in a rocky cave and the cave is a usual resting or parking place for the boat.

Next, the actual action of stealing the boat, cognised as "an act of stealth" and "troubled pleasure", incorporates the sub-cognitions of opening the
chain, stepping inside the boat and pushing it away from the shore. The
tight of the boat incorporates several events:

boat’s view

- movement
  - heaving
    - like a swan
    - behind (the boat)
    - either side
    - small
  - glittering
  - idle
  - track - one (single)
  - melting
    - light – sparkling

The young boy’s view includes the boat, its movements and the circles
formed on the water’s surface by this movement. The circles are behind the
boat, they are on both sides, they are small, shining and idle. They merge
from both sides into a single track that sparkles bright in the moonlight. All
these cognitions coalesce into the complex cognition of the boat’s view.

The poet’s cognition of his act of rowing subsumes the cognitions of being
“Proud of his skill”, “reach a chosen point” and rowing on “an unswerving
line”. The view of the mountains subsumes the cognitions of “a summit”,
“craggy ridge”, “horizon’s utmost boundary”, “craggy steep”, “horizon’s
bound”, “huge peak”, “black and huge”, “Upreared its head”, “growing
still”, “grim shape”, “swerved up”, “living thing” and “strode after me”.

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This series of cognitions follows the sight of the mountain in the following structure:

- **Summit**
  - Craggy ridge
  - Horizon's utmost boundary
- **Craggy steeps**
- **Horizon's bound**
- **Huge peak**
- **Black and huge**
- **Huge and mighty form**
- **Upreared its head**
- **Growing still**
- **Grim shape**
- **Towered up**

**Purpose**

**Motion**

- Living thing
  - Strode after me
  - Living men
  - Moved slowly

The cognitions of the mountain can be broadly divided into two categories – inanimate and animate. In the first category, the poet perceives and conceptualises the physical features of the mountain as a lifeless object. He notices the height, the peak, the rocks, the range of mountains, the boundary they form on the horizon, their steep slopes and their dark colour.
The second category, cognised at the intellectual level as animate objects, incorporates the mountain’s attributes of seeming to lift up its head, turning motionless for sometime, appearing serious, towering up, having the will and motion of a living thing, following the young boy, seeming large and strong like living men and moving slowly. All these embedded cognitions assimilate to constitute a distinct state in the poet’s citta which will be discussed later.

The core cognition of rowing the boat includes the following sub-cognitions: “dipped my oars”, “I rose upon the stroke”, the boat sailed as if “heaving through the water like a swan”, “I struck and struck again” and “With trembling oars I turned”. These subsidiary cognitions occur during various events in the poem. They subsume several percepts – the oars, the boat and the water; and various concepts – the boy applying effort and rising to every stroke of the oar. The objects of perception inhere different features that also constitute assorted cognitions. The sight of the lake is supplemented by the lack of sound – “silent lake”. The boat’s movement inheres the concept of “heaving”, rising up and that of moving on water like a swan. The oars that the boy holds are interpreted as “trembling”.

The feeling of guilt felt by the poet is expressed in various concepts – “act of stealth” (event 7), “troubled pleasure” (event VI), “stole my way” (event 28) and “covert of the willow tree”. These are conceptual cognitions that are evoked by the young boy’s actions and his perceptions. The guilt is further intensified as the conceptual cognitions are supplemented – “dim and unremembered sense” (events XXXIII and XXXIV), “unknown modes of
"being" (event XXXV), "darkness", "solitude", "blank, desertion" and "trouble to my dreams". All these sub-events integrate into the complex conceptual cognition of the boy's guilt.

The poem comprises of 38 verbal cognitions and XI adjectival cognitions. At the prāṇamaya level, thirteen verbal cognitions involve the poet's actions, four involve the boat, four refer to the mountains and four are associated with the image of the natural objects at the end of the poem. At the manomaya level, three verbal cognitions relate to the poet. Two verbal cognitions occur at the annamaya level, concerning the boat and the circles on water. At the vijñānamaya level, six verbal cognitions involve the poet (although most events that occur at prāṇamaya and manomaya level can also be included in the fourth domain — like "found" can be interpreted as what he saw at the third level and what he discovered at the fourth level). Two verbal cognitions refer to the circles on the water. All the adjectival cognitions occur at the vijñānamaya level. All of them involve the poet because they incorporate the concepts of his actions and his perceptions.

The incident begins with the vṛtti or memory of what happened "one summer evening" when the poet was a young boy. Before proceeding any further, the poet conceptualises his actions as involuntary because he feels that he was controlled by the force of nature. Event 1 occurs at the annamaya level because the boy does not act on his own but is guided by some extraneous force and at the same time, the event also occurs at the vijñānamaya level because the poet interprets his actions as being unintentional. His next cognition is that of sight, at the manomaya level. This too can be categorised as an event of the fourth level because he uses
the word “found” instead of saw. The sight is sudden and unexpected as if
the chances to discover the boat.

The view includes the boat, the tree and the cave. All these objects are
contceptualised at the fourth kosa, according to their attributes. The boat is
“little”, it is tied to a “willow tree” inside the “rocky cave”. The boat tied to
the tree is an event at the annamaya level because the boat does not have any
choice in being tied; its physical condition is beyond its control. The boat is
fixed, resting and immobile at a comfortable and secure place. Therefore, at
the fourth level, the poet conceptualises the waters in the rocky cave as the
boat’s “usual home”. He does not seek anyone’s permission to take the boat.
An unnamed desire in him compels him to do so, that is why he infers his
actions as being “led” by nature. Events 4, 5 and 6 occur at the pranamaya
domain because they are actions performed by the poet as a young boy. His
actions of untying the boat, stepping in and pushing it away from the bank
are interpreted as “an act of stealth”. The boat does not belong to him and
he takes it without seeking anyone’s permission. He forcefully takes the
boat away from its place of residence where it is safe and secure. All these
reasons result in activating his intellectual domain that cognises his actions
as an act of stealing. Yet the thrill of the adventure is cognised at the fourth
level as “troubled pleasure”.

The vrtti evoked in the first six lines are of surprise – at the sight of the boat;
privacy – the boat is at a private spot; security and safety – the boat is at a
secure place, inside the cave; intrusion, encroachment and transgression –
the boy unites the boat and takes something that does not belong to him;
guilt – resulting from the misdeed; adventure, thrill and excitement – at
breaking a norm. The citra is constituted by the impressions of excitement, 

dare, courage, gamble, audacity, pluck and dauntlessness.

As the boat moves the boy can hear the “mountain-echoes”. These are not 
audible sounds but are the sounds heard only at the conceptual level of the 
fourth kośa. The movement of the boat occurs at the prāṇamaya level in 
event 8 and is cognised at the vijñānamaya level in event 9, when the poet 
conceptualises the boat “Leaving behind” “Small circles” on both sides. The 
boat’s motion disturbs the still water of the lake and causes the appearance 
of ripples that are circular and are at the rear of the boat. It seems as if the 
boat is leaving these circles behind it. The sight of these circles, viewed at 
the third level is interpreted as “glittering” because the silvery moonlight is 
falling upon them. These ripples are shining due to an external factor; the 
attribute of appearing bright is caused by an outside factor because the 
moonlight is making the circles shine, so event 10 occurs at the annamaya 
level. The slow motion of the boat and the gradual emergence of the circles 
make the poet cognise them as shining “idly”. Forming on both sides of the 
boat, these circles merge as the boat advances. The sight of the ripples, 
fusing from both sides, is interpreted at the intellectual domain as — “they 
melted all in one track”. The traces of the circular ripples blend together as 
a single impression of the water movement. This track is lit brightly by the 
moonlight, making it appear as “one track / Of sparkling light”. The circles 
that earlier seem to be glittering, are cognised at the fourth level as a trail of 
bright light.

The impressions of pursuit are dominant in these lines. The “mountain-

echoes” follow the boat; the rippling water trails the boat, first on the side
and then at the back. The vṛtti of pursuit and chase are evoked. At the same
time, the impressions of brightness, sparkle and shine are created due to the
moonlight. The concepts of melting and idling kindle impressions of
gradual fusion. All these impressions coalesce to constitute a state of
nervousness but not fright. The condition of thrill, adventure, ebullience,
dazzle and excitement are also evoked. The boy experiences thrill along
with guilt because he is committing a forbidden act.

The act of rowing takes place at the prāṇamaya level, the poet cognises it at
the vijñānamaya level, as someone who rows with concentration and
determination “to reach a chosen point”, moving without digressions. The
success of rowing on “an unswerving line”, which is not an easy task,
creates the impressions of pride and accomplishment. The citta is evolved to
a state of arrogance. Staring at the peak of the mountain is interpreted as
fixing his view. The boy looks at the highest and the furthest point,
attempting to reach it with his effort. The peak of the highest mountain is
interpreted as “the summit of a craggy ridge” and “The horizon’s utmost
boundary” because that is the point where the sight of the land ends and that
of the sky and the stars begins. The impressions of ambition and enthusiasm
are evoked in these events.

The sight of the boat, cognised as a “little boat” in event III, is interpreted as
an “elfin pinnance” in event XVII. The sudden sight of the boat is inferred
as a supernatural event, as something with magical attributes. Event 17,
performed at the second level by the poet, involves putting the oars in water.
It is cognised at the fourth level as “dipping my oars” eagerly. The greed
and desire of his actions are inferred as rowing “lustily”. The silence around
the boy is ascribed to the lake, cognised as “silent lake”. The boy is in command of his boat. The rise and fall of the boat with every stroke is cognised at the intellectual domain as “heaving through the water like a swan”. The majestic and smooth motions of the boat on the water are compared to the swan’s elegant and natural movements.

The vyrtti evoked are of pride, authority, mastery, command, control, majesty and elegance. The concept of the “elfin” boat creates the impression of something extra-ordinary. The citta is constituted to the state of confidence, or rather over-confidence.

The state of being over-confident does not last long. From event XIX, a reconstitution of the self commences. The vision of the mountain peak, cognised as the height of the boy’s ambition in events XIV and XV, is viewed from a close proximity from events XIX to XXVI and events 20 to 26. Behind the rocky mountain, the high peak, cognised as the “horizon’s utmost boundary” in event XV, is interpreted as a “huge peak, black and huge, / As if with voluntary power instinct” in events XX, XXI, XXII and XXIII. The sudden appearance of the huge and dark mountain is interpreted as something moving with an instinctive power. The boat’s movement causes the boy to conceptualise that the mountain is approaching the boy. The sight of the rising peak is cognised as “Upreared its head”. What the boy sees at the perceptive level is the mountain that is gigantic and dark. The sudden sight and the movement is ascribed to the peak activate the intellectual domain to arouse concepts of the mountain having an intrinsic power and raising its head in front of the boy. The mountain peak is not
pursuing the boy to reprimand him. It is his own guilt that evokes such cognitions and he conceptualises the mountain as a witness to his crime.

The vṛtti evoked in these events are — fear, terror, surprise, astonishment, apprehension and anxiety. The boy’s citta is reconstituted to the state of alarm, foreboding and uneasiness.

The concept of the majestic movements of rowing the boat are transformed to rigorous rowing — “I struck and struck again”. The action of moving the oars occurs at the prāṇamaya level but it is cognised at the vijñānamaya level as striking the water over and over again because of the speed, intensity and urgency with which he moves the oars.

The sight of the mountain becomes vivid as the boat gets closer to it. From a closer distance, the size of the mountain appears bigger. The sight of the larger size (manomaya kośa) is inferred as “growing” “in stature” (vijñānamaya kośa). The gigantic size of the peak at close quarters, present in the silent and solitary scene, is interpreted as a “grim shape”. The brightness of the moonlight is not perceived at this moment. The colossal dimension of the mountain, cognised as a tower, blocks the boy’s view of the stars. The steady motion of the boat creates the illusion of the mountain moving and the boy cognises the movement as the mountain striding after him like a creature with the calculated purpose of someone with intent and resolve. The vṛtti of terror and fear are intensified.

Losing all his confidence, the boy pushes at the oars, with shaky hands and turns the boat. His quivering hands move the oars unsteadily and the
intellectual domain interprets the unsteadiness as "trembling oars". The lake is cognised as "silent water" because everything around it is quiet. Going back to the point where he started, the boy rows the boat (prānamaya koṣa) but the vr̥ti of apprehension, aroused earlier, evokes the cognition of stealing his way back to the willow tree (vijñānamaya koṣa). The action of retracing his movements surreptitiously is cognised as "stole my way" and the spot of the willow tree, where he found the boat, is cognised as "covert". He ties the boat back at its old spot – "mooring place", it is no longer cognised as "its usual home". The boat is then interpreted merely as a "bark" and not the "elfin pinnace". The excitement of his adventure has dissipated, so the cognitions do not incorporate extraordinary attributes.

The impressions of nervousness, anxiety, edginess, furtiveness and guilt create the "grave / And serious mood". The guilt of his act evokes pensive and repentant states of being.

The memory of the boat stealing incident surfaces repeatedly in the poet's mind. The perceptual images are not very vivid and are cognised as "dim and undetermined sense / Of unknown modes of being". The guilt and solemn mood are interpreted as "darkness", "solitude" and "blank desertion". The memory of the experience does not evoke "pleasant images" of beautiful objects of nature but "huge and mighty forms" move "slowly through the mind / By day" and are "a trouble to my dreams". The impressions of fear and terror remain constantly in his mind. The "huge and mighty forms" are not images of the natural objects but are the intense vr̥tti of anxiety and apprehension. They are not life-like creatures but are thoughts that disturb and agitate the poet's self. All the events in the last
eleven lines occur at the vijñānamaya kośa. The poet’s self evolves to a state of disconcert. The guilt and remorse of stealing the boat leave a lasting impression upon his self.

The initial bhāva evoked in this experience is of garva or arrogance. The bold and forbidden act creates a state of excitement in the boy. His furtive actions constitute a state of pride as he rows the boat. He controls its movement, feels powerful, daring and in command. The thrill transforms to śanka bhāva as the boy grows apprehensive, sensing something unpleasant around him. The apprehension intensifies and the saṅcāribhāva (transitory state) – śankā (apprehension), alters to the sthāyibhāva (permanent state) – bhaya (fear) as he perceives the mountain peak from close proximity, looming large over him and imagines it reprimanding him for his misdeed.

The reader’s experience is similar to that of the boy though not as intense. Yet the reader can constitute images of thrill, apprehension and fear that the boy undergoes. The words constitute images – of the boy stealing the boat and the ensuing state of adventure and terror. The rasa evoked from these bhava is bhayānaka or the state of terror. The poet is successful in communicating the bhāva because the vibhāva are expressed vividly. The reader can constitute the images of the mountain looming up in vision before the boy as if reprimanding him and then pursuing him as he turns back to keep the boat from where he took it. Even the memory of the experience is delineated in very lucid words. The intensity of the fear is as strong in the memory as the actual experience and the bhāva is equally potent. The consequent rasa of bhayānaka is evoked in the reader.
SHORT POEMS

The last part of the chapter includes the analysis of a number of short verses by Wordsworth. These are various experiences of the poet in which the external objects leave distinct impressions on his being.

The energy in nature activates the poet’s spirit which he expresses in several short as well as long verses. Movements of natural objects impress the poet’s self with vigour and vivacity. “A WHIRL-BLAST from behind the hill” begins with the forceful gush of the wind that “Rushed o’er the wood with startling sounds” (l 2). The poet feels the sudden onset of the wind as the core cognition of the wind subsumes the following sub-cognitions: the wind being a whirl-blast, approaching from behind the hill, quickly spreading over the woods and emitting a sudden sound. The sensations experienced at the manomaya level are interpreted at the vijñānamaya level. The sight of the natural objects swaying and the sounds created due to this movement are interpreted as: the wind rushing over the wood and creating sounds that are startling because they are unexpected. The movements of the wind occur at the prāṇamaya level as it stretches across the woods. The woods’ passive receptivity of the gushing wind occurs at the annamaya level. The events of the first two lines evoke the impressions of force, energy, wildness, surprise, vitality and vigour. The poet’s citta is evolved to a state of robustness and liveliness.

The wind drops as unexpectedly as it had started and the poet can view all the objects turning motionless, except for the hailstones that he can see...
(manomaya level) falling everywhere. The sound of the hailstones (manomaya level) is inferred as the "pattered sound" (I 4), falling with a rhythmic beat (vijnanamaya level) and evoking the vrtti of harmony. The cognition of the trees is assimilated in the following sub-cognitions — leafless, towering, tall and green. The visual delights are cognised as — “A fairer bower was never seen” (I 8). The poet views the ground covered with the leaves that are withered, they have covered the ground completely but the trees are laden with the greenery of healthy leaves. This perception is interpreted as the spot being a perennial green bower. Impressions of salubrity and vitality are created.

The poet can see the movements of the “withered leaves” (I 13) caused by the falling of hailstones. The leaves move involuntarily without their own energy at the annamaya level as the force of the hailstones compels them to move. The poet interprets their motions as “skip and hop” (I 13). He can see them bouncing all around:

Yet here, and there, and every where
Along the floor, beneath the shade
By those embowering hollies made,
The leaves in myriads jump and spring,
As if with pipes and music rare
Some Robin Good-fellow were there,
And all those leaves, in / festive glee,
Were dancing to the minstrelsy.

II 15 – 22

On every side he can see (manomaya level) leaves moving up and down in the air. Wherever he moves his eyes the leaves can be viewed in motion. Innumerable leaves seen rising in the air and falling on the ground are interpreted as the leaves “in festive glee”. The continuous rise and fall of the
leaves evoke the mental construct of a robin creating “music rare”, “with pipes” and the leaves dancing to the beat of the music. The cognition of the music and the rhythm is not perceptual as there is no bird or music. The percept of the moving leaves stimulates the intellectual domain to create the conceptual cognition of the leaves jumping with joy, as living beings. The impressions evoked are of liveliness, vigour, enthusiasm, buoyancy, friskiness, agility and high spiritedness. These vṛtti evoked in the poet’s citta relate the poet’s cognitions to his inner self and evolve a state of delight. Rati bhāva leads to śṛṅgāra rasa, i.e., the state of joy evokes pleasure. The poet is aware of the impact his percepts and concepts have on him. The poem ends with his prayer, hoping that the inferences of his sense perceptions will always affect him in such a profound manner.

The impact of the rainbow is quite intense on the poet’s self in “My heart leaps up when I behold”. The sight of the rainbow uplifts his spirits. How does this happen? The poet does not dwell upon the reason why he feels the upliftment. He does not ascribe any attribute to the rainbow but expresses at the outset the effect of the sense perception. The intellectual domain does not interpret the percept but interprets the poet’s response of joy as his heart leaping up with delight. In the first two lines, the process of the cognition of the core event, with its impact upon the poet, caused by the vṛtti, is complete. The vṛtti of elevation, spiritedness, exaltation, optimism and delight are evoked, creating a joyful state of the inner self.

The poet becomes reflective in the following lines, transcending the temporality of his experience as he recalls that the impact of the sight of the rainbow on him has been the same in the past. He hopes that in future too
This percept will evoke a similar response and affect his citta as intensely as it has till that moment. Fearful of losing his responsive state, he wishes to be physically dead than intellectually insensitive to the phenomenal realm. He is fearful of the time in future when his intellectual domain will no longer evoke inferences and the lack of impressions will not impress his citta in any way. He is apprehensive about a time when his perceptions will only remain perceptions and not evolve into conceptual cognitions that relate the external objects to the ego.

From his personal experience, the poet constitutes a concept—"The Child is the father of the Man" (17). This concept does not evolve out of nothing but is associated with what the poet has experienced in the earlier events outlined in the poem. The poet's intellectual domain is stimulated by his sensory domain, through which impressions are created, affecting his inner self. He states that the impressions filter to the self and constitute the self. The experiences of childhood shape the adult. The impressions left on the self by variegated experiences do not disappear; they remain in the self as part of the being and shape the personality of a person. The poet hopes to retain his intellectual potential to infer the appearances of the external phenomena. He wishes to be affected by the impressions that will evoke piety in his self. His concept of the days being "Bound each to each by natural piety" (19), evokes the impression of continuity. An experience does not always have temporal limitations because its effects are retained in the form of the latent impressions that are pivotal in personality development.

In the "Lines written in early spring", the poet reclines (prānāmaya level) in a grove, listening to the sounds of nature at the sensory domain (manomaya
(level). The sounds are several and indistinguishable, which is why he infers them at the intellectual domain as “a thousand blended notes” (l 1). The sounds are disparate, but blend together in harmony and create “pleasant thoughts” (l 3) that constitute a “sweet mood” (l 3). The pleasantness and sweetness do not result in a joyous state but “Bring sad thoughts to the mind” (l 4). The reason for sadness is that the harmony and the unity he cognises in nature are missing in human life.

The poet can infer the harmony existing in nature, not only in the blending of variegated sounds but also in the assorted sights around him: “The periwinkle trailed its wreaths” (l 10), “Through primrose tufts” (l 9). The view (manomaya level) of the periwinkle growing among the primrose sustains the impression of unity existing in nature (vijñānamaya level). The periwinkle seen growing in a circuitous path is interpreted as “trailed its wreaths”. They pass through bunches of primroses. Two different varieties of flowers, spread in a contrasting manner exist side by side. The sight of these flowers blooming in that bower evokes the concept “that every flower / Enjoys the air it breathes” (ll 11 – 12). The sight of the blooming flowers evokes the concept that each flower is happy to be alive. It breathes the air, i.e., its existence is dependent upon the air around it and it enjoys this dependence. Once again, the vyrti of wholeness and harmony are evoked.

The movement of the birds on the ground seen at the manomaya level is interpreted as “hopped and played” (l 13) at the vijñānamaya level. The poet does not attempt to contemplate upon their thoughts which he infers as deep and immeasurable because they are thoughts that he cannot comprehend. But the birds’ movements can be transcribed as “a thrill of
pleasure” (I 16) by his intellectual domain. The motions of the birds are
cognised as joyful because the poet infers them to be the movements of play
and recreation.

The “budding twigs” (I 17) with wide grown branches are judged as
spreading out “To catch the breezy air” (I 17). Once again, the leisurely
movements of one object playing a game with another evoke the cognition
of pleasure prevailing in them.

Among the unity of existence inferred by the poet is the existence of the
human soul. The poet cannot cognise human existence being divorced from
the harmony of nature. The idea of all things in life linked inherently
extends to the human soul:

To her fair works did Nature link
The human soul that through me ran....

ll 5–6

Like every living and non-living creature, nature has created an integral link
between the human soul and other objects as well as creatures. Yet the poet
cannot celebrate this unity because he is grieved by the thought – “What
man has made of man?” (I 8). Frederick Garber illuminates the poet’s
disillusionment with mankind:

In “Lines” there is a strong assertion of the separateness of man
(even of this sympathetic observer tied into the continuum) and
other natural beings, but that is as far as he takes unlikeness.
The argument and interest rest principally on what man could
do, not only for other men but also within the continuum,
should he choose to see where he can find a place for himself
within the totality. Man is the missing link here. A deep sense
of harmony supports the belief that may have been sent by
heaven (and it needs support, as he knows well), the faith that
there is actually a feeling out there akin to his own joy but in a
different version. Yet man is the disrupter of the order of
nature here; or, to be more generous, man does not complete all
the order potentially there.\footnote{12}

In human life, the poet cannot cognise the harmony that he judges to exist in
the natural world. This lack of “continuum”, as Garber terms it, is the cause
of grief. The impressions of liveliness, playfulness and vivacity that are
created by the cognitions of the sounds, flowers, birds, branches and the air
are overshadowed by the impressions of sorrow and grief evoked by the
thoughts of man’s existence of dissonance. Consequently, it is šoka bhāva
(sorrow), not rati bhāva (delight), that is evoked, resulting in karuṇa rasa
(compassion).

In several other short poems, the poet encounters an object or a creature of
nature, observes it closely and reflects upon it, evolving each encounter as
an experience that leaves its impact upon his memory and upon his self. J.R.
Curtis comments:

\begin{quote}
More than in emotion recollected in tranquillity, poetry is
generated in the poet’s discovery of himself as both onlooker
and participant, and in the need, simultaneously raised, to make
them one, or as Coleridge put it, to identify ‘the percipient and
the perceived.’\footnote{13}
\end{quote}

Most of Wordsworth’s poems are recollections or re-creations of the past.
He recalls the past experiences, remembering how they constituted his self
and how their memories further reconstitute his self as new inferences are
supplemented to the old cognitions.
"To a Butterfly" involves a present experience recalling an old one, integrating the present and the past impressions. The butterfly is judged to be the "Historian of my infancy" (l 4) because "Dead times revive in thee" (l 6). The creature refreshes the poet's memories of his sister and the past experiences of chasing butterflies as young children. He recalls that "pleasant, pleasant were the days" (l 10), in their "childish plays" (l 11). He chased the butterflies "with leaps and springs" (l 15) while his sister, Emmeline, "feared to brush / The dust from off its wings" (ll 17 – 18). The sight of the butterfly recalls the hours of recreation and leisure spent with his sister. Yet these memories create "A solemn image" (l 8) in his heart. The past experiences do not always evoke the same impressions in his citta in the present.

Another poem, by the same title, delineates a present experience of the poet with the butterfly, bringing back the memories of childhood. The sight of the motionless butterfly evokes the vṛtti of dignity and grace as it sits for half an hour, "Self-poised upon that yellow flower" (l 2). The poet can imagine the joy of freedom the creature will experience once it flies in the air:

What joy awaits you, when the breeze
Hath found you out among the trees,
And calls you forth again!

ll 7 – 9

He offers a resting place, a sanctuary to the butterfly when its wings are tired and invites it to visit the poet and his sister. He hopes to recall the childhood days that he spent in the presence of his sister and the butterfly. The
impressions of safety, shelter, security, companionship, intimacy and
immanability are created.

To the Cuckoo also merges a present experience with the past. The
invisibility of the bird and its continuous sounds heard everywhere evoke the
mental construct of “a wandering Voice” (I 4). The poet can hear the bird’s
sound “From hill to hill” (I 7), “At once far off, and near” (I 8) as he lies on
the grass. The bird’s sound is a “two fold shout” (I 6) because it can be
heard echoing everywhere. He is aware that the bird does not sing to him.
He can only hear its sounds in the valley and infers that the birds sing about
“sunshine” and “flowers” (I 10). Yet his intellect constructs the image of the
bird singing solely to him, narrating a tale “Of visionary hours” (I 12).
Absence of the bird’s sight creates cognitions of “an invisible thing” (I 15),
“A voice, a mystery” (I 16), at the intellectual domain.

The present sound of the cuckoo evokes the past memories when the poet, as
a young boy, incessantly searched for the bird in “a thousand ways / In a
bush, and tree, and sky” (II 19 – 20). The poet’s pursuit of the unattainable
is inferred as the poet searching for hope and love. “Still longed for, never
seen” (I 24). He had searched for something he could not see - only hear.
Yet he was optimistic to find the bird that was cognised more as concepts of
hope and love than a living creature. Although the poet never found his
object of desire yet those past years are recalled as a time that brings forth
happy memories. The bird, interpreted as mysterious and unreal, needs a
magical land to live. So, the poet judges the earth to be “An unsubstantial,
faery place” (I 31) which is an appropriate home for the cuckoo.
The fluid movement from the present to the past and then again to the present merge the past and the present cognitions which are not in contrast but in harmony. Similarly, the past and the present impressions collate to create the present state of being. Impressions of abundance and fullness are created as the bird can be heard everywhere. The perceptions of brightness and sunshine evoke the impressions of cheerfulness and joy. The invisibility and mysteriousness of the cuckoo create an enigma. The poet’s pursuit of the bird as a young boy evokes impressions of persistence and ambition. The return to the present brings back the memories of the golden years and the impressions of delight. The poet’s self evolves from fulfilment, dilemma, and quest to joy.

Several poems with similar experiences can be quoted. In another poem with the same title, “To the Cuckoo”, the bird’s song rejoices the poet and others too, as “to the sick man’s room” it “Sends gladness” (ll 7 – 8). “To the Daisy” evolves the poet’s citta to “Some apprehension; Some steady love; some brief delight” (ll 44 – 45), at the sight of the flower that is cognised as “A happy, genial influence” (ll 70). “The Green Linnet”, “To a Sky-Lark” and “To the Small Celandine” delineate experiences which evoke impressions of gaiety and cheerfulness constituting a joyful state in the poet’s self. The impressions of these experiences, stored in the citta are latent yet they are so strong that present experiences stimulate past cognitions as well as past states of being which are strengthened by new cognitions and new impressions.

“The Prelude” incorporates a series of experiences from Wordsworth’s life, beginning from the stage of infancy to maturity. The poet, as a mature
human being, is in fact a blend of all these experiences. The impressions left on him by each experience shape and re-shape his inner-self. As the poet recalls these memories, the latent impressions resurface and he is able to recognise these past experiences with the matured mental faculties. Impressions that might not have been evoked at the time a particular experience occurred are created in the present, especially in the episodes of infancy and early childhood where the adult poet cannot actually recall the exact experience but can only construct an imaginative account of what might have happened.

The poet traces a number of such experiences in “The Prelude” which have constituted his being as an adult poet. In most of these experiences an external object or occurrence affects the poet so profoundly that he is palpably conscious of the impact it has on his self - whether it is the river Derwent in Book I making “ceaseless music” (l 277) that composed the poet’s thoughts as “a babe in arms” (l 275), or the gentle breeze that affects him as a grown up man because of the state of joy it creates. The childhood episodes in Book I of making preys of the woodcocks, plundering the raven’s nest and stealing the boat are past experiences but their memories and latent impressions are powerful enough to affect the poet in the present.

The encounter with the discharged soldier in Book IV is one such episode. The poet walks home on an autumn evening when everything around him is still and peaceful. The wet, sloping road before him “glittered to the moon / And bore the semblance of another stream” (l 381 – 2). The sight of the bright, wet and meandering road evokes the image of a stream in the poet’s mind. The quietness around him, except for the soft sound of the brook,
wokes peace and harmony in the poet’s citta. This harmony is disrupted by the sudden appearance of an “uncouth shape” (1 387). The fright he gets at the sudden sight of this “uncouth” figure makes him hide behind a bush and observe this man. The sight of the soldier seen at the manomaya level as a tall, thin man in faded “military garb” (1 398), is judged as “meagre” (1 393), “pallied” (1 395) and “ghastly” (1 396) looking. This sight with its inferences evokes the impression of desolation in the poet. The sounds emitted by the soldier are interpreted as sounds of pain or “some uneasy thoughts” (1 406). The height, uprightness, stiffness and steadfastness of the man’s posture are judged as his dignity. The poet’s fear turns to pity as he comes out to talk to the soldier. The sound of the man’s voice is interpreted as “neither slow nor eager; but, unmoved” (1 418), “a quiet uncomplaining voice” (1 419) and “mild indifference” (1 420). The soldier’s present physical condition, seen at the manomaya level, is judged at the vijnanamaya level as “lean and wasted arm” (1 413), “In measured gesture lifted” (1 414), “slack hand” (1 429), “weak step” (1 430) and “ghastly figure” (1 434). His dignity and pride are cognised by the poet in his posture and his voice is judged as a “demeanour calm” (1 440), “Concise in answer” (1 441) and “solemn and sublime” (1 441). The stories of war and disease told by the soldier in an uncomplaining tone move the poet to pity as he realises that this man is too proud to ask for help. The poet leads the soldier to a cottage and leaves him in the care of his host. The poet leaves after the good deed is done. accepting the gratitude of the soldier with a “quiet heart” (1 469). The impressions of fear, awe, pride, independence, grandeur, simplicity and pathos are evoked. The poet passes from the stages of surprise, fear and awe to the stage of pathos. Soka bhāva (sorrow) gives way to karuna-rasa (compassion).
The poet's encounter with the shepherd in Book VIII of "The Prelude" makes him aware of the lurking dangers in a shepherd's life, especially in winter-time. He describes the shepherd's task:

Your snows and streams
Ungovernable, and your terrifying winds,
That howl so dismal for him who treads
Companionless your awful solitudes!

ll 219–22

The shepherd bears the "toilsome burden" (ll 227) of taking his flock to the mountains. In spring-time, when "the pastures dance with lambs" (ll 230) the shepherd has to pursue his wandering flock even higher up in the mountains. He sets out for work early in the morning, "His staff pretending like a hunter's spear" (ll 246). The poet cognises the task of a shepherd to be no less courageous or less dangerous than a hunter's job:

A freeman, wedded to his life of hope
And hazard, and hard labour interchanged
With that majestic indolence so dear
To native man. A rambling school boy, thus
I felt his presence in his own domain,
As of a lord and master, or a power,
Or genius, under Nature, under God,
Presiding: and severest solitude
Had more commanding looks when he was there.

ll 253–61

The poet interprets the tough and hazardous life led by the shepherds as a life reflecting power and dignity. The sight of the shepherd is cognised as a sublime sight by him. In fact, his love for mankind springs from his experience:

Thus was man
Ennobled outwardly before my sight,
And thus my heart was early introduced
To an unconscious love and reverence
Of human nature; hence the human form
To me became an index of delight,
Of grace and honour, power and worthiness.
ll 275–81

The compassion in the poet’s being is constituted by the impressions of
dignity, elegance, authority and eminence.

In Book V, the episode of the boy of Winander portrays harmony and
interaction as the boy “Blew mimic hootings to the silent owls” (l 373) at the
prāṇamaya kośa of the physical domain. The response of the owls, followed
by the repetition of the whole process as:

they would shout
Across the watery vale, and shout again,
Responsive to his call, with quivering peals,
And long hallooos and screams, and echoes loud,
Redoubled and redoubled, concourse wild
Of jocund din....
ll 374 – 79

The sounds of echoing and re-echoing of the shouts by the boy and the owls
are interpreted by the poet’s intellectual domain as greetings and
communication between them. The loud, energetic sounds are interpreted
as “concourse wild” which further evoke the vṛtti of gaiety and merriment,
constituting a joyous state of mind.

The brief intervals of silence are full of expectancy as the boy waits for a
response. When the response fails the silence is inferred to mock him.
Instead of the owl replies the boy receives unexpected responses:
da gentle shock of mild surprise
Has carried far into his heart the voice
Of mountain torrents; or the visible scene
Would enter unawares into his mind,
With all its solemn imagery, its rocks,
Its woods, and that uncertain heaven, received
Into the bosom of the steady lake.

Il 382 - 88

The sound of the torrents is not just heard by his sense organ but is “carried far into his heart”. This event occurs at the intellectual level and also at the annamaya level as the heart is a receptacle for the sound that is sudden but not loud, it is a low and soft sound. The self experiences “a gentle shock of mild surprise”. In a similar manner, the view around the boy penetrates his mind unexpectedly. This view incorporates the sub-cognitions of the rocks, the wood, the lake and the sky. The reflection of the sky on the lake’s surface is a part of his sub-cognition. The complete spectacle is interpreted as “solemn imagery”. The sky is cognised as “uncertain” because what is visible is only its reflection. The lake, on the other hand, is judged as “steady” because it is more tangible. The mind too is involved in an event at the annamaya level because it receives the external view passively and then actively interprets it at the vijnanamaya level. The merging of the inner and the outer levels evokes harmony and unity. But the harmony is short lived as the next stanza announces the death of this boy at the age of ten. The loss of the young life is sudden – this comes as a jolt, a shock that is not mild. The poet often visits the boy’s grave. The woods and the spot, where the boy communicated with the owls are still beautiful but these interpretations of the external world no longer relate to the poet’s self. The beauty does not evoke the impressions of joy and delight. The memory of the loss of the young life creates grief and sorrow. The poet often stands over the boy’s grave in silence. This silence creates different impressions from the
intermittent silence experienced by the boy during his communication with the owls. The poem begins with hārsa bhāva (joy), delineating the elation of the young boy but ends with soka bhāva (sorrow) at the death of the boy.

The incident of the gibbet-mast in Book XII of “The Prelude” begins with the separation of the poet as a child from the old servant who is cognised as “encourager” (l 230), “guide” (l 230) and “comrade” (l 232). The poet’s secure and safe state of self is suddenly made insecure as he loses the sight of his companion. The sight of the gibbet-mast, where a murderer had been hung years ago; and the sight of his carved name, still “fresh and visible” (l 245), evoke terror in the poet. He flees from the scene and encounters a girl near the pool. The sight of the girl is quite ordinary, admits the poet but it has an extra-ordinary effect on him. He views a pool that is clearly visible, a beacon on the summit and a girl with a pitcher on her head, walking with unsteady steps because of the wind. The “visionary dreariness” (l 256) experienced by the poet at the separation from his companion is replaced by the restoration and upliftment of his spirits. “The naked pool, the beacon on a lonely eminence, and the woman walking with difficulty in the strong wind, are all objects that incandesce from the energies of consciousness concentrated full force upon them.”14 The separation from the guide evokes insecurity; the gibbet induces fear at the thought of the murderer; the light at a height and the girl evoke brightness, guidance and human warmth. The feeling of desolation, followed by terror, is transformed to high spirits.

The analysis of Wordsworth’s poems according to the pancakoşa theory demonstrates that a poetic experience can penetrate various levels of consciousness. An experience can affect the individual at the level of the
senses or can be inferred by the individual's intellect and related to the self to constitute a state of being. Awareness of the outside world and knowledge of the inner self are attained by the conjoined efforts of the senses and the intellect. At the level of the intellect, imagination is the creative faculty that evokes innovative inferences from the sense perception. The poet's ability lies in the cognition of the perceptions in fresh and novel ways. The processing of the poetic experience also illustrates the effect of the experience upon the poet as well as the reader.

2. The cognitive structure expounded by the Samkhya philosophy has been discussed in Chapter 3, 98-101.


4. The Indian aesthetic theory of *rasa bhava* has been discussed in Chapter 3, 113-117.


7. In the analysis of the poem, the cognitive verbs have been marked with the Arabic numbers and the cognitive adjectives have been marked with the Roman numerals.


