Chapter - I

Epistemological Rudiments of Poetry
The word ‘epistemometric’ is a combination of two words- epistemology + metrical presentation. Epistemometric is a kind of measurement – a measurement of time, space, levels of consciousness, emotions and images. We can call it ‘the metrical presentation of a number of observations which are based on human psychology and process of epistemology. For example – levels of the self and projection and contraction of imagination. In order to understand the radii and nuclei of the self and the epistemological rudiments, we have to clarify the microcosmic world which exists externally as well as internally. We gather the experience from the outer world and store it in the mind. Then our mind examines the microcosm of human experiences, the centre of which is the self. The self is the particular base of our personal ego which according to Vedantic principles is atman or soul. In the Gita the soul is regarded as the cosmic law of our being and is unaffected by the worldly merits or demerits though it dwells in all the human bodies:

aṇaditwannirguntwāt pārmatmāyamavyaya.
sarirasthoapi kaunetya na karoti na lipyate.”

(Arjuna, being without beginning and without attributes, this indestructible supreme spirit, though dwelling in the body, in fact does nothing, nor gets contaminated.)

In Indian epistemology the levels of the self have been delineated through Samkhya and Yoga which are widely and effectively applicable to literary experiences. Vedantic philosophy regards consciousness so wide as to comprise the complete hypothesis of Manas, Brahma or the Atman. Manas is concerned with our citta or our self. So manas = consciousness = atman = the self = Brahma.

The Vedantic theory of dreams is applicable to both the world of literary imagination and the real world. Our mind is the creator of dreams. The world of dream is the expanded form of our self and every person or object we see in dreams, is the reflection of our own individuality. One may not agree to the Vedantic metaphor of dreams for the real world, but one will surely corroborate with the Upanisadic theory which demonstrates four different states of our mind:

{a.} Jagrata (waking or consciousness)  
{b.} Swapna (dream – sleep)  
{c.} Susupti (deep sleep or unconsciousness) and  
{d.} Turiya (transcendental).
We can deliberately analyse these four states of our consciousness in various categories. *Jagrata* or waking state is related with the outer world and the faculties of our mind work through worldly objects and according to our perceptions and five gateways of our knowledge. On the contrary when our consciousness is unaffected by waking state and proceeds towards innerworld such as *manas, buddhi, citta* and *ahamkara*, we can call it *Swapna* or dream state. In *Susupti* all our fourteen organs such as *manas, buddhi, citta, ahamkara* and the five organs of action and five faculties of knowledge) become unconscious. Neither they react towards outer world nor the simulation of waking impressions. In the transcendental state we are freed from our physique and have no concern with the materialistic world. We take the shelter of God and all the essence of selfhood abstracts itself from the bodily frame and we enter the spiritual world. So all the three states (*Jagrata, Swapna and Susupti*) cease with the touch of this spiritual state or *Turiya*.

The first state *Jagrata* has two substates: a. *Vyavahara* (conscious behaviour) and b. *Samkalpa* (conscious imagination). We can rearrange these states of the mind in the order of convenience – *Susupti, Jagrata Vyavahara, Jagrata Samkalpa, Swapna* and *Turiya*. The Vedantic theory finds a resemblance about the intensity of imagination between the conscious state of imagination (*Jagrata Samkalpa*) and the dream state (*Swapna*). It indicates the only difference that is—the former is creative and the reason has full control over the flights of imagination; simulation of action is voluntary. If we analyse it from a different point of view we find that in imagination we have an ability to form mental images or pictures i.e. there lies a deliberate resemblance of our experienced things in a new order according to our desires and needs; while in dream state we find an indeliberate resemblance of our experienced scenes and feelings in uncertain order according to our hopes and fears. But one thing is worth noticing that both exist in the mind, which is the repository of feelings and emotions, remains fully active. Simultaneously the cerebral functions like recollection, selection etc. remain functioning properly. On the other hand in the dream state these functions assume passivity, and the mind remains floating involuntarily from one place of imagination to another.
According to Indian epistemology the world of imagination is the expansion of the ‘self’ and the figures of persons and things we fantasize are no more than the abstracts of our own personality. Even the creator’s or a painter’s imagined characters are the reflection of his subjectivity. In this way the creation of literature wears the semblance of creation of life. The same instinct lies behind both the instincts of multiplicity. ‘Ekoaham bahusyam’ (I am one I want to be many). On the macrocosmic scale it is Brahma who desires so and brings forth the variety of creation in the universe. The creator enlarges himself and sometimes many characters containing different moods, come out at the same time from his creativity. But he is not as free and capable as God in creating life and living things, his imagination assumes marvellous dimensions and as such, reaches the place from where he can create mentally his own universe identical to the real one. He multiples himself into various figures. He can be Othello and Iago at the same time. There lies the self of a playwright behind every character. Vedavyas became Arjuna and Duryodhana simultaneously, while creating the great epic ‘Mahabharata’. So all settings of life, the seas, the mountains, the rivers and the forests – lie in his person. He is the virat purusa of his universe. In the Gita lord Krishna says;

sarvasya chaham hridi sannivisto mattah smritijnanamapohanan ca
vedaischa sarvairahameva vedyo vedant krdvedavidev chaham. (15:15)
(It is I who remain seated in the heart of all creatures as the inner controller of all; and it is I who am the source of memory, knowledge and the ratiocinative faculty. Again I am the only object worth knowing through the Vedas; I alone am the father of Vedanta and the knower of the Vedas too.)

‘All creation is the imagination of Brahma, record the Vedas. Every round of creation is called a kalpa i.e. an idea. For the creation of this world God requires three powers – Dravya sakti (matter), Jnana sakti (ken), Kriya sakti (action) and the fourth factor, which is God’s own manifestation, is kala (time) and it has all attributes that are supposed to be possessed by Him. All these factors remain present in creation of a simulated world of literature. Matter, ken and action are never imitations or reflections, rather they seem to be borrowed from the real world and real situation: their basic structure remains the same, but it contains variety which keeps it from being stale.)
Apart from this it continuously helps in providing new dimensions like a cyclic process. It can be explained in terms of human anatomy. Though every human body consists of the same skeleton, the same structure, the same organs, but it is subjectivity that gives it a personality, different from others. We can apply the same laws in the creation of any piece of literature, but the setting, the sizzling life and characters have their unique individuality.

The Vedantic epistemology has contributed a very elaborate explanation as to the intensity of human experience and the enjoyment of poetry depends more on epistemological process than on aesthetic response. Moreover the Upanishadic literature has given us very deep analysis of the human mind. There are three parallel levels of human existence – Sthula, Suksm and Karana. They are further subdivided into five kosas – annamaya, pranamaya, manomaya, vijnanamaya and anandamaya. The gross or sthula body is different from the subtle or suksm body. It consists of five organs of perception (the eyes, the ears, the nose, the tongue and the skin) and five organs of action (the hands, the legs, the speech, genital organ and the organ of evacuation). The gross body relates us with the material world and we experience the joys and sorrows. While the subtle body links us with our mental and intellectual sheaths or domains, which contain the emotions of the mind. Or we can say that the Suksm body is concerned with the thoughts. The corporeal frame contains the annamaya kosa whereas the subtle body consists of pranamaya kosa, manomaya kosa and vijnanmaya kosa which together constitute the antahkarana. The antahkarana has four parts – manas, ahamkara, buddhi and the citta. So any experience of life passes through the different levels and states of our mind.

In order to understand the microcosmic world we shall have to understand the macrocosmic world, which is confined to space, time and persons. We simulate time and space according to our needs. It can be categorised into three parts – Recollective simulation, reative simulation and innovative simulation. What we have experienced before and that which has gone into our memory is recollective simulation. We recollect them through our memories while reative simulation is neither purerly innovative nor entirely recollective. It is the mixture of both. We transform the past experiences and recreate them in the same way. Transformation
makes it new. Innovative simulation is imagination based. Sometimes we create new things with our previous experiences. But experiences are not the important factor in this kind of simulation. Our imagination also helps in the creation of new things and this imaginative world is different from the materialistic world. It is free from any kind of hinderances such as – time, place or person. In the microcosm of human experience the poetry passes through the psycho-synthetic process. Whenever a poet or an author observes a situation or incident he absorbs it in his subconscious mind, but sometimes he becomes helpless to represent that idea in words because of many complexes and contradictions between the thoughts of the poet and the reader. To fill this gap the poet has to use various methods or mediums. In this critical condition the best way to communicate between them, is emotion. And to convey his emotive feelings ‘directly to his readers, he needs an object, a situation or a chain of events, says Wimsatt and Brooks. (665) The whole of literature is the outcome of psycho-synthetic process. Its aim is to create the same emotion in the mind of his reader, which the author himself experiences. And due to the relation of our emotion with object, place or person Wordworth was able to make us feel the emotions of a solitary reaper and Keats showed us the natural beauty of the Gercian Urn. So emotions are the communicative language and it is emotiology that helps us grasp the objects or incidents successfully in our mind.

Scholars are not of one opinion regarding the nature of emotions. Some of them take it to be a kind of feeling. But others find a great difference between feeling and emotion. Feeling is not fully responsive, it is partly physical and partly mental, whereas emotion causes stronger reaction in our psychosynthetic domain. So when we are excited by a feeling, it produces emotion. Emotion is like a touchstone in creation and it remains associated with some idea or image. Actually an emotion is a kind of response of the mind to the external world. When we see a thing or an object we can enjoy it or repulse it. The emotion that is distilled in our consciousness may be amorous or hateful. Consequently we can say that whenever our mind is entangled in miseries and distresses, and something that sets us into humorous mood, is emotion. Emotion is a kind of faculty to move our mental state to a particular mood. Wimsatt
and Brooks, opine – 'Poetry is a sort of inspired mathematics which gives us equation not for abstract figures, triangles and the like, but equations for the human emotion.

(665)

Indian epistemology regards emotions, as the mental state (chittavṛtti) and Indian aesthetics fully agree to this opinion that they are the main ingredients in each of the fine arts viz – poetry, drama, music, sculpture etc. Indian theorists too consider poetry an outcome of various emotions of poets. These emotions are proved to be the raw material in the hands of the poet at the time of creation and with its help he transforms them into a new product called poetry. So poetry is said to be an act of correspondence of emotions. But it does not mean that emotions are fixed, rather they remain changing according to our levels of consciousness. Sometimes a poet tries to create the same emotion in the reader’s mind, which he has developed in his character. For this he takes the help of various shades of domains viz – physical domain, sensory domain, psychosynthetic domain, intellectual domain and bliss domain. The physical domain is related to our physique and the sensory domain encompasses our perceptions. While as the psychosynthetic domain causes our responses to the external effects. All emotions such as – love, hate, fear, pity, sympathy, terror or frustration belong to this domain. So far as intellectual domain is concerned it is linked with our mental state and it is our mind or consciousness that conveys our thoughts in words. In bliss domain, a man becomes emotionless, he is free from all kinds of worldly confinements. Indian scholars have named it “Nirvana”. Wordsworth has wonderfully presented this condition in his “Tintern Abbey” “

“…that serene and blessed mood
In which the affections gently lead us on –
Until, the breath of his corporeal frame
And even the motion of our human blood
Almost suspended.”

The graph of emotiometry is incomplete in the absence of guna theory. The trio of gunas is also indispensable to Indian epistemology. The three gunas viz – sattva, rajas and tamas make three categories of human temperament. According to Indian epistemology these gunas are the basic elements which enlighten man’s whole life and
his nature. They have various levels and tempers and they highlight many emotions at
the same time. For example – Sattva is the indicator of knowledge, rajas creates ego
and tamas produces violence. In the ‘Gita’ these three gunas have been well referred:-

“sattvam sukhe sanjayati rajah karmani bharata
jnanan avrtya tu tamah pramade sanjayatyuta.” (14 : 9)
(Purity attaches to pleasure, Energy to work, O Bharata, but darkness covering over
knowledge, attaches to heedlessness).

But sometimes it is difficult to present emotions through gunas, hence a need of
images. Actually a single image does not convey the poet’s full idea. So consciously or
unconsciously he adopts collage of images. Sometimes these images collide together
and appear grotesque and eccentric. Besides, they convey a perfect thought or idea.
Images can be classified in two major parts – {a.} Images juxtaposed (samantar
vimba) and {b.} Images eclipsed (acchadita vimba). In order to give a charming
touch to his poetry, sometimes the poet put two paradoxical images side by side. These
are called the images juxtaposed (samantar vimba). When the images try to conceal the
meanings in various terms, we record them the images eclipsed (acchadita vimba).
These images can be subdivided into four different parts –
{a.} Partial eclipse (amsacchadana) {b.} Transparent eclipse (pardrsyata) {c.}
Translucent eclipse (isat pardrsyata) and {d.} Opaque eclipse (apardrsyata).
In partial eclipse an image is replaced by another image and sometimes there lies
overlapping of images, but this overlapping in parts. When many images
endeavour to be dominant simultaneously and appear transparently, we call it the
eclipse of transparent images. In translucent eclipse images are slightly apprehensible.
But so far as opaque is concerned, the first image is completely covered by the other
and it contains also a touch of previous image. Opaque can be only a poetic flaw, not a
poetic virtue.

We also take the help of images in the process of understanding and
communicating through them. We can roughly divide the images in two groups –
{a.} Subjective creation of images {b.} Communicative creation of images. When a
person feels deeply or tries to understand others’ language and thought, images are
converted into ideas and help him. On the other hand when he wants to make the other
person understand he uses communicative creation of images. So living in an environment of language sometimes we are unable to give the suitable shape to our feelings and emotions and at this time symbols and metaphors support us in conversation. While demonstrating the images, we cannot neglect the figurative language. Leland H. Roloff says, “In figurative language, there is, consciously or subconsciously, an intent to use language in a more power–laden way than in literal usage. Figurative language is related with our sensory perceptions – ‘seeing, feeling, hearing’.

It is connected with our real life which is transformed into words. But it is different from literal values. So figurative language possesses a magical power that transcends literal meaning.

If we go in depth we will find that literature metaphorically traces and symbolically gives life to experience. Leland H. Roloff has defined metaphor in these words: ‘A metaphor appeals to the imagination; (164) and is proved to be helpful for the perceiver, in the function of creativity. He takes two types of metaphors – {a.} An explicit metaphor {b.} An implicit metaphor. Symbols are also suggestive, however they imply relationships approaching the nature of an equation, says Roloff. There are three kinds of symbols – {a.} Communicative symbol {b.} Creative symbol {c.} Contemplative symbol.

We can understand the meaning of these symbols in the words of Roloff. There lies universality in the communicative symbol and it is agreed upon value at a particular time and place. A creative symbol is a discovery, and has usually a fresh and arresting power for a long time. When a poet is hypnotised by its fetching quality, he seizes upon an image that we recognize as holding the potential for a creative statement. Contemplative symbols are the most challenging for the performer. The contemplative symbol is, in its simplest sense, the great enduring art of a culture.

So the communicative, creative and contemplative symbols have particular importance in the manifestation of images.

Some images are time based. As referred earlier there is a need four powers for the creation in the microcosm of human mind and macrocosm of the universe:
Dravya sakti (matter) {2.} Jnan sakti (ken) {3.} Kriya sakti (action) and {4.} Kala (time). The time factor commands over all the other factors. Indian epistemology classifies time in three ways - {a.} Mahakala (universal time) {b.} Dikkala (local time) {c.} Swakala (individual time).

These kinds of time are applied in the artistic creation, but literature is concerned only with the Swakala (individual time). Why is time so important to us? The answer is that we are time filled, time bound and time centered. Generally most of us think in terms of the implications of temporality – yesterday, today, tomorrow, forever and always.

“Or our life schedule depends on the clock whether it might be inner mechanism or a ticking piece.

(Roloff 112)

But if we diagram ourselves in time we will find that we live past time, present time and for the future and sometimes ‘above time’ and ‘below time’ as Leland H. Roloff has referred in this diagram:

\[
\begin{array}{c}
\text{above time – mythic time} \\
\text{(epichronic)} \\
\text{behind time} \\
\text{(anachronic)} \\
\text{below time} \\
\text{(catachronic)} \\
\text{ahead of time} \\
\text{(metachronic)} \\
\end{array}
\]

We can feel time and its psychological effects in the light of these shades of time. ‘Above time’ is the indicator of the negligence of our daily interests, “We discard our mundane life, when we live ‘above time’ and our desire become spiritual, religious or philosophical. Apart from this ‘below time’ seems to be weighed and we are pulled down by events. We are not fully conscious of the unknown future time and sometimes time becomes our governor. The texture of time and space depends on past (behind time), present (fantasy) and future (ahead of time) and they are related with one another. The fabric of future time projects in the light of present time. It seems to be optimistic. We feel futuristic events in terms of aspirations, hopes, success

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and plans. It is just an imagination of coming time based on fantasy. And usually we compensate with those desires which remain unfulfilled in the present time and hope to complete them in future. We take future as the harbinger of happy, peaceful and prosperous life. While as in past time, we isolate the good times, the painful ones and those memorable moments that happened to us circumstantially. We live the past time in two ways – personally and socially. But if we go in depth we will come to know that there is neither past, nor future, it is only the projection of the mind. Past denotes our memorization, while future refers to visualization. Present is our locus standi and it is the organizer of all these times. All our literature exists within these domains of time.

We can calculate time mathematically i.e. we can guess the exact timing of a poem in which it has been composed and for this we take the help of time scale. Through this measurement we can also calculate the speed of time – its slowness or fastness. Sometimes time seems to be running faster and sometimes it seems to stand still. It all depends on the outer and inner consciousness or on our emotions or objects to which we are related. We gain experiences with the passage of time and these experiential forms have two parts of time – Linear time and relative feeling of time. Linear time is a scientific term and moves in one line i.e. our thoughts are driven in one direction and we are unable to think many things at a single time. The same theory is applied in the theme of stream of consciousness. Our mind records the time consciously or subconsciously. Those events and experiences which become the parts of our mind, denote our experienced records. But sometimes because of lack of full consciousness, we subconsciously failed to record the events. Relative feeling of time can be realised through recorded time and it also depends on our mood or interest. The things or events in which we are interested make a stronger position or image on our mind, are incredible and undesirable incidents have a dim image and sometimes we miss them. The speed of time is governed by our emotions. The expectation of the cherished things make the time longer where as the apprehension of undesirable events which have to occur in future make the time shorter. A poet takes the time image, which is concerned with his subjective feelings. For him the image of time is not in the form of a clock, but it is always in the form of an event. When we go further time comes before us in many forms. Individual time or subjective time – it is not external
and is meaningless before macro time. Egocentric time is the part of subjective time. All experience of time is egocentric and time starts with ego. With the passage of time experiences are stored in our memory and with the help of memory time we use them in our life. Emotional time is related with our feelings and emotions. Memory and emotional time remain unconscious. We can present the accurate description with the support of intellectual time. It also represent the mechanical time. Universal time is just contrary to it. It remains unmitigated and ununiformed. Universal time denotes God’s subjectivity. Social time is concerned with history and therefore we can calculate social time through historical events.

Temporal and spatial awareness go parallel in literature. Like time spatial consciousness is eternal and life without space is zero. Space is related with our emotions and feelings and we can call it emotiology of space. We cannot depict a place unless we are emotionally linked with it. Many poets like Wordsworth, Shelley, Keats have analysed this emotiological space in their works. Indian epistemology has also indicated this emotiometric space. In the ‘Gita’ Lord Krishna says that everything in this world exists with His existence:-

\[ \text{matta partaram \text{-}nanyat kincidasti dhananjaya} \]
\[ \text{mai sarvamidam protam sutre manigamita iva} \]
(7:7)
(There is nothing besides Me, Arjuna. Like clusters of beads, all this is threaded on Me).

As we go ahead we find the two major classifications of space – macrocosmic space and microcosmic space. Our sensory perceptions deal with the macrocosmic space. We notice those things and events which are concerned with our outer world. While as microcosmic space signals the inner consciousness of our mind. Imagination cannot be possible in the absence of micro spatiometry. Keats’ ‘Ode to nightingale’ and Shelley’s ‘Skylark’ are the specific pieces of microcosmic space. Like chronometry, spatiology also starts with ego. ‘I’ is the center point of our thinking, whether it might be spatial or temporal based. Egocentric space governs our whole life. Centrifugal expansion of spatial distance in egocentric situation and centripetal contraction of spatial distance in egocentric situation are the two facets of egocentric space. When we speak of centripetal contraction, it means that everything is attracted or pulled to its axis. ‘Here’
and ‘this’ are the two referential words which represent the centripetal space. In centrifugal expansion everything goes apart or forward from the axis. ‘That’ and ‘there’ are the indicators of this situation. So centripetal and centrifugal are the permanent parts of our egoistic world and both are related to each other.

Symbolization is the essential part of spatial awareness. Space can also be symbolized, but this symbolization is concerned with our emotive powers of past and present life. Sometimes we objectify the space. Such as – Toru Dutt’s sweet memories were related to the old Casuarina tree of her childhood. Indian epistemology has referred to the two aspects of spatiology - akasha and disha. This spatiometry has many branches as – direction, magnitude and situation. Directional space begins with locus standi. It is based on egocentricity and sometimes directions can also be the spatial objects. Magnitude space can be demonstrated under these sub divisions – dimensional and linear space. Dimensional space is limited to the length and height of space. Linear space is based on the triangular space: {a.} Point to point linear space tells the distance from one point to another. {b.} Linear space can be well presented chronometrically or we can call it chronometric linear dimension. Through it we can calculate the measurement of time and space. {c.} Observer based linear space is our locus standi or the point of our observation or thinking. It covers the dimensional space from the locus standi. ‘I am here’ is the perfect example of observer based linear space.

This spatiotemporal fabric has great importance in our egocentric world. Ego is our locus standi and it is the center point of all our artistic and literally creation. There lies expansion and contraction in the theory of egoism. When ego expands the whole of the world seems to be a family and on the other situation, when ego goes towards contraction side, man starts thinking individually and has no concern with any body. In this way we can classify ego in two different forms – {a.} individual ego and {b.} collective ego. Individual ego is the denoter of our self and concerns with our basic desires and workings with which we are born. But we cannot live only on our fundamental emotions and begin to think about others and enter the category of collective ego. In collective ego our individuality expands and we start caring about some particular persons. Sometimes this collective ego takes the form of universal ego, where we worry about every person of the world i.e. our thinking becomes world wide
and we come out of the 'I-am-ness'. Super ego is helpful in the development of universal ego. It also counts our experience and as we grow older the super ego mixes with our feelings. These emotions are proved to be very supportive in our moral values and we are able to recognize what is right and what is wrong. Super ego also works as our intellectual power and makes a balance between the individual ego and collective ego. The expansion of contraction of ego basically depends on different shades of temporality and spatiology. Ego is not possible in the absence of these shades. If we speak out the temporal existence in ego, we find that ego is affected in three ways – memorably, fantasia and visually. ‘I’ is the recorder of all events, but it does not run with recollection. Rather with the help of past time, ego recollects our experiences and also supports us to fantasize the futuristic values. Space is equally valuable in egocentricity. If there is no space, there lies no ego. When we go further we find that transcendental ego is the expanded form of self and when we have no concern with particular time and space, we start thinking unitary and holistic way. Indian epistemology has regarded them two different subshades of transcendental ego. This transcendentalism relates us with God i.e. all our desires and hopes become nill. Holistic ego is the super ego and take human beings as the part of God. Unitary ego is spaceless and timeless. ‘I-am-ness’ comes to an end in the influence of unitary and holistic ego. Some critics believe that non ego is the important part of egocentricity. It is the absence of ego. But even the imagination of non ego refers to the presence of ego.

Our imaginative world begins with egocentricity. It is the enlargement of our ego or self. But there lies variety in imagination i.e. our imagination does not stay at one object, rather it is dynamic. We can say that there are two aspects of our imagination: {a.} Kinetics and {b.} Statics. In kinetics of imagination our sense of ego is not confined to a fixed event or object, rather it remains moving from one image to another or one place to another. While in the static aspect of imagination egocentricity does not move in terms of space, it remains still at one place, only objects change regularly or irregularly.

Transmigration is the greatest faculty of our imaginative world. A person can transfer himself into another object with its effect and this object can be living or non-
living. Usually this kind of achievement is shown in a poet or an author's creation. At one moment he assumes the quality of a tree but on the other moment his imagination may enter the spirit of a person. All the creation come from his individuality. If we analyse it from other view point we can notice that he transmigrates in two ways – objectively and subjectively. When his imagination proceeds towards object i.e. he changes an object in other object it is called object based transmigration. In objective transmigration both object can be transparent and opaque. Our sympathetic feelings are object based. On the other hand subjective transmigration is related to our personal feelings and emotions. With its influence the poet converts himself in an object but his subjectivity is not removed i.e. his existence is present in his creativity, so whether he refers to a tree or a river he does not neglect his identity.