

Sense of Vision in Shakespearean Poetics

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By

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Abstract

What do we picture more clearly when we read an author, within or without a class room? It is one of the most vital questions of our main current and is also quite difficult that turns to be more responsible to investigate Shakespearean poetics in this sign-storming century of scientific approach we live in. This article attempts to focus on the value of sense of vision, used as a figure, not only on the ground of human body only, but on the floor of Shakespeare's creative writing that is still a subject to cognitive function and its assessment. This paper traces out the perceptual mechanism (senses, particularly sense of vision) that Shakespeare portrays the people through, within their surroundings and interests. Shakespeare looks at things in respect of his characters' environment they explore to themselves. A sense of vision is Shakespearean signs shows life in a graded order to depict the scenic beauty his characters look at, using their ability of seeing at themselves being rational humans. The visionary approach both in wisdom and looking at the existing objective life can systematically be traced out in Shakespeare's whole poetics through cognitive scale. His characters explain and discuss how visual ability makes possible many basic discriminations, similarities, and dissimilarities to be viewed as an important aspect of life. It is upon these variously generated shades, colors and images of life that we build our own images in responding to the infinite number of subtle cues provided by the environment (figure ground reality) in its syntagmatic sequences. The significance of visionary world around Shakespearean writing enhances the values of sense of vision to sketch out sign/silhouetted figures with the help of modern cognitive pencil. A literary work in our present time is a sign-identifying process that needs a selected scientific tool of an authenticity, to achieve the exact investigative value, like surgeons and physicians achieve their medical purpose through different medial equipments from stethoscope to MRI machines.

Keywords: Figure, ground, reality, shapes and outlines, visionary moments, perceptions, patients of mind, inhabitants of mind.

Introduction

This faculty of looking into the environment involves both looking and seeing things in Shakespearean dramas that draws a line of contrast between reality and appearance that how things (figures) or people appear and what they really do (grounds) according what they see. This dissimilarity can be derived from Shakespeare's use of signs where his characters enable us to survey the visual environment that produces the coherent and flowing scenes, constituting our perception of the world around us. Shakespeare, working with his visual

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faculty creates a passion-governed form of life through sense of vision whose composition can be sketched out even in our modern time what he combined through syntagmatic process that occurred horizontally in the sequences of events of his time. Shakespeare selects from a number of choices in the atmosphere he lived, contains a lot of space to be investigated via scientific tools. He uses sign (word) depicting poetics to capture life in a moving position with all its three dimensions. Not only that how his character shows the feelings in shape of the outcome of what is happening, but his command on sentences about the unveiling enigmas of life presents a selected environment. The existing and given location of human life, a Shakespearean character is set to, appears to be or to act, is a subject of cognitive designs of our modern approach the activity of sense of vision is involved in. His treatment of the setting enables his created personality to have a quality of performance with and through vision. Shakespeare had a 'vision' to portray the lives of his characters, not only by what happens to them, but rather by what they really 'do' in what and how that happens to be witnessed via sense of vision. The exactness of a scientific identification in Shakespearean poetics cannot be accomplished without a proper scientific tool and its methodology that is not a fashion of the time, but is the protocol of our academic international values with a delighted experience of human mind. It is my adventure in my space and time to trace out the essence of five senses in Shakespearean poetics. A skilled mind in cognitive poetics allows the teacher, first to be equipped to explain with the words/signs, the nature of the specific text's sensation and secondly, this scientific approach and skill in cognitive poetics in literature also endows the teacher to make his or her students feel about that specific sensation or perception occur according to the rules of our modern alignment. Shakespeare as an author is the one who walked briskly out of a text in mode of a piece of handicraft in stitching-like visionary art, whose solidity of the object is manifested along any content that is corresponded through vision and is called, in cognitive dimension, an inhabitant of the countryside (author's work) of mind. In the hi-tech special effects of our recent screen of Television and Cinema an object is being captured with more details. Our common viewers claim a quality and quantity in visual arts and its creation. Though Shakespeare did not have these kinds of technical facilities to register life with its minute details but he would try to produce those gestures, feelings and emotions that would properly satisfy human bodily eyes, with the help of his uniqueness in dialogues writing. He would use an object or human physical condition or state of mind in type of a symbol to enlarger human perceptive and significance of life on the crust of sign-producing energy. His vision-producing writing was affected by a specifically felt cause of an effect that the mechanism of an author's five senses might have registered in the vertex of his social environment. If some one had lost the precious treasure of his eyesight was observed in a state of visionary body that would enclose an importance of special effect of remembrance in Shakespearean moving visionary world. Each gesture is being created on a defining moment in Shakespearean sign-weaving floor. Whatever the eyes have qualified cannot be forgotten in Shakespeare's text-knitting task. That is like an infection that cannot be removed but can definitely be replaced by a new one.

Vision as a Translation of Life

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Being skilled in poetics, an author knows that he is the energy like Shakespeare, that is observing or watching life who is also holding the force of 'I', which is called by Jonathan Culler 'the idea of personal identity'.¹ This personal identity in Culler's opinion emerges through discourse of culture. This private self 'I' comes into being, representing its detectable existence with the stocked-background of all five senses which in relation of knowing itself is to recognize others in objects in social actions. The platform of stage/drama had turned into an economical/political-unnering/silhouetted arena, affecting on the one hand the sense/nerve-breaking coherence of the State officials and Lords² and on the other encouraging sense of creativity in the nerves-supporting physical and mental state of the authors of the Renaissance. This contrast created the best of stage-drama of the age Shakespeare lived in. This activated force called 'I' can be experienced in Shakespeare's discourse. It is also known in a degree of one of the signs that remains activated in a vertical position that strength performs if we regard mind being transformed into a figure and look at it on the ground of brain. Or if we lay sense being molded into a 'figure' on the surface of mind then the man-centered or self-centered consciousness of being 'I' shapes its self-feeling distinctiveness in an author's countryside of the mind. Now, on the other side of the coin sign 'I' develops into one of the most imperative objects of cognitive poetics. It furnishes another meaning of mark, attended by cognitive linguistics and cognitive relocation. Because 'mark' on the ground of an object does particularly exist on the plane of social stage but its angles and the variety of shades of colors are recognized by human perceptions and being an author Shakespeare is directly exposed to its shifting angles and colours in his poetics. This cognitive activity keeps him exploring and reflecting upon the signification of all forms around his social circles that make him busy in a creative corner of discernment in his current streams of signifying procedures called sense-loaded body of 'I'.

Vision, in *Romeo and Juliet*, is graphically used to define and show the failure of love that how two states of minds as grounds, could never achieve their set target (figure) in shape of their proper marriage. They are both kept face to face on the canvas of two streams of activated forces (grounds) with the energy of love and with the grimness of hatred and death.³ Creation, as a figure, in Shakespearean poetics of vision sounds to be the combination of love and beauty. This combination actualizes itself through sense of vision that constructs the composition of higher proportions of moral, intellectual and spiritual (figures) standards (grounds).

Introducing size and order of an arrangement, Shakespeare's lines and description/presentation of events of human situations are clues to human visionary perceptions. Not only an individual, but a culture, can re-cognize a culture in his translation of life. His poetics adopts the tradition and mannerism in whatever the far flung country, either Africa, Asia, or in Russia his plays are acted. His plays receive a universality of visionary scope with inner visionary orientation. His art has the quality of adjustment to balance it self in any kind of environment in time. The same visionary perception he applied to promote his arguments and views, are available all over the world with their structural comprehensiveness. His timing of art enlarges the standard and scope of visionary quality and its resources. He puts more kinetic order in given nature an artist creates from the grandeur of azure to the

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quintessence of dust. Even dull, common and over-sighted objects and manners get the importance, attraction and attention when his words like a panning-shot of a movie camera focuses compactly on them, whenever the timely spoken discourse of art penetrates in, to move towards the condition of mankind.

The order of objectivity purifies itself in its actual sense of appreciation that transforms into the standard of international activity of messaging and its quality. Each existing visionary objectivity, being tested, clarified, and is recorded in Shakespearean poetics. It is the existing quality of time and space with its all available properties of alacrity which have been involved by social and cultural makeup and are brought up into the sphere of mankind's interests in Shakespearean writing. His sign producing poetics procure a positive and useful excellence for man who is one of the most striking figures of the planet Earth represents. The arena of senses in Shakespearean works gets importance where man is the master of life and where we perceive harmony and symmetry, or dissimilarity in fabric of matters. Each form of each object sustains a compositional value in its messages in the very foundation of its place and system and Shakespeare's perception of vision traces out their very source of full-bodied action. Shakespeare's selected makeup of human life and art collect an essential part of matter combining it with the harmony and symmetry of its construction from plants to animals and from human face to its expressions.

This function of vision theoretically becomes the essential property of interaction, awareness, a piece of human body and its memory in Shakespearean composition in its both syntagmatic and paradigmatic axis. It provides over all connection what human eyes have to look at the given situation to register figures in a frame of presence they really are. All these crucial parts of visionary properties dissolve into an infinite variety and multitude of mechanism of thousands of actual instances and are correlated with each other in a cognitive process of mind in its concretized bent via vision. Therefore, this far-seeing force becomes the study of Shakespeare's visionary perception and its quality, converting lighted figures and objects in a constructing wise images linked with millions of ties and are adjusted in part of the studio of human life that eyes look at, exploring the world in its detail where and when and how man is naturally facilitated by its gifted properties and the law that governs it. The interaction of matter and human body shows itself either in shape of production or destruction. In Shakespearean poetics life-depicting interaction becomes busy, linking itself to moves and motions via apparition, and dissolves into the result of human labor. This visionary faculty of human existence and performances, create meanings within the frames of development that the world's objective quality stamps it as part of human perceptions, with the value of its moral benefit for humanity. It extends the maturity of 'whole' when man tries to overcome obstacles and therefore feels free and satisfied.

A visionary monitoring and shaping quality is also a social activity and promotes social acceptance, connecting the groups of people with groups and dominates their collective awareness which involves the whole world into the field of deictic equality and assimilation that the activity of Shakespearean visionary task forms. It produces a mental level activity of human body with its receiving system of nerves that puts every object into a contact to man.

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This connected self of an artist of Shakespeare recomposes the broadest positive architectural significance of social mechanism that serves humanity. He is the man who serves world with the medium of art that develops the standard of an architect of signs who used human senses in the feature of remedy to protect man from devilish forces.

Shakespeare who depicted the seriousness of an author was one of those who would show vividly how to keep his brain tuned simultaneously to filter out what life produced and to put life on paper with the help of signs where and in whatever condition he observed human behavior with his functional eyes. Eyes capture reality in its functional and actual moves and help human's imaginative response active to the world around Shakespearean characters.

Eye-guided Alertness

So far as the power of the senses is concerned, above all, the vision that Shakespeare tried to use might have been the main power that a playwright should do where life feeling sight was accompanied by interest. His entire works give an impression as though the ideal or the main business of his life was his writing that he could not only see and hear the life of his characters he wanted to paint but to touch, smell and taste it. Eyes guided by an alert and skilled mind of Shakespeare select the object of importance in the world he knows to depict. The stuff of experience is nothing except leading into the arena of significance by a responsive consciousness in Shakespearean alive-visionary world. The going-on Shakespearean life in signs itself is rather uninteresting 'dull, waste' unless redeemed by a mind alert to its after effects and the interest of everything is all that it is his vision, his conception, his interpretation in its wholeness.

In the field of meanings Shakespeare took care of all kinds of human minds and their levels. For instance, prose dialogues in his plays keep the scene down to the ordinary level of every day life of common people who did not have an academic level, in which characters talk to one another with an easy naturalistic common language – the use of blank verse heightens the poetic atmosphere, giving dignity and emotion to the speakers to satisfy those who want to have a poetic or philosophic language to enclose command to magnify life.

It is clear in his entire work that senses are his primary track of explaining and connecting situations in their horizontal axis. Shakespeare himself was present to watch and most of the time performed his repeatedly molded and improved dialogues staging the spirit of the trajectory lines on the landmark of stage and audience. It was the reason that he had time and chance to redo and recreate his scripts repeatedly to purify his art like a regular action of polishing on gem. A single touch of joy is registered in his lines that exhibit the feelings of a social contact when a bodily mind drinks for the happiness of the general joy on the whole table through eyes-guided expressions.

All over Romeo and Juliet eyes seek to have, just to see a resourceful power to build up. It supports innocent love. His character directly uses words 'see', 'examine' and 'show' etc, to link human sense of vision with the targeted zone of attention.

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‘See where he comes. So please you step aside;’ (Romeo and Juliet 1, i)
‘Love is a smoke rais’d with the fume of sighs;
Being purg’d a fire sparkling in lovers’ eyes; (Romeo and Juliet 1, i)
‘Dost thou not laugh?’ (Romeo and Juliet 1, i)
‘By giving liberty unto thine eyes.
Examine other beauties.’ (Romeo and Juliet 1, i)
‘He that is stricken blind cannot forget
The precious treasure of his eyesight lost.
Show me a mistress that is passing fair,
What doth her beauty serve but as a note
Where I may read who pass’d that passing fair?
Farewell; thou canst not teach me to forget.’ (Romeo and Juliet 1, i)

Human eyes, if transformed into a ‘cut’ in contact with three-dimensional life send their messages to two-dimensional countryside of the mind in different snaps. Each picture from horizontal axis holds its typical outline to become a ‘sign’ by itself having its relation of foreground and background of a materialistic studio. Then all these snapshots, or pictures are connected with the sequential combined elements of social actions. These actions move or shake the stillness of the objects. For instance, move of a character in stepping aside, while some one else in Shakespearean world is ‘coming’, ‘raising smoke fire’, compared with ‘order’, ‘fume of sighs’ and ‘lover’s eyes’ in above lines. The touch of ‘laughter’ or ‘the liberty of eyes’ in above lines encompass entire social system Shakespeare in the category of a playwright composed his language in where phrase ‘other beauties’ covers the entire production and poetics that his current time would have to value with a global sense of acceptance.

If we select the function of eyesight on the canvas of human ‘body’ and stick it on a presupposed base of human mind – the meaning of all these words and sentences give another foreground with their background where current position of ‘lost-eye-sight’ in above lines creates complete film of memory. In the foreground it would give a piece of value, or mythical, or traditional treasure in the edge of current move that would depict a concept move, action or movement. On the other ‘lost-eye-sight for a ‘fair mistress’ is said or presumed to be ‘passing fair’ in above lines, who has the background of ‘doubt’. Because beauty in its fragility cannot ever remain fair. It distorts, if some one just passes a remark on it. Its foundation of fairness creates the surface of doubtfulness. In above last sentence only the use of ‘not’ in between ‘farewell’ and ‘forget’: encircles a simple common language into a Shakespearean poetics or a simple day-to-day life language into literariness.

It is no accident that the most elevated realm of creative coherence of the world according to the laws of the size and order in nature is art in a social experience that brings the familiarity of life into size and order. No matter whether the artist is concerned with suffering, heroic deeds, ugliness or comic occurrences, but Shakespearean art is the source of unrestrained visionary delight in his or her senses that act as an actant.

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Visionary Filtration and Revelation

An act of distillation exists in Shakespearean poetics that gives sense of vision to life. The art of revelation and filtration through eyes over rules his writings. He uses this sign-producing-sense in form of a memory in its performance being used with the help of all natural channels of five senses to register things they really are if they were when Shakespeare tried to register them or if Shakespeare who was an author would have to be able to do so. It contains the force of explanation that how an event happened. His intellect puts stamp of continuity of an author on it that how and why they happen. He shows an approach how to deal and tackle with this happening with the help of his sensory powers that cannot be undone. Eye is an important organ of our body but in Shakespearean world (eye as a figure on the landmark of Shakespearean art) gains rather more importance of how to use it. So far as these sensory faculties are concerned they may issue a false result or may produce a mistaken or a misled conception, but Shakespeare has used them in a literary way that scientifically maintains the standard of truthfulness, despite their false results. Life is art of sifting and filtration, through its form and structure, showing specific content and meaning and this skill of sifting cannot be accomplished without the mechanism of eyes that follows its very process of choices and combinations in Shakespearean weaving order.

Was Shakespeare extremely clear in his purpose being an actor and a playwright? Did he try to meet the demand of the audience of his time? Was he a storyteller who told a story on stage in accordance with the practices of the best Elizabethan dramatists? Did he follow the rules and regulations of his time? Did he on the ground of a storyteller use his scenes and characters, like tools of his poetics? Were his characters and events the suggestive signs of dramatic puppets? Were not his all plays first of all theatrical productions and would not his first thought have been to make them effective and real on stage to bring them nearer to human visionary feelings and situations? Did not his art of language cross from an image to concept, showing its synchronic activity from form to structure? Even though he was conditioned, not only by the theatre in which he worked and the kind of drama he had learned to write but apparently, by his personal situation a very industrious writer performs who turned out nearly two plays a year over a period of about twenty years. There are many questions for coming critics to solve and there is an evidence of a complete group of audience who were the real recipients of the mechanism of their (Shakespearean characters) very five senses. There were outspoken and mentally alert people in the audience who would directly respond to the author's activity of language in its frame of discourse. They would wait to observe mental activity of selections of actions and reactions of the living audience the author would wish to write for.

Shakespeare being a writer and particularly a poet had a message to convey through a visionary mechanism to be seen and witnessed. Did he have to cross thousands of emotions to convey sign in discourse which had hidden meanings he would have to make his audience grasp? To make them convinced of an artist and a playwright might have suffered a mental framing stress of his visionary mind and feelings if his audience had shown an awkward response of not identifying his words or language. The foreground (all tangible material with

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their meanings) of Shakespearean text (figure/ground) eclipses the author in its background that can be emerged into a figure to attribute the text (figure) in its social and cultural context (ground).

The experience of Shakespearean poetics from a reader's level is one of the coherent assessment-manufacturing makeup that each reader is the patient in the countryside of his or her own mind that creates his or her virtual studio of aesthetic visionary reception. This visionary response is run by its cognitive function where codes and signs locate⁴ themselves and play the role of a virtual designing site. 'We can read literature anytime we want to, but when we want to think about what we are doing when we read, when we want to reflect on it and understand it, then we are not simply reading, we are engaged in a science of reading.'⁵ The more clearly Shakespearean subject is projected in the command of his senses, the more visibly could he present it to the minds of his audience that is received by a virtual site. Shakespeare's general illustrations and specific instances from life can be found, understood, seen, spoken, heard, touched and smelled anywhere in the world. His contact with normal and common life can be registered on all occasions either in the court of a king or in a street scene that Shakespeare, the inhabitant of the countryside of mind shows his chief interest in the people (patients) what we do or he himself did, creating them (patients) from extraordinary facts of life. It seems to be a seriousness of dealing where even ordinary things with an extraordinary fact design life with a receptive virtual energy.

The entire sequence of Shakespeare's knowledge appears to be in a sufficient order in writing his plays while more he gains confidence in his matter, the greater he sounds out of confusion of his thought. He shows full usage of his visionary sense. This confidence awards him well-constructed lines, which are full of clearly stated sequences. Each progression through a visionary channel is vividly interesting in his plays. A visionary intact frame of his writing has a spirit in it that moves into the zone of human agreement and acceptance – that does not only merit reading and study but calls for an action on stage and on any stage of life, anywhere in all over the world. Just because of its clarity and filtered out dialogues from the process of challenging vision, each line in Shakespearean poetics loses no time and Just because of its precision his each line is still is interesting and becomes part of the cognitive figure of the reader's mind while a sense of surprise envelops his speech that makes a mark on human senses in their vertical and horizontal poles.

Within and Without Visionary Process of Objects

The ability of presenting objects to carry out social and cultural meaning in Shakespearean writing forms the basis of their (objects) value in each current time. Objects are materialistically definite, sensually concrete and have certain cultural and constructing properties, all of which is the formative density of the human acceptance with their background and foreground in mind's within and without territory. In the process of Shakespearean socio-historical existence, objects and social mechanism become involved into

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the sphere of human interests acquiring social characteristics, with the sensual and super-sensual character of an inventive perceptive human mind.

Many times a heavy physical use of body in Shakespearean art does not have that impact on mind that a smile has. No object or human gesture in Shakespearean tragedies, shed meaning until that is used and is processed in the device of a vision. Eye is one of the most important organs or senses human body holds which also becomes the symbol of personal and an individual figurative opinion in Shakespearean world. This visual faculty goes around an inviting eye that attracts sense of modesty in Shakespearean poetics. Each character is visually followed too close in Shakespearean world. He or she is watched from a balanced distance that eyes can witness them in Shakespearean masterpieces.

Using the variety of visionary lab, Shakespeare establishes the degree of his supremacy over the world of art and creation. This degree is determined by the level and nature of the development of society and its production with swiftness and influence. The latter reveals the universal significance of the natural properties of objects and defines their natural relationships and qualities of life. The perception of the qualities of nature is always determined by the degree to which man has understood and explored it and the measure and character of this exploration vibrantly exists in the masterpieces of art and creation of William Shakespeare. The greater man's social visionary practice, the broader the sphere of communicative mechanism of human body receives its results in Shakespearean tragedies.

Art, as a figure on the landmark of Shakespearean poetics, creates and regulates the mechanism of individual assimilation of social and historical experience accumulated by man. In the very essence of art, man experiences the information about the world that the personal human sensation later on depicts it on the surface of visual virtual within performance.

A sort of perceptual connection becomes part of the appearance and visible reality in below lines, if the audience's perceptual energy remain plug on.

‘Perhaps you have learned it without book. But I
pray, can you read anything you see?’ (Romeo and Juliet 1, ii)
‘Examine every married lineament,
And see how one another lends content;’ (Romeo and Juliet 1, iii)
‘But no more deep will I endart mine eye
Than your consent gives strength to make it fly.’ (Romeo and Juliet 1, iii)
‘Give me a torch; I am not for this ambling;
Being but heavy, I will bear the light.’ (Romeo and Juliet 1, iv)
‘Did my heart love till now? Forswear it, sight;
For I nev’er saw true beauty till this night.’ (Romeo and Juliet 1, v)
‘Be quiet, or — More light, more light! — For shame!’ (Romeo and Juliet 1, v)
‘Alack, there lies more peril in thine eyes’ (Romeo and Juliet 11, ii)

Every man and woman of Shakespearean stage seems to be as though he or she is an end in his or her experiencing self. Defining that the beings are connected with the given actual contemporary time in situation their signaling sensory powers format. An eye contact is the

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force and is the quality of confidence that corresponds the horizontal pole with material/sensible world. The eyes would spy out not only a 'weight' and 'value' but filter out the existence of a quarrel. To capture his audience's interest and attention Shakespeare makes his character available to have a strong hold on the nearest object of life. He enables his addressees to have the same feelings of true life. A sort of instruction even in his dialogues strikes that his character is inculcated to have a grip on real object to feel life. His reader feels to have a real touch on sharing reality and sentiment. They feel being perceptual bodies. He would set aside his audience to look at the object his actor was looking at. Shakespeare would apply a contact with natural object with all his artistic tricks and schemes to unite his audience sense-wise what he sought after to say or show, or felt his self to transform.

The system of looking becomes more sensitive, if there occurs, a blood and piteous course of an event in Shakespearean drama. Faces twisted into pale swirl into ashes. This process of seeing cannot be stopped, where Shakespeare as a playwright deals with the poetics of drama. Eyesight cannot be chained or restricted, where Shakespeare communicates with reality. This mechanism tries to search out liberty performing its horizontal-extremity in collected data through its paradigmatic choices of visionary contact in the fabric of plastic mind Shakespeare as a creator deals his events with. On many Shakespearean occasions, eyes never believe what they see, principally an occasion of death that keeps mind out of senses, not to believe what eyes see. This faculty of vision revolves into the symbol of Shakespearean wisdom. The nerve impulses of Shakespearean poetics detect life. They send messages to the exemplary portion of studio-brain to be registered. The eyes of his readers and audience look for the clues of life everywhere in its synchronic details in elements.

A command of sight explores a sketch, which is later called a piece of size and order that spreads pleasure in the countryside of Shakespearean mind. The cosmos of Shakespearean art-emotions remains incomplete without a proper sight, both sight of human eye and the sight of an object being converted into a 'figure', or specifically a pointed out or targeted event that surrounds a specific Shakespearean character's space and time. A light serves the purpose of an arrow, particularly the arrow of awareness and wisdom that crosses the darkness of shame and illiteracy in Shakespeare's created visionary world. Eyes perform the role of a reflection that exhibits its presentation whatever the peril a Shakespearean character encounters. Shakespeare paints human looks in combination either they are happy or heavy, in his literary discourse with a receptive state of mind that blends poetry and drama with the reality of life. Human body is mostly represented in the profile of a book of five senses in Shakespearean tragedies, informing about physical condition to see and observe, if some one is even out of his senses or breath, or if he or she is drowned. Or if he or she achieves his or her life in the sight of his or her love, even if that sustains for a short while.

Physical Sensation Eyes Work with

A unique system of physical sensation eyes over rule the world of Romeo and Juliet that combines their souls, approximating two figures that each one, in 'the moment of their utterance'⁶ has its personal colors and shades. The form of the visible outline of a scene

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functions and the entire performance of eyes work both within and without of Shakespearean human body that gives and takes and simply by being observant, by watching a person's eyes, someone can immediately see which representational system he or she is using at a selected time and moment in *Romeo and Juliet*. At the same time, these are also forms of communicative activity in combination and choices in which the meaningful are interwoven and interacted in *Romeo and Juliet's* affairs. Shakespearean poetics concerns itself with everything that is of the interest to human being. It approaches a contact from the universal point of view. True, that which is common to all mankind is understood differently during different periods of history, different stroke of space and time and by different classes and nations, but the object itself to produce something of significance to all mankind in Shakespearean art shows that the notion of the contact has a very broad construction and that the communicative activity has many forms and contents in its cognitive function in Shakespearean tragedies.

The order and balance of life depends on the stability of struggle in an arrangement that is something individual inherent in a multitude, something concrete which is universal. A new sensualist approach to the beautiful emerges, which explains the significance of the useful that always becomes a source of pleasure even in Shakespearean tragic figures and creative grounds. Whatever sounds pleasant in Shakespearean writing is the satisfying order, coming out of the senses of hearing and sight, that is the sense that have to do with food, drink, and sexual connection and all such things. The world of Shakespearean poetics spins into the countryside of the patient's mind, which can theoretically be detected and explored by linguistics into an order of coherent system.⁷ Reading literature from reader's perspectives is an affecting course of action in Shakespearean countryside of mind (author) with systematic forms and constructions (readers).

An experienced author, in any form of art, makes his or her writing visionary. An author like Shakespeare, uses directly the sense of vision as a ground to award movement of life to human eyes (in form of readers or drama-audience on stage) as well as makes human eye as a main figure of human perception on human face that stamps reality as a part and particle of validity.

'We must consider what happens when the eye is drawn around a painting, or tracks real or cinematic motion, or signs up worlds by reading through a text.'⁸ This kinetic connectivity can systematically be discovered all over Shakespearean writings, by patching up into Cognitive Linguistics and using the marking intensity of the spatial ground of Cognitive Poetics. Not only the reader, but the audience that watch stage or cinema plays and movies, or watch Shakespeare in Love, or Radio listeners, they all develop their own mind space with another 'eye' that opens within the categories of even twenty or thirty students class with a capturing interest. These all reader, listeners, and watchers, carry the kinetic mechanism of their own connectivity with vision capturing objects. These vision capturing objects are elaborated by astounding noun-phrases, clauses, articles, and sign of exclamations that convey a figure ground reality of motion and speed with spinning moves in Shakespearean poetics. This spinning and moving picture or pictures of mind carry the outlines of brightness,

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attractiveness, captivity, emotional gravity, determination, sense of acceptance, size and points of reference or preferences and force of urgent situation as well.

Synchronic Visual Continuity of Context Casing

Everybody has a moment or moments and Shakespeare had too in a synchronic perceptual continuity, not only in form of a reader or listener of his possessed (his self being a figure that can also be shifted to a landmark) creation, but an author with his existing foreground and background, once contained them (moments) having the status of the ground on which he himself had to perform the role of his sensitive self. The self that was the figure of that specific molding ground of his City that was moving from an old Parliament discussion towards New World. 'In the Late summer of 1642, it was primarily the fear of social disturbance that seems to have motivated Parliament as it acted to prohibit stage plays.'⁹ The art of drama he used had to move like mercury from the temperature of low and high axis of the audience and the ruling authority.

Now, in current moments transforming Shakespeare's personality into a figure on the ground of his text a reader must follow a sketch of an order that becomes relevant in any demanding context and this data is set in terms of contextual casing. If we set and fix tragedy on the revolving ground of cognitive poetics that would rotate as a figure then the historical background of Shakespearean tragedy not only asks us to cover Shakespeare in the status of the inhabitant of the landscape of his text, but acquires us to see tragedy in the outward appearance of a 'sign' in its background from Greek to the age of Shakespeare. 'Indeed, the actors in January of 1644 recognized that they had been singled out: "Stage plays, only of all pub-like recreations are prohibited," they complained. . . '¹⁰ On the other hand we have the foreground of Shakespearean current scenery in the frames of social global events from Hollywood to national channels and current cables. In Philip Davis' opinion Shakespeare 'is first of all a technical writer, getting himself into tight configurations of space and time which bring forth words – and only then meanings, arising out of them. The very space and pressure of the events produces verbal thoughts – and only then characters to fit and bear them.'¹¹

This is what we get the meaning of Shakespearean poetics in tragedy that once performed the role of a genre which became part of living audience's visionary acceptance. But tragedy in the outline of a genre contains its historical and social synchronic visionary capacity for analyzing the condition of the world. Happy is the poet and the creator who, living in a tempestuous age, manages to reveal the essence of his time in his sequential writing that can be re-imagined through visionary moments of receding or watching dramas. 'Even on the stage and status of a playwright Shakespeare is not less in his art of drama. He was quite a fortunate playwright who could secure his name of a dramatist or a genius could ever achieve. He himself made a formula in Hamlet, to be, pregnant with meaning, of the self-control the poet should exercise, even in his wildest flight, in the very torrent, tempest and the whirlwind of passion, you must acquire and beget a temperance, that may give it smoothness.'¹² The characters Shakespeare created show to live in the world of objects and people that can be replaced to be seen repeatedly, that is the world like ours and is full of senses with stimuli.

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Shakespeare touches history itself and his work necessarily reflects at least some of the major aspects of mankind's historical progress. In such epochs, art becomes the mirror of history. Consequently, the meaning of life, death and immortality are questions which profoundly concern man and to which he has always given a great deal of thought. The history of mankind abounds in tragic events. In its philosophical interpretation of life art has a natural leaning towards the tragic. In other words, both, the individual, society and art are repeatedly faced with the problem of the tragic that we investigate in the appearance of a figure in current cognitive poetics and cognitive relationship, where the character either Shakespeare in state of an author or in shape of his characters in the profile of artificial arts – that in Barthes' opinion, must be dealt as a 'participant', not as 'being', which will certainly provide us cognitive land to see and virtualize them what they do¹³, not in a position what they are. Not only to see what they (characters) have seen though to feel when they were seeing it in action, to judge life and produce a true statement on the judgment of life in a constructed graph of Shakespearean world. If that is an object, an expression, or is the character of Hamlet's uncle we have to observe them perceptually what and how they do it. This is the documented facts and figures of Shakespearean world where his characters in-acted with the authenticity of their flesh and blood, showing and are particularly perceptible with the faculties of their senses, using eyes the only and first sensibility they had and rivet them on someone's face when he or she is involved in action.

One of the angles of the contexts Shakespearean writings demand us to put in view is the additions of the current responses to human mind and its psychical/solid activity operation that which must equip us to trace out the angles and shades we offer to the modern meanings in Shakespearean¹⁴ writings in its improved context of human behaviors that can certainly have the value of positive additions. We can also use functionalism in state of an instrument of modern equipment, to focus on the processes of thought rather than on its elements, where the functionalist idea asks 'what do people do, and why¹⁵ do they do it?' whereas a structuralist, in Shakespearean art can ask 'what are the elementary contents (structures) of the human mind in Shakespearean art of writing. But in our main current, with its different scientific mechanisms from Structuralism to Post-modernism we can use theory to serve the purpose of a searching apparatus on the ground of arrangement, because we cannot get the result of perfect function without having a solid ground of architecture.

Conclusion

Shakespeare puts passion (governed by vision) in his composition and this intensity is what the artist must make every effort for and without passion there can never be vividness, and without vividness there can never be a prescribed amount of reality of man's interest around him or his city who is the member of social group through his very eyesight. This force of excitement gives eminence called the communicated closeness of truth and it is the force of passionate self of an artist that qualifies the reality that is approved to be real with the stamp of vision. Size and order in art is not perfection of form only, but is also the depth of structural design in meaning that is also called a construction which can be explored from different

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angles in Shakespearean art. The profound knowledge of the subject and the consequence of the selected sequences give or provide a 'visionary' stage of human life in Shakespearean world. As a visionary soul Shakespeare is not only the imitator who produces the copy of an event for himself, but presents a copy for the readers of the world as a poet. An author like Shakespeare knows well how to grasp the spirit, the meaning that represents the characteristic shape of objects and bodies in their actions to be captured by human visionary discernment. Embodying the ideal of order the creative potential fosters Shakespearean (inhabitant of his mind as author) ability to find the inner measure of objects and correlates their properties with his social and cultural needs. This inner measure not only teaches but touches him (author) to appreciate coherence and creates meanings according to its laws. If a character looks either down or upward also carries a significance and meaning, without using a discourse through eye-sight's communication in Shakespearean writing. The eye movement, of up looking or down sighted actions send code-loaded message and its proper meanings where eyes are the glasses that show the inmost part of the character's physical or mental set up that project the essence of life in Shakespearean plays. This act of seeing produces the picture of the veracity in its vastness while a grace can only be found seated on the edge of his or her brow in Shakespearean drama. An eye-sight is the window and the spirit that can wildly look from whatever the Shakespearean character says that its channel becomes the very visionary faculty of human body as one of its grounds. It is observed that if art is decoration, or entertainment, or is mere mirror of the nature then each work of art is to be the manifestation of a creative vision and each color has to transmit an embodiment of a solid perception in cognitive state to become part of human senses that represents Shakespearean art in a new vision of our modern scientific configurative stage of readings and watching life with its entire perceptibility.

Notes

¹ Jonathan Culler, *The Pursuit of Signs*, p. 37.

² Jean E. Howard and Scott Cutler Shershow, eds. *Marxist Shakespeare, The management of mirth: Shakespeare via Bourdieu*, by Richard Wilson, p. 174.

³ Philip Edwards, *Shakespeare and the Confines of Art*, p. 72.

⁴ Jonathan Culler *The Pursuit of Signs*, p. 43.

⁵ Peter Stockwell, *Cognitive Poetics: an introduction*, pp. 1, 2.

⁶ 'Perhaps so-called 'close reading' is somewhat out of fashion, but I wanted to stay as close as possible to the very moment of utterance, to the very formation of those shapes and spaces and patterns that Shakespeare's imagination seemed intuitively to find and investigate.' Philip Davis, *Sudden Shakespeare: The Shaping of Shakespeare's Creative Thought, Introduction*, p.1.

⁷ Keith Green and Jill Lebihan, *Critical Theory & Practice: A COURSEBOOK*, p. 60.

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⁸ Cognitive Poetics in Practice: edited by Joanna Gavins and Gerard Steen. P.22.

⁹ David Scott Kastan, *Shakespeare after Theory*, p. 216.

¹⁰ Ibid. p.216.

¹¹ Davis, *Sudden Shakespeare: The Shaping of Shakespeare's Creative Thought*, Introduction, pp.1, 2.

¹² Emile Legouis, *A short History of English Literature*, p. 131.

¹³ Keith Green and Jill Lebihan, *Critical Theory & Practice: A COURSEBOOK*, pp. 65, 66.

¹⁴ 'Other literary figures may achieve canonical status within the academic community based on claims to artistic distinction, but Shakespeare is unusual in that he has also achieved contemporary celebrity. Such an achievement entails an aptitude for controversy that keeps Shakespeare's name above a certain threshold of public attention. Notwithstanding a long history of challenges to his cultural authority, Shakespeare has been a celebrity for just about as long as the social state of being a celebrity has existed.' (Michael D. Bristol, *big-time Shakespeare*, p.3)

¹⁵ Robert J. Sternberg, *Cognitive Psychology*, p. 6.

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