Chapter - IV

Spatio - Chronometric Dimensions
Time and space make the undertexture of all poetry. The introduction of these two dimensions is spontaneous, effortless and usually unconscious. If the poet becomes conscious of time and space, his poetry tends to become clumsy and at times cumbersome semasiologically. However an analytical study of poetry in relation to time and space can be not only interesting but also enlightening to a student of poetry. The third dimension which makes time and space meaningful is the subjectivity of the poet which makes the locus standi of his expressions.

Whether time is egocentric or not, is still an unsolved puzzle, but so far as spatial awareness is concerned, it is egocentric. A poet takes that image of time which he experiences in his daily life. Image of time is not in the form of a clock for him, rather it remains always in the form of an event. So time is an unbroken chain of events. These events denote the three types of time – past, present and future. Past is always in the form of memory i.e. social memory and individual memory. The effect of the past event on a particular object becomes an image of time, viz-a-delapidated building or a grown up tree etc. Past is always separate. On the contrary, present is a feeling of self-existence. It is the base of past and future. Ambitions, desires, hopes and fears are the things (emotions) of future. Imagination takes a larger part in making the futuristic image. This type of image has a great importance in literature. It is projected on present. If we analyse deeply we come to know that there is neither past nor future, but it is the projection of the mind. When we project our mind to the memory side, it becomes past and when the projection creeps towards the visual side, it takes the form of future. So future is visualization and past is memorization at present. Sometimes past and present act as a depository store and helps us giving images in visualization.

Generally time has two forms- Linear and Cyclic. Linear goes to one direction and never comes back i.e. once the time has past, never returns. It becomes the part of the immense past. Our thoughts always move in one direction, we cannot think two things at the same time. The stream of consciousness depicts the same theory. Beginning, middle and end are the three stages of linear development, while the cyclic time is concerned with morning, noontime, evening and night. There lies frequency in cyclic time. It comes back again and again like the spoke of a wheel. Most of the poets have created their poetry between these two measures. But there is a third form of
chronometric dynamism i.e. swing of time. It has its own importance. In this category the poet’s imagination swings like a pendulum between two points of time.

The other way of measuring the time, is the units of seconds, minutes, hours, months, years and century. It can be well presented through Macro time and Micro time. So far as macro time is concerned, it is taken as a whole. For example—sometimes the earth has undergone a major change i.e. the sea changes into forests and forests change into deserts. As Tennyson has referred to it in some of his poems. Micro time is the smallest unit of measurement. ‘In Memoriam’ is the finest example of macro and micro time.

There are various types of measures of time. Astronomical measure is one of them by which we can measure the situation of the planets. We notice that a particular flower or a bird appears at the particular time of the year, viz- lily blooms in the first week of April. So natural phenomena are the tools to measure the particular event. Watches, clocks and calenders are regarded as the real tools of mechanical measurement. Now-a-days measurement of time through mechanical measure, is the best way. Besides all these tools of measurements we cannot ignore the cultural measure, through which we measure archaeology i.e. the study of ancient civilization by scientific analysis of physical remains found in the ground. Not only civilization, but we can measure the fashion of language in literature also, with the help of cultural measures.

A symbol can stand for an abstract element of time. When we measure time through symbols, it becomes symbolic time. It can be analysed in three different types: (a) Some objects or events as the symbol of time. (b) One time as the symbol of other time. (c) The time as the symbol of events or objects. Tennyson’s many poems refer to these three types of symbolic representation of time. In spite of these, his poems are the treasure house of objective, verbal and epithetical images of time.

T.S. Eliot says, “Tennyson lived in a time which was already acutely time-conscious…. The surface of Tennyson stirred about with his time…. “ There are different modes of time:-

(a) Static mode of time
(b) Narrative mode of time
(c) Customary mode of time
(d) Philosophic mode of time
(e) Ethical mode of time

Tennyson is the pastmaster in using such types of time in his poetry. Static mode of time is concerned with the photographic time. It denotes the single emotion and tells us certain background. It does not change, rather it remains still. But quite contrary to it, the narrative or dynamic mode of time is wide, expanding and expansive. It indicates the videographic time, which changes its digits. In the video film the scenes change continuously one after another, the system of dynamic time works in the same way. The changing seasons are the best examples of customary mode of time, for it tells their habit. 'In Memoriam,' 'Lotos Eaters' and 'The Talking Oak' denote the theme of customary mode of time. So far as philosophic mode of time is concerned, it is well noted in Tennyson's poetry. In 'In Memoriam' he says:

"Eternal process moving on,
From state to state the spirit walks;
And these are but the shatter'd stalks,
Or ruin'd chrysalis of one."

Shakespeare in his poem 'Since Brass nor stone' has indicated the philosophic mode of time:

"O fearful meditation! where, alack
Shall Time's best jewel from Time's chest lie hid?
Or what strong hand can hold his swift foot back?
Or who has spoil of beauty can forbid?"

The ethical mode of time is the other branch of time. It bears a moral tone and denotes the theme of didacticism. Sometimes different modes of time ethical, philosophic, symbolic etc. work simultaneously in poetry. But it does not mean that they are watertight compartments. In Gray's 'Elegy' we find the moral and philosophic mode of time at the same time:

"The boast of heraldry, the pomp of pow'r
And all that beauty, all that wealth e'er gave,
A waits alike th' inevitable hour;"
The paths of glory lead but to the grave.

Experiential chronometry seems to vary from person to person and mood to mood. There is a psychic clock in every human being. Parallel to the time of space there is a time of our physique and it regulates our subconscious activities. This bio-clock has been referred to by a number of biologists: “Deep in your brain, lodged just behind your eyes, there is a literal body clock. All human have one: the clock is called a suprachiasmatic nucleus, and scientists can isolate it, plug it up to electrodes, and convert the ticking into a regular, electronic beep. The clock can govern anything subject to our 24 hours routine: body temperature, hormone cycle, patterns of alertness and tiredness. Because it influences the day-by-day, it has a knock-out effect or the longer term, probably prompting the body’s menstruation and reproductive cycles and helping our adjustment to seasonal changes.

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Consciously or subconsciously our mind records the time and events with its help. Even trees possess this type of mental clock and they seem to be the best recorder of time, for their growth and certain changes depend on the changing weathers seasons and diurnal times, e.g. in the dawn they become straight, but as the time passes they bow towards the sun and in the evening, they go in the dormant state. Moreover, different types of flowers and fruits appear at their exact time. Psychological time and physical time are the two kinds of time. The process of our psychological time runs between three different worlds: (a) External world (b) internal world (c) oblivian. Our bio-clock records the events (persons or objects) that occur in our life, and with the passage of time these events reach in our imaginative world i.e. we fantasize these past events and objects and when we are laid asleep or our sub-conscious mind becomes nill, they reach in dormant state. There lies no movement of time in the oblivian nor we pay attention to time or event i.e. time does not seem to be moving. It appears to be the suspension of time. The fluctuation of attention is responsible for the diversion of the chrono-kinectics. Whether chrono-kinectics is regular or irregular, is an unsolved riddle. If it is regular, there is no fluctuation in chrono-kinectics: fast, slow or still. In the physical time, it is regular. It has only single speed and its speed remains uniform. It does not change. Now the question is, when we feel the mutation in the space of time
or what is the cause of mutation or fluctuation. The answer is, it is only seeming, not apparent or real. Sometimes our bio-clock stops working and at this critical moment, the length of experienced record becomes the sensation of time and it serves as a mental clock.

We can count time through relative feelings. It depends on the proportion of our interest in the events, persons or objects that occur around us. There lies a hypothetical feeling in the relativity of time, it means that is long and that one is short. In other words we can say that when we see a very absorbing scene we do not notice the passage of time i.e. too much intensity in a particular object or event, distances our attention from time and the time seems to run fast, on the contrary when our presence of mind concentrates on time, it runs slow. We can assert that the interest in the event shortens the time, while the lack of interest makes us feel the time longer. Consequently the speed of time and slowness of time is based on our feelings or emotions. But sometimes the apprehension of undesirable events in future make the present time shorter, while a hope of a cherished incident that is to occur in future make us feel the time longer. And so far as the past time is concerned, sometimes we take it shorter and sometimes longer. But generally we notice that the sadder an experience is, the shorter it becomes, as the time passes. So there is a telescopic contraction in relative feeling of time.

It is not time that runs rather, it is our thinking or our attention that along the time runs. Let us illustrate this conviction through the theory of Psychochronistic Elasticity (see the chart next page). In the Light Object Absorption (LOA) our attention is diverted between time and object i.e. it is not completely object based. But at the other moment we are deeply engaged in the object itself (DOA). And when we reach the Total Object Absorption (TOA), we are interested in the object and the time consciousness becomes nil hence the time seems to be shorter. After sometime we come out from the TOA. But it does not mean that we reach at once in the Light Time Absorption (LTA), rather, this process happens gradually i.e. from the TOA, we have to pass through DOA and LOA and then our attention is paid towards LTA. But sometimes our attention at once turns from TOA to LTA, it happens only in some circumstances. From LTA, we reach in DTA and in this state the object becomes
negative for us i.e. we are not interested in the object and our attention is wholly absorbed in Total Time Absorption (TTA). It is possible only when we are waiting for someone. But it does not mean that our attention continues in one absorption for a long time, rather, it fluctuates. We notice that we are lightly interested in time and object and neither of them absorb us and we start sleeping and sleeping and reach the Light Sleep Absorption (LSA). When neither the time nor the object attracts our attention and we feel disinterested in the outer world as well as in the internal objects, we find ourselves in the state of Deep Sleep Absorption (DSA) and soon we are engaged in sound sleep i.e. Total Sleep Absorption (TSA). Our attention can remain in two absorptions simultaneously. It means we can live between LOA and LTA at the same time. It is possible in the time bound competition. Attention can also fluctuate between TTA and TOA.
EXPERIENTIAL CHRONO-KINETICS

- Line of Attention

TTA - Total Time Absorption
DTA - Deep Time Absorption
LTA - Light Time Absorption
DOA - Deep Object Absorption
TOA - Total Object Absorption
LOA - Light Object Absorption
LSA - Light Sleep Absorption
DSA - Deep Sleep Absorption
TSA - Total Sleep Absorption

Source: Dr. M.M. Lal
But it is not always two dimensional, sometimes trigonal i.e. our attention can be engaged in time, external objects and internal object at the same time: External objects are of two types- external present and external future. Internal absorption divided into three ways- recollection, fantasy and visualization. Further we observe that object absorption can be subdivided into – egocentric external present, extra egocentric internal present, egocentric past and egocentric future. And attentive power can be absorbed either of these four aspect or in one aspect. The place where we are present, is egocentric external present and in it the time consciousness reaches its extreme and along it, the time consciousness may be nill in the other three absorptions. Besides this, our absorption can be light, deep or total in egocentric external present. The place where we are not present, is extra egocentric internal present. We are the active part of imagination or an imagined event. When we enjoy the past event, we start recollecting. Recollection is a kind of videography, where our mind does not work, rather it comes spontaneously in our mind. So we can call it the revival of the egocentric past. Time scale is different in recollection and visualization. In recollection we can recollect five or six years or sometimes a century in a few minutes, but we do not run with the time. Visualization always remains in the present. Egocentric future is an assembly of new things which are created with the help of already experienced objects and ideas. In fantasy and visualization we think in the form of pictures. They are parallel to internal time. We forget the physical and external time and remain conscious only of the internal time, which is faster than anything else. Nostalgia is an inseparable part of time. When our present is sorrowful and miserable, the past events give us a kind of relief and comfort our aching heart.

We find in Tennyson’s ‘In Memoriam’ a wonderful fabric of time and space. As the title itself denotes that he is very conscious of the time, specially the past time. James Spedding had remarked that his friend Tennyson was ‘a man always discontented with the Present till it has become the Past and then he yearns towards it and worships it, and not only worships it but is discontented because it is past.’ Tennyson himself, speaking to Sir James knowles about ‘Tears Idle Tears’, said ‘It is what I have always felt even from a boy; and what as a boy I called the “passion of the past.” And so…it is the distance that charms me in the landscape, the picture and the
past, and not the immediate today in which I move.” And this poem is the memorial of his friend Hallam. He yearns for time, that will console his aching heart. He is very much disturbed with the memory of his friend, it tortures him even in his dream:

‘Come Time, and teach me many years,
I do not suffer in a dream…”

Here Time is regarded as God or Creative power. Tennyson has made the time eternal, which never lasts and will soothe him forever. Upto this time his life was full of despair and has suffered numberless pains and now he is fed up with such teasing life and imagines the time, where dwells peace and hope. With these sufferings, the present time seems to him full of dejection, but now he takes a decision that he would not shed tears. The poet has made the memorization so lengthy that even his present is affected badly i.e. his memory has controlled his mind. But at the other moment he seems to fly in his imagination, where he follows the ship, that is bringing Hallam’s dead body, has come to its destination:

“My fancies time to rise on wing,
And glance about the approaching sails,
As tho’ they brought but merchants’ bales,
And not the burthen that they bring.”

But the poet at once drowns in a deep sorrow, the reason is that, it has brought only merchant’s bales i.e. his friend’s luggage, and not his dead body. John Killham has rightly said, in his book “Critical Essays on the poetry of Tennyson” – “It describes the funeral procession (the voyage of the ship returning Hallam’s body to England) and the mourning of nature, which is a kind of death. The poet himself represents the mourners.”

Tennyson has beautifully described the dichotomy of life and death. He is very much disappointed with the death of his friend, as he has already mentioned. Now he tries to control his dejected soul with the help of this contrast between past and present, when he indicates that he is standing alive nearby his friend’s grave, whereas Hallam is lying dead in the land of England. Here past has been revealed as present i.e. although his friend has died many years ago, but he seems to be alive to Tennyson. These two lines present a wonderful parallelism of chronometric dichotomy-
...we may stand

Where he is in English earth is laid."

He further adds though his friend has left him physically yet mentally he is always with him. But at the other moment he feels that not only mentally, but also he can see his friend with these naked eyes in the form of flowers that have appeared in his grave. Through these violet flowers the poet wants to give him life or rather he has immortalized his friend. Here Tennyson has presented a fascinating symbolism. Though ashes are the symbol of death, but by giving the symbol of life i.e. violet flowers with it, he has beautifully converted death into life: “And from his ashes may be made / The violet of his native land.” Walt Whitman has referred to the same expression in his poem, “The leaves of grass”:-

“My child, don’t weep

The sun that eclipse will rise again.”

Tennyson has used the same image in his other poem “Maud” where he describes the wonderful meeting between Maud, who is alive, and himself, who is lying dead in his grave:

“My dust would hear her and beat,

Had I lain for a century dead;

Would start and tremble under her feet,

And blossom in purple and red.” (Sec. XXII, Stanza - XI)

Further he says that dark experiences have made him a perfect man and he came to know that in this earth except life, everything is subject to decay. It is only life that goes on moving:

“My own dim life should teach me this,

That life shall live for evermore,

Else earth is darkness at the core,

And dust and ashes all that is;”

He means to say that life changes its armour i.e. the soul changes the body. And with the passage of time all the things would mix with their ends. Nothing remains immortal. So it would be foolishness, if he loves the earthy things. He wants to go in the lap of God. John D. Jump rightly says, in his topic ‘Tennyson’s Religious, Faith
and Doubt’- ‘For Tennyson, belief in a loving God necessarily entailed belief in eternal life. If you allow a God,” he said, ‘and God allows this strong instinct and universal yearning for another life, surely that is in a measure a presumption of its truth. We cannot give up the mighty hopes that make us man.” This thought finds expression as early as in (section XXIV of In Memoriam) these lines:

“What then were God to such as I?
‘Twere hardly worth my while to choose
Of things all mortal, or to use
A little patience ere I die.”

So he yearns for immortality and this externity would be proved as a medicine for his dejected heart. And here we can quote the words of John Killham, “In section 34 of ‘In Memoriam’ and elsewhere, Tennyson expresses the pivotal doctrine of his creed, namely that life without immortality is not only meaningless but monstrous. It is indeed the conviction that immortality is a fact which enables him to rise above his despair.” (21)

Tennyson is desirous of momentary peace, whether it might come like that bird which is chirping sweetly and jumping from one branch to another, and is unknown to the coming danger. Though the bird is going to be a prey to the serpent that is gazing and drawing its jaws towards it, yet the bird enjoys. It is not afraid of that poisonous serpent, who is ready to swallow it and soon it will be caught by its sharp jaws and there would be only darkness i.e. it will lose its existence. And Tennyson wants to sink in such a kind of life which will bring him only a momentary peace.

In Tennyson’s opinion the prospectus of sleep and death is very similar to each other. He regards life as a kind of sleep and death is also no more than forgetting. Wordsworth’s ‘Immortality Ode’ highlights the same image of sleep and death:

‘Our birth is but a sleep and a forgetting...’

The moment we are born we start sleeping and the moment we die, we wake up. The whole of the life is sleeping i.e. forgetting. Tulsidas in the Ramacharita Manasa says:

‘Moha nishā sab sovanhārā. dekhai swapna anek prakārā.’

(All are sleeping in the night of illusion. They are having visions of many kinds)
Every spirit is a kind of flower and there blooms many flowers at the same time, so as when many spirits appear at the same time it seems as if, there lay a meditation. So sleep and death are the two sides of the same coin i.e. life.

Referring to the kinetic power of time, Tennyson says that man is unconscious of the time, that is running very fast. He thinks that the wheels of time stop sliding with the death, but it is not the nature of time. It goes on moving forever: 'Unconscious of the sliding hour, / Bare of the body, might it last.' Further he gives another image and says that his body is the dress of the spirit, i.e. the spirit or soul covers itself with the layer of the body. Here Tennyson is quite similar to the Indian epistemology, where in the Gita, Lord Krishna says:

vasāṇi jīrṇaṇī yathā vihāya, navāṇi grhnāti naroparāṇi
tathā sarirāṇi vihāya jīrṇāṇi, anyāṇi samyati navāṇi dehi(2: 22)

(As a man shedding worn-out garments, takes other new ones, likewise the embodied soul, casting off worn-out bodies, enters into others which are new.)

Tennyson adds though the past remains silent, yet it gives colours to the flowers. He clarifies that human creatures are like flowers and it is the past experiences and events that always live with him in the form of colours i.e. they give nourishment to our body. In other words the past teaches us how to live and behave in this world. So past is everlasting and never ends with the life of human being. Rather it acts as a backbone in our life and involves with us from the very first day when we step in this mystic world. Further it helps us bloom like a flower. So we can say that if body is the flower, the past gives the colour to the flower.

He asserts that in this garden of souls, there bloom many kinds of flowers and these flowers perfume the world. Now he tells about the infinity of love that it begins with the world and will last forever. He hopes that his friend has gone far away from this world, yet his love will never grow dim with the passage of time, nor it will lose its brightness and importance like the time. As time is immortal, the love of a friend would never vanish.

Further Tennyson imagines the fruitful life after death and says that as soon as the man leaves this world, he becomes free from the chains of sufferings and tensions. The reason is that he forgets his early life with his death. He is shut in the gates of
heaven, where God is the keeper and watcher of all things. He wants to say that it is memory that records the time and when the man dies it seems as if his memory had also left him and that is why he becomes happy. But Tennyson does not corroborate with this idea and opines that memory never loses its existence rather it nourishes our life. As he has already said, “And the silent traces of the past/ Be all the colour of the flower...” It happens only outwardly that the life loses its tone and sound with death. But as soon as he takes birth, he feels that there is something that was present before his life. Although we have no record of the past, when we come into this world, but it seems as if time was present even before his birth. He further says that death takes us to the Lethe river and generally people believe that once a man goes to that river, he forgets all the things of his life, but in Tennyson’s view, man has a little touch of this earth, which makes him helpless to think about the infinity of time and our mind feels that time was always present and would never lose its existence from this world, even the life, on this earth might come to an end.

As soon as the man takes a new birth, he is an innocent child and is unknown to the world and its surroundings. He is not conscious even of the time, which is moving very fast. But after some time these sliding hours make him ready to think about himself. “I-am-ness” is also the stranger to him i.e. he is unable to make the difference between others and ‘I’-am-ness. So it is time which discloses the mystery of ego before him. And the time recording starts with this knowledge. As he grows in years he comes to know what is ‘I’-am-ness and what is ‘me’ and concludes that ‘I ness’ is the recorder of all events and experiences. ‘I-am-ness is related to past, present and future. It means time recording starts with the knowledge of ‘I-am-ness.’ Time is subjective as well as social. So far as subjective time is concerned, it is more important and valuable than social time, in man’s life. In its absence, there would be no time recording. It can be categorised in egocentric time (ahankara), emotional time (manas), intellectual time (buddhi) and memorable time (citta). We cannot calculate time without being egocentric. It is ‘I-am-ness’ which tells us what is past, present or future. It means all experiences of time are egocentric. In the Bhagwat we notice the wonderful similarity, where the poet says:

Ahemēvā samevāgre anyadyat sadasatparam.
Pascādaham yadetacca yo’vasisyeta so’smyaham.
(I was before the beginning of creation, after that it was ‘I’; now whatever is existent is nothing but I and after complete annihilation whatever is left is ‘I’ myself).

Time enters into ego and then through ego, it goes to manas and buddhi. The whole process can be clarified in this way that after entering into ego, the time goes to manas, which decides the length of the time with the help of different moods, i.e. the man is introduced with the emotional approach to time. In other words, sometimes the time seems to him as long as an era, but at the other moment it becomes momentary. So manas helps him making balance according to his emotions and chronometric experience. We can calculate time through buddhi. It becomes very helpful in the realization of time i.e. it verifies and counts the time in chronometric units, such as seconds, hours, days, months, years and then an era. It can differentiate the macro and micro time. We can call it the physical measurement of time. So he receives the signals of intellectual approach to time through buddhi and finally it goes to citta. Citta is the store house of events and experiences. And these sources prove to be very supportive to him, in composing poetry. It means that when he decides to create any creation, these events and experiences, which are kept secured in the citta, come out one by one and participate in his creative work. It is well delineated in this diagram.
KALEIDOSCOPIC RECREATION OF TIME IN POETRY

Source: Dr. M.M. Lal
We can see the juxtaposed synchronization in the citta. Sometimes it presents the direct reference to time and sometimes indirectly, i.e. the invisible thread of time continues. No one can ignore or neglect the importance of time in poetic creation. If there is no time, there lies no poetry or any type of creation. Even the existence of man becomes zero in its absence. Time establishes the existence of everything in this world.

Further he speaks about the memory, which is the soul of time. It is eternal and its print in man’s life is infinite. And it is the memory which helps man adjust himself in this world, when he takes a second birth. So memory generates the second life. Like Indian epistemology Tennyson also believes in rebirth. In the Gita, lord Krishna says:

“dehinoasminyathā dehe kaumāram yauvnam jarā.
tathā dehantraprāptidhirastara na muhāyatī.”

(12:13)

(Just as boyhood, youth and old age are attributed to the soul through this body, even so it attains another body. The wise man does not get deliuited about this)

After speaking about the second birth Tennyson indicates the joys and sorrows, which the man faces in his life. The way of life seems to him rough full of endless pains. But it does not mean that he has not tested the joys. He asserts that the path of life is full of thorns and flowers both i.e. man has experienced the misfortunes and fortunes simultaneously. But every thing loses its effect with the passage of time. Even these sorrows and miseries will disappear in the darkness of growing hours. For he will be caught by the inevitable claws of death. Here we are reminded of Sir Edwin Arnold’s ‘The Light of Asia’ where Channa says:

“... at the last comes death,
In whatever way, whatever hour
Some few grow old, most suffer and fall sick
But all must die.”

And once he goes in the lap of death, he will not see his past life and its sweet and sour experiences. Indicating to the mortality of human body, Tennyson says that man should never be too happy in fortunate moments, nor he should lose his temper in difficulty, for he is mortal and someday or other he would be free from this corporeal frame. Nothing is eternal in this world except time. It is time which deals the human life. And under the effect of time, someday he would be the part of a grave:
“So be it: there no shade can last
   In that deep dawn behind the tomb...”

But it does not mean that he will lose his existence, he will remain alive in the form of flower that blooms in his tomb: “But clear from marge to marge shall bloom/ The eternal landscape of the past.’ Here Tennyson has immortalized the past. In his view past is always present in man’s life. It is eternal and helps us remind the dead person.

As Tennyson has already indicated the importance of time in man’s life. Here he regards life as a tract of time. Time generates his whole life. If there is no time, there is no life. It establishes man in this world. It means that memory always reminds him of his previous life i.e. through memory he can prove his existence in the world and visualization gives him the clear picture of future life. So time immoratalizes man in this earth: ‘A life long tract of time reveal’d.’ Now Tennyson remembers the fruitful five years of his friendship with Hallam. Even the memory of his friend gives him peace. Whenever he remembers the prosperous and happy moments, which he has shared with him, he feels a kind of relief or rather peace.

Tennyson has referred beautifully the image of time. He has taken time as an image of death. He says that every man seems to be separate. Their existence differanciates them, but it is only outwardly. They are one and possess the same soul. He wants to assert that they are all skirts and not the centre. They are the different circles of the same Centre i.e. God. He is the middle point and human beings are His circles. They are contracted and become smaller and smaller. And one day they will lose their existence and mix with Him. It is only God, whose existence lies in the centre:

“That each, who seems a separate whole,
   Should move his rounds, and fusing all
   The skirts of self again, should fall
   Remerging in the general Soul.”

He is the controller of all human being or we can call Him, nucleus. Unfortunately the cruel claws of death will remove even their shadows from this earth. It means that as soon as the death comes, these circles will come to an end. So time leaves nobody, it is the time, which is helpful in rotating the life in different shades and decides the limit of
their age i.e. it brings life and death. At the time of death, the men who seem to be separate, become one. Their soul merge into that one Soul i.e. God. He is the Creator, nourisher and destroyer of everything in this world. Here Tennyson is very close to Indian philosophy. For in Indian epistemology it is believed that human beings are the particles of God and when they leave their body, their soul merge into Him and they lose their existence.

Tennyson is very much worried at the death of human beings and is sure that someday or other he will also become the part of grave and that is why he longs for God, at the time of his death. He has no other desire except God. It seems as if that like an Indian he is also anxious about the life after death and believes that he will be free from the bondages of life and death, if God remains with him at the time of leaving this sensuous frame. Further he regards time, as ruthless. For it removes the existence of human life. But it does not mean that it only brings destruction. It also establishes man and gives nourishment with its different forms. Here Tennyson takes the time in the form of death. In his view time is nothing but a scattering dust i.e. after death man is laid down in the grave and becomes the part of this earth: “And Time, a maniac scattering dust, / And life, a Fury sling in flame.” It gives existence to man and acts as a supporter, but so far as death is concerned, it behaves like a broker. In other words, when death steps down in man’s life, it helps break all the links which bind man from this earth. So death is a kind of sore and life is its bondage.

We again notice the sensibility of death. Tennyson urges God not to leave his company at the time of death. In his view as soon as the man leaves his body, all the struggles of his life come to an end. He has no concern with the earthly things. Now the poet compares the life with the circulation of time. He opines that as the morning, noon time and evening are the three parts of a day, in the same way life has three stages- childhood, youth and old age and death is the final stage of his life. Morning and noon refers his existence in this world, while evening is the indicator of his transfer from this earth. He means to say that his struggle begins with his birth and all his life he tries to establish himself in the society. In this connection he faces many difficulties and suffers badly. But all these efforts become helpless before the inevitable hands of death. According to Tennyson, death is the twilight of life i.e. one
day the flame of his life would be put off and would be the part of scattering dust. This twilight of the eternal day comes to all human beings. No body can save themselves from its claws. Here Tennyson comes very close to the Gita:

“jātasya hi dhruvo mṛtyurdhruvam janamṛtasya ca.
tasmādaparīṁśeathe na tvam socitumarhasi.” (2:27)

(For in that case death is certain for the born and rebirth is inevitable for the dead. You should not, therefore grieve over the inevitable)

Shakespeare’s ‘Since brass nor stone’ refers to the same idea:

“...Nor gates of steel so strong, but Time decays?
O fearful meditation! where, alack
Shall Time’s best jewel from Time’s chest lie hid?”

In spite of being a pessimist, Tennyson seems to be contrary. He has presented an optimistic note in a very beautiful and expressive way. He asks human beings not to be anxious about life, which is suppressed under the weight of sins and in order to establish himself properly he has become the participant of numberless offences. But at the other moment Tennyson tries to console him that he should not worry about these sinful deeds, for the real wealth lies within him and asks him to follow these precious things:

“Abide: thy wealth is gather’d in,
When, Time hath sunder’d shell from pearl”

And the question arises what kind of wealth, Tennyson has referred. It is the treasure of experiences. He asserts that man stores this wealth all his life and becomes very valuable. In his view age is the helper of gaining these experiences. The more experiences he gains, the more wealthy he becomes. He takes an image of shell and pearl. Just as a pearl is hidden in the shell, the real wealth lies within him. According to him the body is like a shell and experiences are his pearls. Further he alludes to the another image of time, that pearl is the result of time i.e. we cannot get pearl in a day. It is concealed in the shell like a seed. And with the passage of time it assumes the real shape and comes out of the armour. In the same way when man enters this world, he is an innocent child and his life is like a plane slate upon which the time leaves its footprints. In other words it is the time that makes him perfect and valuable. He is
unknown to his surroundings and as he grows in years he becomes conscious and is the owner of many experiences, which make him a pearl. In Tennyson’s view, it depends on man how he should use these pearls in his life and make it precious.

Tennyson seems to be very much conscious of the time which is moving around us. Here he has referred to the time through natural phenomena. We observe that nature is also very careful of time. Addressing the human beings nature says that she always remains alert of the construction i.e. she knows the perfect time of everything. There is no disbalance in her creation. At the same time she accepts that although there are scattering many escarpment and quarried stone hither and thither and they prove to be the disturbance in her creativity, yet she does not take it as a large destruction. For according to her there are thousands and thousands of species which have disappeared from this earth. But she does not care of those lost things, rather she seems to be more optimistic when she says that everything has its own importance in this world and has limited range or time: “She cries ‘A thousand types are gone: / I care for nothing, all shall go.” She is conscious of the continuity of time and asserts that many things are destroyed and there have happened numberless incidents and events, but it does not mean that the wheel of time has stopped, it is moving continuously. And under the effect of time, new things have taken the place of the vanished things and it will be in future i.e. the things which have become invisible at this time, will appear in future. So consciously or unconsciously the circulation of time remains moving. Tennyson opines that individual time is meaningless before macro time. There lies no eternity in individual time. But so far as nature is concerned it possesses eternity. Nature adds that it brings life and death. Here the poet wants to say that those things which nature does not like, are damaged in the form of floods, storms, epilepsy etc. and even the prosperity of everything depends upon her. It is the root cause of birth and death.

Tennyson feels guiltconsciousness that when his friend Hallam will see him enjoying his life, he would be very depressed or rather wondered. He adds that the sorrows which have made his life deserted and void, become helpful making him kindhearted. He has symbolized the time that though he has lost his friend forever, yet he feels satisfied, for his memory is still alive in his heart:

“His inner day can never die,
His night of loss is always there.”

Here Hallam has been regarded as the day and loss, as a night. He tries to demystify that although his outer day (his friend) has gone away from this world, yet his inner day (memory) is still shining brightly. He means to say, his friend had left him physically and has gone to an endless path, but Tennyson is not sorry for this loss. It is because he is alive in the form of memory and so far as memory is concerned, it is eternal or long lived. So his friend will remain immortal in his heart. On the contrary Shakespeare wants to immortalize his friend in his verses:

‘O, none unless this miracle have might,
That in black ink my love may still shine bright.”

Tennyson has alluded the timeless time in a very fantastic way. He just memorises his friend, who has taken his departure from this world, but has left his infinite picture in his mind. Again he recalls all the activities and incidents which has happened in Hallam’s life. And denotes the load of time, which is converted into work by his friend. Here the poet is very much clear to his views and opines that though the load of time is negative but it becomes positive when it is converted into gain i.e. he has translated the time into hard working and getting achievements. He has not wasted his life in useless talkings rather he has struggled with it and never lost his patience in great difficulties. He has made the time, his friend or competitor. Time was not time for him. He never showed himself as a helpless creature before it, but played with it and consequently he gained all the profits of his life which kept his place secured in this world:

“He bears the burthen of the weeks,
But turns his burthen into gain.”

Tennyson is very much like a philosopher when he describes the eternal process of death. He asserts that we should not blame death, for it is the compulsory part of life. His friend knew this fact and that is why he never complained against it and enjoyed the life, fully. He earned name and fame by his good deeds. Clarifying his ideas he further says that good manners or deeds never convert into malpractices. He always remained a well wisher to all his relatives and towards Tennyson. Here the poet seems to be very optimist when he describes the transplantation of the human soul. He assert
that human body is subject to time, where as soul is not use to decay. It is immortal and as soon as the sensuous frame becomes the part of grave, the soul leaves its’ company and takes the shelter of another body: “I know transplanted human worth / Will bloom to profit, otherwise.” He means to say that the corporeal frame which disappears from this world, will bloom somewhere else. Wordsworth seems to assimilate the same opinion in ‘Immortality Ode’:

“The soul that rises with us, is life’s star
Hath had elsewhere its setting.”

It does not lose its existence. So he should not worry about the permanent system of God. Here Tennyson is very close to Indian epistemology, where it is believed that soul is eternal and is not destroyed with the body. In the Gita Lord Krishna says:

“na jāyte mṛyate va kadacinnayam bhutvā bhavitā va na bhuyaḥ,
ajo nityah sasvatoayam purāno na hanyate hanyamāna sarire” (2:20)

(The soul is never born nor dies; nor does it become only after being born. For it is unborn, eternal, everlasting and ancient; even though body is slain, the soul is not)

Tennyson depicts the eternity of time while expressing the countless love to his friend. He needs the support of Hallam’s love in order to face this world. But soon he is full of gloominess for his friend has gone for a long tour, from where he will never return to him. At the other moment he consoles his heart thinking his eternal friendship. He tells that though his friend has left this world many years ago but it does not mean that the forceful hands of time has dimmed his memory, on the contrary time has been proved as a great helper. It has given depth to his friendship: “I, the divided half of such / A friendship as had master’d Time.” He regards himself as the other half of this friendship. Although one part (his friend) has come to an end, yet his existence is not removed from Tennyson’s mind. He is still alive in his memory. Their friendship is eternal and has conquered time. It is very interesting to note that generally everything loses its existence under the effect of time, but it becomes helpless in removing their friendship. It does not change with the passage of time, rather it remains unmitigated and unimpeachable. It is free from any kind of fear and even the months and years cannot affect it:

“Which masters Time indeed, and is
Eternal, separate from fears:
The all-assuming months and years
Can take no part away from this…"

Referring to the summer night Tennyson says that the tapers are burning stilly in the
calm and the moths and the bats are fluttering around. But this loneliness does not
torture the poet for the memories of his friends are still alive in his heart in the form of
letters. He remembers the cheerful moments which he has shared with his friend.
Though Hallam has become the part of grave yet the quite words of these letters seem
to wishper in his ears and break the silence of the night:

“And strangely on the silence broke
The silent speaking words …”

While reading his letters, the poet feels a kind of intimacy with Hallam: “So word by
word, and line by line / The dead man touch’d me from the past …” William R.
Brashear has indicated this stanza in his book “The Living Will”: ‘In XCV the dead
man appears to the poet in a trance, from the past; and the poet’s own soul seems to
catch the “deep pulsation of the world.” Mean while the poet is at once astonished,
seeing the living soul of his friend. As soon as he began to read the letters, every word
and every line disclosed the layers of memories i.e. these words flashed back every
incident of Hallam’s life in a videographic way. And Tennyson is satisfied or rather
these memories consoled his aching heart:

“…And all at once it seem’d at last
The living soul was flash’d on mine.”

Tennyson seems to be very conscious about time and its different aspects.
Referring to the dusky atmosphere he says that the sun has withdrawn its rays and the
silver coloured ‘kine’ is shining brightly. Further he says that it appears as if the trees
have stretched their dark arms in the field. He makes it clear that in the evening the
shadows of the branches and stems which are lying in the ground, look like hands and
it seems as if the trees are taking rest after streching their arms hither and thither. “The
white kine glimmer’d and the trees / Laid their dark arms about the field.” While
talking the evening the poet at once shortens the time and speaks out the coming dawn
which has sucked out the darkness and the sweet breeze is wavering over the large
leaves of sycamore. And with the touch of wind, the perfume of flowers which was still, at once scattered all over the atmosphere.

"And suck'd from out the distant gloom
A breeze began to tremble o'er
The large leaves of the sycamore,
And fluctuate all the still perfume."

The poem "Break, Break, Break" denotes the time very clearly. Elizabeth Hillman Waterston, in her topic "Symbolism in Tennyson's minor poems" has said — "Break, break, break" represents the height of Tennyson's symbolic method. It holds in perfect balance the 'subject' of death and 'the other reality of temporal stones eternal sea. It diverts conceptual and emotional response from the shout and song of the boys to the soundless haven of death. Finally it intensifies the ultimate regret for time past, by creating the unspoken contrast between the sea (whose individual waves breaking on the shore lose their own identity, but whose infinite nature is unchangeable) and the 'tender grace' of unreturing time." Tennyson is very much disturbed with Hallam's death and alludes the continuity of the ships, which are going to their haven. Everything seems to him as usual except his friend. He wants to assert that the inevitable hands of God have caught him and he cannot hear his friend's voice. He is so much dejected inwardly that even the noisy atmosphere of playing and singing children and the roaring beach can not disturb his silence:

'But O for the touch of a vanish'd hand,
And the sound of a voice that is still!"

Indicating to the infinite nature of the sea he says that it is unchangeable, whereas the life of a human being is quite contrary to it. It has its limit. And those who have left this world, will never return: "But the tender grace of a day that is dead/ Will never come back to me."

"The Brook" is the finest example of Tennyson's time consciousness. Alluding the continuity of the brook the poet says it falls from the hills and passing through ridges, towns, valleys and then bridges, it tries to join the brimming river. It never stops and goes on moving. Then it crosses the fields and helps the flowers bloom, and starts murmuring under the moon and stars:
"I wind about and in and out,  
With here a blossom sailing…

...And here and there a foamy flake
Upon me, as I travel
With many a silvery water break…"

It is eternal and flows regularly. There is no bondage of time. But on the other hand the life of a man is limited. His entrance and exit are certain or predetermined. He is not forever like the brook:

“For men may come and men may go,  
But I go on forever.”

Tennyson juxtaposes the Indian epistemology, where it is believed that birth and death are the two indispensable parts of man’s life. “In Memorian” also denotes the same philisophy:

“Eternal process moving on,  
From state to state the spirit walks:...”

Temporal awareness has beautified the poem “Crossing the Bar” where the poet, because of being old, seems to be a pessimist. He observes that the sun is ready to retire and visualizes the evening star. Through symbolization he refers to the sunset as an emblem of old age and evening star as death. Being covered with wrinkles the poet has formed a mental picture of his death and the life after death. He craves for quiet and mournfree atmosphere at the time of his departure from this sea or bar (world):

“Sunset and evening star,  
And one clear call for me!

And may there be no moaning of the bar,  
When I put out to sea.”

Further he wants to pay our attention to those tides (sufferings) which have tortured him physically as well as mentally. But at this time, when he is imagining his death, these tides seem to be silent i.e. he is not concerned with such fluctuations of emotions and desires for his birth place (heaven). While talking to his real home, the poet notices that the twilight has stepped down in the world for he hears the church bells. He opines that he is very near to his grave, for the evening bells, which are the
sign of death, making noise in his ears. He thinks with a futuristic point of view that after his exit, the whole of the environment would be full of darkness:

“Twilight and evening bells,
And after that the dark!”

He visualizes a fruitful and prosperous life after death that there would be no sign of sadness at the time of his embarkation. And fantasizes that he is traveling in a ship and is sure that it will lead him to his destination (gate of heaven). So Tennyson is very happy or rather feels a kind of satisfaction and is quite similar to this notion in ‘In Memoriam’

“How fares it with the happy dead?
For here the man is more and more;
But he forgets the days before
God shut the doorways of his head.”

In the concluding stanza the poet speaks about Time and Place. Here Time has been symbolized as life and Place is an emblem of world. He presents his view that this world has gifted him only floods i.e. he has faced miseries and tensions all his life, but he does not care about them, for now he has crossed the bar, and hopes to see his Pilot (God) face to face:

“For tho’ from out our bourne of Time and Place
The flood may bear me far,
I hope to see my Pilot face to face
When I have crost the bar.”

In his poem ‘The Silent Voices’, Tennyson has beautifully tried to link the present with the past. He opines that time does not speak and steps down so quietly in man’s life, that he is unable to hear its entrance:

‘When the dumb Hour, clothed in black…’

Here we are reminded of Keats’ Ode on a Grecian Urn’ where he indicates to the stillness of time:

“Thou still unravished bride of quiteness,
Thou foster-child of silence and slow time.”
Now he describes the night which brings sweet dreams for him and that is the reason he does not want any disturbance and urges to the silent voices of the dead, not to call him in the graveyard, which is just behind him. These lines clearly slow that he is in the last stage of life but he does not like to go in the lap of death, for this world seems to him a dreamland: “Call me not so often back, / Silent Voices of the dead,” and at the other moment he returns in the present and observes that the sun is retired from this land and there remains no light. Because of standing at the edge of his life the poet is very hopeless and all the charms of the world have lost their attraction. Again he calls the silent and dumb voices to take him away with them to the land of stars:

“Call me rather, silent voices,
Forward to the starry track,
and visualizes the glimmering and glorious place, where he will pass his remaining life. In his view this starry track will never lose its brightness. He seems to be an optimist when he imagines the prosperous and bright future:

“Glimmering up the heights beyond me,
On, and always on!”

Tennyson is as aware as any modern philosopher of the categories of space and time. Several of his most effective symbols convey the sense of these realities: ‘The Voyage’, ‘Recollections of the Arabian Nights’, ‘The Poet’s Song’.

In Indian epistemology space has to aspects- *akasha* and *disha*. But there are many branches of the same tree i.e. space which are intermingled into one another. And we can call it three dimensional space. (a) Direction- it is not absolute but relative and observer based. Directional space discloses the mystery of directions before us. And Tennyson is very alert and conscious in describing the directions. Strange in his book ‘Tennyson’s garden of art’ observes that the antithesis of East and west has an important position in much of Tennyson’s poetry, Tennyson connects the West, with images of the sea, of growth and paradoxically, of death.” The West, as Strange points out, is also the land of the Lotus Eaters and of the “Sea Fairies.” (b) Magnitude- It depicts the theory of quantity of space. It can further be classified into divisions. (i) Dimentional Space- In such type of space there lies length and height at the same place. (ii) Linear Space is the other feature of magnitude. It is observer based and can
be further distributed in three parts- (a) Point to point denotes the space between two points i.e. the distance from one point to another comes in this category. (b) The second one is observer based. We can call it Locus standi i.e. the place from where we observe things. The observer himself becomes the point of space. (c) The third and the last aspect of linear distance is Chronometric Linear dimension – It can be presented chronometrically. It helps us calculating the time.

Sometimes symbolically we feel space. It symbolizes some particular event or person. Such as in John Masefield’s ‘The Seekers’, ‘road’ is an emblem of ‘Life’ and W.B. Yeats takes the ‘Innisfree’ as an abode of eternal peace in his poem ‘The Lake Isle of Innisfree. ‘Ship’ is regarded as the symbol of ‘America’ and ‘Captain’ as ‘Lincoln’ in Walt Whitman’s ‘O Captain! my Captain’. So space can be symbolized in many ways. Sometimes space itself becomes an object. In most of Tennyson’s poems, we notice that mountain, rivers, sea, hills etc denote the objective space. In Indian epistemology space is described as Virat Purusha. Spatial sensibility can be immortalized. It is eternal and the life without space is impossible. Sometimes we notice the spatio greed in man’s nature. Tolstoy has referred to this greed in his poem ‘How much land a man need?’ Space is always egocentric. We observe a thing from locus standi. There are two essential parts of egocentric space. One is centripetal and the other is centrifugal. Centripetal depicts the thing which comes towards axis. In this connection the words ‘here’ and ‘this’ denote the centripetal situation. On the contrary, centrifugal is the state, when a thing goes forward from the centre. ‘There’ and ‘that’ are the centrifugal words. Both the situations are relative to each other and have great importance in poetry. If we analyse deeply we come to know this fact that ego is the nucleus of poetry. It can be expanded to memory side as well as to visualization. It means that the expansion and contraction are the two indispensable parts of ego. Ego can be further classified in two divisions – micro ego and macro ego. Micro ego goes parallel to micro time and micro space. It is not possible without time or space. When we say- ‘I am here’, it alludes to micro ego. ‘I’ means ‘the point of ego’, ‘am’ refers to micro time and ‘here’ means micro space. And what is not ‘I’, is other than ‘I’. It can be clarified in other words that when we are far from ego we love others i.e. the person who addresses, is ‘I’, and when he is ‘addressed by ego’ is called ‘you’. Besides it, the
man who is not addressed by ego is ‘he’, ‘she’, ‘it’, ‘they’. So far as macro ego is concerned it is timeless and spaceless. We can go everywhere, whether it may be past or future. This can be clearly noticed in the Gita where Lord Krishna says:

na twavevaham jātu nasam na tām neme janādhipa
na ceva na bhavisyāma sarve vaymāta param. (2:12)

(In fact, there was never a time when I was not, or when you or these kings were not. Nor is it a fact that hereafter we shall all cease to be.)

We observe that though we are distant from the object, yet we expand our egocentricity and feel closeness to that object. Sometimes we involve ourselves with the emotions of the world and if the universe faces defeat, we are very much disturbed and its victory or joy seems to our success. There are twelve personal dimensions of space and time. ‘I’ is the centre point i.e. we notice a thing from locus standi. ‘Here’ and ‘there’ are the two major points of subjective space. And there is no spatial change in ‘I am here’, ‘I was here’ and ‘I shall be here’. If the circle of ego expands, the ‘here’ will also spread out, but ‘there’ will contract. In other words, when we expand the epicentre of ego, everything can become “here”.

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SUBJECTIVE

I was there
I was here
If I be there now
I AM HERE

OBJECTIVE

He was there
He was here
If he be there now
HE IS HERE

12 PERSONAL DIMENSIONS OF SPACE & TIME

Source: Dr. M.M. Lal
Space is also linked with emotions. If there is no emotion, there lies no space. In order to express any space, we need emotions. This can be clarified with the example of Toru Dutt's poem: ‘Our Casuarina Tree’. She remembers her childhood companions who had played with her under the shade of the tree and their sweet memories chase her continuously. A poet or a writer cannot refer to a place, unless he is emotionally touched with it. Association of place with emotion, is very deep in our Indian epistemology. There is a context of a lover and beloved, where the beloved cannot forget those banks of the river, which indicate their first meeting place:

‘yah kaumārharah sa eva hi varasta eva caitraksapaḥ
te conmilita malātisurbhayah praudah kadambanilah
sa caivasmi tathāpi tatra surat vyāpar lilāvidhau
revārodhasi vetsitarulate cetaḥ samutkanthate.’

Wordsworth is also very conscious to the emotio-spatiometry. Although there lies the love of a brother and a sister, in his poem, yet the theory is the same. Keats’ ‘La Bella Dame Sans Merci’ is another example of emotiology.

Microcosmic and macrocosmic space are the two fundamental aspects of spatiometry. While referring to the macrocosmic space, a poet describes the things of sensory domains i.e. he alludes to those objects and things, which he observes with his perceptions. He is no concern with inner world, rather he is related to the outerworld and its surroundings. On the contrary, the microcosmic space is concerned with the internal objects or things i.e. a poet responses with the help of those events and experiences which are kept secured in our sub-conscious mind. And whenever he pens any creation they help him. Imagination is an inseparable part of poetry and it is not possible without space. Generally poets are fond of microcosmic space. Keats’ most of the poems are the part of this kind of space. e.g. ‘Ode to a nightingale’ and ‘Ode to Psyche’ are the wonderful examples in this connection. And if we fumble out Tennyson’s poetry, we will find uncountable examples of microcosmic space.

‘Crossing the Bar’ is an epitome of spatial awareness where the poet has spoken of the objective distance through sunset and evening star and here they are the symbol of his old age. In his view those tides of sufferings which are full of noise, disturb one’s life, might be sleep:
‘And may there be no moaning of the bar,
When I put out to see...’

Further he feels closeness to the eternal home- ‘Turns again home’. Now he is hearing the evening bell, which is the indicator of his death and opines that after death there will be no light. He does not want any sign of sorrow at the time of his farewell from this world:

“And may there be no sadness of farewell,
When I embark.”

Here we can notice the subjective closeness and objective distance simultaneously. In the concluding lines the poet visualizes the fruitful life in heaven and with this reference his subjective distance is clearly notified for he has not entered the heaven, yet he finds himself there and hopes:

“...to see my Pilot face to face
When I have crost the bar.”

These ups and downs can be identified through experiential spatiometry graph-
CROSSING THE BAR

Lines 1-12
Subjective closeness has decorated the poem ‘Come into the garden, Maud’ in a very attractive manner. In the first line the poet calls for Maud to come into the garden, where he is waiting for her. The night has stepped down in the garden, but there is nothing to worry about, for:

‘I am here at the gate alone.’

Further he refers to subjective distance that though the woodbine spices are far from him, but he smells the musk rose. The poet again feels the touch of the morning breeze:

‘For a breeze of morning moves,

And the planet of love is on high…’

Although Maud has not come to him, yet he can feel her love. With the help of objective closeness he asserts that she is lying on her ‘daffodil bed’ but it seems to him as if she is standing by her side. And in such a light of love the poet wants to die: ‘To faint in his light and to die.’ Again he hears the voice of blooming roses and the sweet sound of the ‘flute’, ‘violin’, ‘bassoon’ which are coming from the dancing hall. While he was engaged in smelling the jessamine and observing the dancers, at once the fluttering bird disturbed him. Here the poet has presented the beautiful image of time that all his surroundings was soundless and it seems as if the time has become still, but soon this silence is broken by a ‘waking bird’. The poet is very much interested in the object i.e. Total Object Absorption and that’s why he could not feel the steps of eternal time:

‘Till a silence fell with the waking bird,

And a hush with the setting moon.”

While alluding to objective closeness and objective distance, the poet at once becomes emotional and his spatio emotiometry can be noticed when he indicates the place, where he had met with his beloved Maud, for the first time:

“…long by the garden lake I stood,

For I heard your rivulet fall

From the lake to the meadow and on to the wood,

Our wood, that is dearer than all;

X     X     X

…the woody hollows in which we meet

And the valleys of Paradise.”

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‘The Palace of Art’ is a wonderful example of egocentric and objective
closeness:

‘I built my soul a lordly pleasure-house,
X   X   X
I said, ‘O Soul, make merry and carouse,
Dear soul, for all is well.’

The poet has converted the soul as an object and imagines it as “a huge crag-platform
smooth as burnish’d brass/ I chose.” His subjective distance can be noticed clearly
when he visualizes: to live in this pleasure house: ‘My soul would live alone unto
herself/ In her high palace there.” But soon he comes out of visualization and says:
‘…while the world runs round and round,’ I said,/ Reign thou apart, a quiet king…”

Again he returns to the subjective distance:

‘Trust me, in bliss I shall abide
In this great mansion, that is built for me,
So royal – rich and wide.

Experiential spatiometry chart shows these rise and fall.

Besides asserting the objective and subjective distance the poet also refers to the
microcosmic space, as well as directional space:

‘Four courts I made, East, West and South and North.
In each a squared lawn…”

While describing the largeness and vividness of the palace he at once speaks of
symbolic space i.e.

‘…all things in order stored,
A haunt of ancient Peace.”

Further his beloved also corroborates with this notion:

‘No voice breaks thro’ the stillness of this world
One deep, deep silence all!!”

And that is why she does not want to come out of the palace and screams out: “Yet pull
not down my palace towers, that are / So lightly beautiful built.”
THE PALACE OF ART  5 Stanzas
‘Break, break, break’ is a beautiful poem in this category of objective closeness and the first two lines depict this theory:

‘Break, break, break.
On thy cold gray stones, O Sea!’

Tennyson seems to be very upset with the untimely death of his friend and is hearing the roaring sound of the sea-waves which are flowing nearby him and then he views, “...I would that my tongue could utter / The thoughts that arise in me.” Further he observes the playing children and a sailor, at a distance, who is singing happily in his boat. But there lies neither peace, nor a ray of joy in his heart, for his friend Hallam has gone away forever to the other land. In spite of this Tennyson feels his touch:

“...O for the touch of a vanish’d hand
And the sound of a voice that is still!”

With the help of subjective closeness, the poet has analysed mortality in a very fantastic way:

“But the tender grace of a day that is dead
Will never come back to me.”
BREAK, BREAK, BREAK

LINES

SC
- Future 12
- Present 11
- Past 10

SD
- Future 9
- Present 8
- Past 7

OC
- Future 6
- Present 5
- Past 4

OD
- Future 3
- Present 2
- Past 1

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16
The triangle of subjective closeness, objective distance and subjective distance has beautified the poem ‘Locksley Hall’ where Ulysses orders his comrades to leave him in the beauty of Locksley Hall:

“Leave me here...”

’Tis the place, and all around it, as of old the curlews call,

Dreary gleams about the moorland flying over the Locksley Hall.”

Further he recalls his past life and alludes to the casement where he went to rest and looked on ‘Great Orion sloping to the West.’ And tells: ‘Many a night I saw the Pleiads, rising thro’ the mellow shade / Glitter like a swarm of fire-flies tangled in a silver braid.” While describing the past events, he is ‘clinging to the present’ and visualizes the futuristic changes through subjective distance:

“When the centuries behind me like a fruitful land reposed;”

“When I clung to all present for the promise that it closed;”

“When I dipt into the future far as human eye could see;”

“Saw the Vision of the world, and all the wonder that would be”

It is well demonstrated through the experiential spatiometry diagram:
LOCKSLEY HALL - 4 Stanzas

SC
- Future: 12
- Present: 11
- Past: 10

SD
- Future: 9
- Present: 8
- Past: 7

OC
- Future: 6
- Present: 5
- Past: 4

OD
- Future: 3
- Present: 2
- Past: 1

LINES

0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16
While describing the Locksley Hall, the poet has also tried to demistify the place to which he is emotionally touched for:

"Here about the beach I wander'd, nourishing a youth sublime.
With the fairy tales of science, and the long result of Time."

Further he denotes the microcosmic space where the sweet memories of Ulysses' beloved are kept secured and they haunt him even in his dreams. Again he imagines a fairy palace which is shining brightly with multi-coloured lightings and 'every door is barr'd with gold.' But he is not permitted to enter this palace. Soon he returns from microcosmic space to macrocosmic space and hears the bugle-horn of his soldiers. He refers to the shining Orient, which is the centre point of his life:

"Here at least, where nature sickens nothing. Ah, for some retreat
Deep in yonder shining Orient, where my life began to beat,
Where in wild Mahratta-battle fell my father evil-starr'd."

A poet cannot refer to a place without being emotive to it i.e. he has an emotional touch with space. In his poem 'The talking Oak' Tennyson delineates the oak tree, where for the first time passionate feelings had pinched his heart:

"And ah! with what delighted eyes.
I turn to yonder oak.
For when my passion first began..."

Further he memorises the shade of the tree where she had come to play and then asks the tree to show the place:

"...whereon I carved her name
That oft hast heard my vows
Declare when last Olivia came
To sport beneath thy boughs."

And-

'...here she came, and round me play'd
And sang to me...''

'The miller's daughter' is a memorable example in this category where Tennyson seems to be very happy with his wife Alice and takes himself the most fortunate person of the world. While walking with her he mentions an old mansion:
“For even here, where I and you
Have lived and loved alone so long…”

Alluding to the emotio-spatiometry, the poet turns to the macrocosmic space and tells that he roamed with Alice over the bridge and there, the shrill music of the milldam sweetened their ears and they saw

“…the minnows everywhere
In crystal eddies glance and poise.”

Again he remembers the sweet hour,

“But, Alice, what an hour was that.
When after roving in the woods
(‘T was April then), I came and sat
Below the chestnuts…”

He returns from his memorization to fantasy and asks his wife to depart this place for the sun is ready to enter the world.

Another example of symbolic space is ‘Tithonus’, where the poet seems to be very upset from the materialistic world and wishes to rest. In his view the arms of his beloved are the real abode of peace i.e. there is no place, where he could feel tension free from the noisy life, except her comfortable arms:

“…I wither slowly in thine arms
Here at the quiet limit of the world…”

and compares his world to her peaceful arms; that: ‘…there comes / A glimpse of that dark world where I was born.”

and:

‘…thou growest beautiful
In silence…’

He says that she belongs to the East, which is the symbol of peace, hope and joy and in such a world he cannot adjust himself:

“Yet hold me not for ever in thine East:
How can my nature longer mix with thine?”

Directional space has always been charming for Tennyson and in many of his poems, such as ‘In Memoriam’, ‘Lotos-Eaters’, ‘Locksley Hall’, etc, he has
analysed this kind of space. ‘The Voyage’ is one of them and while travelling, the poet observes the painted buoy’ and as soon as he creeps towards South, his heart begins to beat loudly for it reminds him, his beloved and those happy moments, which he has shared with her:

‘And madly danced our hearts with joy,
    As fast we fleeted to the South.”

Meanwhile he noticed:

‘The peaky islet shifted shapes,
    High town on hills were dimly seen,
We past long lines of Northen capes
    And dewy Northen meadows green.

Not only meadows they (lover and beloved) saw, but also the waves, which were flowing to the ‘boundless east’, and then

...we drove

Where those long swells of breaker sweep
    The nutmeg rocks and isles of clove.”