

CHAPTER II
SYSTEMATIC
REVIEW
OF
LITERATURE

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“Almost all of our scholarly activity is aimed at hiding the foundational importance of space. All of the things I’ve mentioned, and more, tend to obscure, or perhaps more properly occlude, full engagement with space. That’s why it is so difficult to study — that’s why it has remained a mute, backstage player in the grand intellectual debates of our times.”

- Tim B. Rogers

2.1 Introduction

Lefebvre suggests that scholarly activity tends to obscure or occlude the foundational importance of space, making it difficult to study and causing it to remain a mute, backstage player in intellectual debates. He argues that many scholarly approaches, such as semiotics and discourse, tend to emphasize other factors over space, and that this tendency to overlook space is a form of violence that limits our understanding of the world.

From the review of the available research papers, it can be stated that there are myriad of articles and research papers on spatial theory which the researchers through their papers have shown the application of concepts and theories in the context of spatial forms of contemporary literature, literary cartographies, Spatiality and its representation and narratives in the form of cultural, postmodern and ideological geographies of space and there are also the works highlighting regionalism in the translated works of Jhaverchand Meghani but after retrospection of several papers, it has been perceived that the concept of ‘Space or Spatial Theory’ has not been yet explored on the translated folk narratives of Jhaverchand Meghani. So, this research proposes to establish a connection between spatial theory and the translated folk narratives of Jhaverchand Meghani in order to prove that a region and place can be related to spatial theory.

2.2 The Spatial Turn and Conceptualisation of ‘Space’

The spatial turn in humanities and social sciences marks a significant paradigm shift in academic discourse, emphasizing the centrality of space and spatial relationships in understanding various phenomena across disciplines. This narrative literature review examines key scholarly works that have contributed to the conceptualization, development, and application of the spatial turn, elucidating its theoretical foundations, methodological approaches, and interdisciplinary implications.

Bachelard’s Poetics of Space

Gaston Bachelard’s phenomenological exploration of space, as discussed in “*The Poetics of Space*” (1958), delves into the poetic and imaginative dimensions of lived experience. Bachelard’s analysis of ‘intimate space’ and ‘topoanalysis’ reveals the subjective and symbolic meanings attributed to architectural spaces.

Westphal’s Geocriticism

Bertrand Westphal’s geocritical approach, as outlined in “*Geocriticism: Real and Fictional Spaces*” (2011), bridges literary studies and geography to analyze the spatial representations in literary texts. Westphal’s concept of ‘geographical imagination’ underscores the interplay between textual narratives and geographical landscapes.

Soja’s Spatialization of Social Theory

Edward Soja’s seminal work, “*Third space: Journeys to Los Angeles and Other Real-and-Imagined Places*” (1996), is pivotal in advocating for a spatialized approach to social theory. Soja argues that space is not simply a backdrop but a dynamic social construct that shapes and is shaped by human interactions, power relations, and cultural practices.

Harvey’s Geographical Materialism

David Harvey’s influential book, “*The Condition of Postmodernity*” (1990), articulates a geographical materialist perspective that emphasizes the role of space in the production and reproduction of social relations under capitalism. Harvey’s concept of

‘time-space compression’ highlights how spatial configurations are reshaped by the imperatives of globalization and technological advancement.

Lefebvre’s Spatial Triad

Henri Lefebvre’s triadic conception of space, as expounded in “*The Production of Space*” (1974), posits space as a social product that is simultaneously perceived, conceived, and lived. Lefebvre’s critique of abstract space and advocacy for a ‘right to the city’ has inspired critical urban studies and activism worldwide.

Foucault’s Spatial Genealogies

Michel Foucault’s archaeological and genealogical inquiries, particularly in “*The Archaeology of Knowledge*” (1969) and *Discipline and Punish* (1975), reveal the spatial dimensions of power, knowledge, and disciplinary practices. Foucault’s analyses of heterotopias and panopticism underscore the spatialized nature of social control and resistance.

Agnew’s Geographical Imagination

John Agnew’s concept of the ‘geographical imagination,’ as articulated in “*Place and Politics in Modern Italy*” (2002), emphasizes the significance of place and territoriality in shaping political identities and conflicts. Agnew’s relational approach to space highlights the interplay between local and global forces in the construction of spatial meanings and boundaries.

Massey’s Spatial Practices

Doreen Massey’s relational approach to space, outlined in “*For Space*” (2005), emphasizes the fluid and contested nature of spatial practices. Massey’s concept of ‘power-geometry’ underscores how social relations are embedded in spatial configurations, challenging fixed notions of place and identity.

Deleuze and Guattari’s Rhizomatic Space

Gilles Deleuze and Félix Guattari’s concept of ‘rhizomatic’ space, as elaborated in “*A Thousand Plateaus*” (1980), offers a non-hierarchical and multiplicitous

understanding of spatiality. Their rhizomatic ontology disrupts binary oppositions and linear narratives, foregrounding the complexity and connectivity of spatial assemblages.

Said's Spatialized Orientalism

Edward Said's critique of Orientalism in "*Orientalism*" (1978) reveals the spatialized nature of colonial discourse and representation. Said's analysis of 'imaginative geographies' exposes how Western hegemony is constructed through spatial othering and exoticization of the East.

Latour's Actor-Network Theory

Bruno Latour's actor-network theory, as articulated in "*Reassembling the Social*" (2005), reconfigures spatial relations as networks of heterogeneous actors and actants. Latour's relational ontology challenges conventional dichotomies between nature and culture, foregrounding the agency of non-human entities in shaping spatial practices.

Case Studies in Spatial Analysis

Various empirical studies, such as Neil Brenner's analysis of global urbanization (*New State Spaces*, 2004) and Anna Tsing's ethnography of Indonesian rainforests (*The Mushroom at the End of the World*, 2015), exemplify the diverse applications of spatial analysis across different contexts and disciplines. These case studies demonstrate the utility of spatial approaches in unraveling complex socio-environmental dynamics and power relations.

The spatial turn in humanities and social sciences has engendered a rich and interdisciplinary body of scholarship that illuminates the spatial dimensions of social life, cultural production, and political power. By critically engaging with the works reviewed herein, scholars continue to advance our understanding of spatiality as a foundational concept in academic inquiry in question.

The theory of space/spatial theory has been explored by the researchers in the context of geographical, topological and sociocultural domain, which the researchers termed it as a spatial turn, cultural turn and topological turn respectively. Edward Soja introduced the term 'spatial turn' in his work *Postmodern Geographies*, 1989 dealing with "the reassertion of space in the context of the critical and the social theory". Works

related to the socio-cultural and topological domains have also been done in relation to space. Researchers have also translated the works of Jhaverchand Meghani in the context of contemporary literature and translation and they have also worked on the theories of regionalism and culturalism on the English folk narratives of Jhaverchand Meghani.

Eric S. Rubkin's article named "*Spatial Form and Plot*" importantly points out many modern narrative techniques which tends to spatialize our understanding of the narratives through the sculptural exploration of Oskar's unique ontology and the consciousness of space that goes along with the folk narratives in literature.

Edward W. Soja's "*Postmodern Geographies: The Reassertion of Space in Critical Social Theory*" throws light upon spatializations in connection with the socio-spatial dialectics of urban and regional debates along with the discussions about reassertions towards the specialized ontology on the historical geography of urban and regional restructuring.

W.J.T Mitchell's article named "*Spatial Form in Literature: Toward a General Theory*", (1980) explicates critics such as Frank's notion of Space; relation between space and time; Fyre's commentary upon the literary space and how codes are embodied within space and time with relation to literature.

W.J.T. Mitchell's article named "*Space, Ideology and Literary Representation*" describes about space entering into literature and its spectacular effects through the concept and lenses of literary mimesis in relations with the spatial forms of literature, ideology and its connections with the literary representations.

I.B. Tauris' "*Cultural geography: A Critical Dictionary of Key Concepts*" projects the ways of thinking critically and reflexively about the production of knowledge of theoretical perspectives including post colonialism, Marxism, post-structural thinking and feminism demonstrating the differences as well as theoretical concourses in different perspectives.

Ruth Ronen's article describes about the spatial constructs of the frame, the mode of expressing frames in reference to direct and indirect identifications, the spatial constructs of the setting and the classification of spatial frames according to the degree of

immediacy in relations to the fictional constructs from other domains related to spatial literature, its culture and geographies.

Luke Whaley's *Geographies of the Self: Space, Place and Scale Revisited*, 2018 explores the concept of self, space, place, scale and inculcates it into geography through the logic of space. He looks at 'Geography' through Marxism and Henri Lefebvre's *The Production of Space* in order to prove the concept of self through this analogy.

Eric S. Rubkin's article named "*Spatial Form and Plot importantly*" points out many modern narrative techniques which tends to spatialize our understanding of the narratives through the sculptural exploration of Oskar's unique ontology and the consciousness of space that goes along with the folk narratives in literature.

Edward Soja's "Third Space" is a seminal piece of literature that delves into the concept of space and its influence on social and cultural relations. Soja's book introduces a novel theory of space that transcends the conventional dichotomy of physical and social space, and instead proposes the notion of 'third space'. Soja posits that third space is a space that emerges from the intersection of physical and social space, and is characterised by its hybrid and dynamic nature. The space is subject to the influence of both physical and societal factors, and undergoes perpetual transformation and development. According to Soja, the concept of third space encompasses not only the tangible dimensions of space, but also the cultural and social dimensions that are shaped and sustained by human interaction. Soja's analysis includes an examination of the influence of power and politics on the formation of thirdspace.

Kristina Malmio and Kaisa Kurikka's "*Contemporary Nordic Literature and Spatiality*" traces the spatial tracks and trails of the contemporary Nordic literature in order to map the imaginative geographies of the region. Moving from Danish to Swedish fiction and from Finnish to Norwegian literature, these books invest both in describing the specific cartographies of recent Nordic fiction and in fabricating methodological and conceptual ways of studying its spatial practices.

Robert T. Tally Jr.'s "*Literary Cartographies, Spatiality, Representation and Narrative*" focuses on the dynamic relations among space, place and literature. The book largely embarks upon literary geography, cartography, geopoetics and spatial humanities

which enables the readers to reflect upon the representation of space and place, both in imaginary universes and in those zones where fiction meets reality.

W.J.T. Mitchell's article "*Space, Ideology and Literary Representation*" describes space entering into literature and its spectacular effects through the concept and lenses of literary mimesis in relations with the spatial forms of literature, ideology and its connections with the literary representations. Mitchell's another article "*Spatial Form in Literature: Towards a General Theory*", (1980) explicates critics such as Frank's notion of Space; relation between space and time; Fyre's commentary upon the literary space and how codes are embodied within space and time with relation to literature.

2.3 Folklore/Folk Narratives and Folk Literature

The study of folk literature constitutes a multifaceted and interdisciplinary field that offers insights into the cultural, social, and historical dimensions of human societies. As a central repository of collective wisdom, traditions, beliefs, customs, and artistic expressions, folklore reflects the diverse experiences, values, and identities of communities across time and space. Drawing upon a wide range of academic sources to elucidate key themes, theoretical frameworks, and methodological approaches employed in the study of folk literature this study aims to provide a comprehensive overview of the scholarly discourse on folk literature, examining key themes, theoretical frameworks, and methodological approaches employed in their study and also understand how significant it is to understand how folklore has contributed in shaping cultural identities, preserving heritage, and fostering social cohesion within diverse communities along with deepening the facilitation of intergenerational transmission of knowledge and values.

Examining the diverse array of definitions of folklore provided by various scholars, it becomes evident that there are both similarities and differences in how this field of study has evolved and conceptualized. A systematic study of the definitions of folklore, folk literature on the basis of comparison and contrasts of similarities and differences, commonalities and peculiarities it is revealed that many scholars emphasize the oral transmission and communal nature of folklore: William Bascom (1953) defines folklore as "art and literature orally transmitted," while Alan Dundes (*An Introduction to Folklore*) underscores the importance of communal traditions shared among diverse

groups highlighting the collective aspect of folklore, suggesting that it arises from and is sustained by communities rather than individuals.

There is a diversity of perspectives on the content and scope of folklore. Merriam Webster dictionary (Folklore as an expression of Existence), define folklore broadly as encompassing customs, beliefs, stories, and sayings associated with people, things, or places. Dan Ben-Amos (“Towards a Definition of Folklore in Context”), delineate specific genres within folklore, including myths, legends, tales, proverbs, and riddles. These variations reflect differing disciplinary approaches and research interests within the field.

Another debate surrounding the relationship between folklore and culture becomes evident when Charles Francis Potter (The Concept of Folklore), views folklore as a “lively fossil” that survives within a people’s culture”, others, including Alan Dundes (An Introduction to Folklore), argue that folklore is only a part of culture rather than its entirety. This divergence suggests differing conceptualizations of the role and significance of folklore within broader cultural contexts.

Several scholars highlight the dynamic and creative nature of folklore: Peter Bogatyrev and Roman Jakobson (1929) describe folklore as “a special form of creativity,” while Galit Hasan-Rokam (Folklore as an expression of Existence) emphasizes the mutual interaction between performers and audiences in shaping folklore. These perspectives underscore the active role of individuals and communities in generating and perpetuating folklore over time.

There are varying viewpoints on the historical and evolutionary dimensions of folklore. Evolutionary theorists like Edward Tylor and Andrew Lang (Towards a definition of Folklore in Context) argue that folklore represents survivals from earlier stages of human evolution, while others, such as Jouko Hautala (The Concept of Folklore), emphasize the spontaneous and psychological origins of folk narratives. These contrasting perspectives reflect different theoretical frameworks and methodologies employed in folklore studies.

Dundes (1977) and Bascom (1953) have underscored the communal and dynamic nature of folklore, emphasizing its role as a shared cultural heritage that evolves through collective interaction and transmission. Dundes (1977) argues that folklore encompasses a

wide array of expressive forms, including myths, legends, tales, proverbs, and songs, which are passed down orally within communities and reflect their beliefs, values, and experiences. Similarly, Bascom (1953) defines folklore as “art and literature orally transmitted,” highlighting the centrality of oral tradition in the dissemination and preservation of folk narratives and traditions and laying the foundation for understanding folklore as a dynamic and adaptive cultural phenomenon that is deeply intertwined with the lived experiences of communities. Ben-Amos (1971) and Dundes (1984) have explored the complex relationship between folklore and culture, examining how folk narratives and traditions both reflect and shape the cultural identities of individuals and communities. Ben-Amos (1971) argues that folklore serves as a mirror of culture, reflecting the values, beliefs, and social norms of a society, while Dundes (1984) suggests that folklore plays a crucial role in mediating social interactions and reinforcing group cohesion. These insights underscore the importance of studying folklore within its cultural context, providing valuable insights into the shared experiences and collective consciousness of diverse communities.

In addition to its cultural significance, folklore has also been examined through various theoretical lenses, including structuralism, psychoanalysis, and performance theory. Propp (1928) and Dundes (1964) have employed structuralist frameworks to analyze the narrative structures and motifs found in folktales, identifying recurring patterns and archetypes that reflect universal themes and human experiences. Conversely, Freud (1919) and Jung (1959) have applied psychoanalytic theories to interpret the symbolic meanings and psychological functions of folk narratives, exploring how they express and address fundamental human desires, fears, and conflicts. Moreover, performance theorists such as Bauman (1977) and Turner (1982) have investigated the performative aspects of folklore, examining how oral narratives and rituals are enacted and embodied within specific cultural contexts. These theoretical perspectives offer valuable insights into the cultural, psychological, and performative dimensions of folklore, enriching our understanding of its diverse manifestations and meanings. In this research attempt has been made to unravel that while there are common themes such as oral transmission, communal traditions, and creative expression, there are also differences in terms of scope, content, cultural significance, and theoretical orientations which provide deeper understanding of the rich fabric of human expression embodied in folklore across diverse cultures and contexts.

The above systematic review provides a comprehensive overview of scholarly discourse and theoretical frameworks, the narrative review offers a more nuanced exploration of specific themes, case studies, and empirical research findings.

In his article, "*Current Folklore Theories*", Richard Dorson speaks of the history and existence of folklore over many years, specifically that of twentieth century. There exist five points of view (or schools) related to folklore. These five include: Comparative Folklore Theory, National Folklore Theory, Anthropological Theory, Psychoanalytical Folklore Theory and Structural Folklore Theory. Comparative Folklore involves the 'Finnish historical geographical method', which rebuilds complex folktales or songs. This theory is also said to be just a matter of common sense. Comparative Folklore explores the stories of many lands and compares them to one another. The next theory is National Folklore. This concentrates on the distinctive qualities of folklore within one country, not many countries. Dorson points out the different views of these tales from Russia, Hungary, and America and how folklore is seen in each country. After National Folklore is Anthropological Theory. The anthropologist separates the folklore tales into parts, so to better understand them. The separations include content, function, and style. Following Anthropological is Psychoanalytical Folklore Theory. The readings from this theory substitute sexual symbolism in the nineteenth century for phenomena. The orthodox folklorists disagree most with this theory. It focuses mainly on dreams and fairy tales. The last theory is the Structural Folklore Theory. This concept centers on the style and form of oral literature. The format of the text in folklore stories are explored and analysed. Dorson explores four contemporary theories associated with folklore: 1) comparative, 2) national, 3) anthropological, and 4) psychoanalytical. Each of the four theories are defined and discussed, given examples, and refuted and critiqued. Comparative theory, known throughout Dorson's paper as "Finnish", is deemed to be the most empirical theory of the four. This Finnish method takes a historical-geographical approach, making comparisons based on all variations of each element of folklore to reconstruct its history. Focusing on common themes, the comparative theory searches the many internationally varied tales for oldest traits. Since folklore tales vary as a direct result of geographic change in location and evolution of time, all variations must link back to one common time and place. The general focus of national theory is on the distinctive qualities of folklore in each individual country. National theory depends on each country's cultural history and ideology because each country carries diverse opinions and attitudes regarding folklore.

Some of these differing attitudes include the idea of manipulating folklore for political gain or solely to enhance national traditions and customs. Dorson focused on five countries' ideologies about folklore: Russia, America, Hungary, Germany, and Japan. Russian folklore, rooted in Marxist principles, was exploited to advance communism, while Germany was the first to make political assets off folklore. In the 1930's, under Hitler, "massive amounts of folkloric accounts of the Nazi concept of a *Herrenvolk* ('volk' meaning nation, where Hitler stressed racial unity), a mystical bond of blood and tongue, culture and tradition, was published. Hungary used folklore to show distinct characteristics of their country from similarities with other countries. In addition, patriotic America used folklore to promote nationalism, and Japan used folklore for historical reconstructionism.

Vladimir prop's *Theory and History of Folklore* illustrates and represents the nature, reality and the historicity of the folk narratives and throws light upon the principles for the classification of the genres of the folk narratives.

Linda Hutcheon's article named *Comparative literature's "Anxiogenic State"* projects on the prospects of age of multiculturalism with the dynamics of cultural engagements with the perspective on the areas of comparative literature.

Paresh Joshi's thesis on *Regionalism in the works of Thomas Hardy and Jhaverchand Meghani: A comparative study depicts regionalism in the themes and characterization in the translated works of Jhaverchand Meghani in comparison with the works of Thomas Hardy.*

Grimm's *"Fairy Tales"* (1976) contains the essential bedtime stories for children worldwide for the better part of two centuries. The work features all classics, including Hansel and Gretel, Cinderella, The Frog Prince, Rapunzel, Snow White, etc. Rather than creating tales for the amusement and training of the young ladies of Louis XIV's court, they retold their tales and emphasized German nationalism. In addition, they Christianized the stories and often made them more violent and less magical.

Hasan El-Shamy's thesis on *Folkloric Behavior: A Theory for the study of the Dynamics of Traditional Culture* focuses on the psychological and analytical theories of culture and learnings of folklores and folk narratives with regards to its structure and meaningfulness.

2.4 Performance and Performativity

Richard Schechner's *Essays on Performance Theory*, 1976 has challenged conventional definitions of theatre, ritual and performance. According to him drama is not just something that occurs on stage, but something that happens in everyday life, full of meaning, and on many different levels. In the work, he examines the connections between Western and non-Western cultures, theatre and dance, anthropology, ritual, performance in everyday life, rites of passage, play, psychotherapy and shamanism.

2.5 Jhaverchand Meghani

Applying his deep knowledge of the folklore of Saurashtra, a highland located in the peninsular Gujarat, he has reconstructed about a hundred short stories depicting bravery, honesty, nobility and love from the fragmented fables and legends he had jotted down during his quest over years. These stories were published during the twenties in five volumes of "*Saurashtra-nee Rasdhar*" have remained evergreen since ages. Jhaverchand Meghani has paid homage to the era by responding to the contemporary burning issues like the social disparity and the surge of Nationalism. He also penned several novels, short stories, a few plays and translated stories, poems and plays from Bengali into Gujarati. Stirred by the national yearning from liberation, he participated in the freedom struggle and carried out relentless campaign against oppression in the kingdoms mainly in his role as a journalist of reckoning. Gifted with an expressive voice, he could render lyrics with intense emotional involvement, mainly to illustrate his discourses. In 1944, at the behest of Rabindranath Tagore, he visited Shantiniketan to give a series of lectures in English about the folk literature of Gujarat. In a comparatively short literary career of twenty-five years, he turned out more than eighty volumes of folk tales, biographies of outlaws, short stories, novels, plays and poems and critical essays containing valuable material for further research in the folk literature of Saurashtra.

Meghani's research works have played a significant role in establishing the groundwork for the exposition, research, and interpretation of folk literature. *Lok-Sahitya-1: An Exploration of Folk Literature*. The first volume, which was published in 1939, encompasses Meghani's scholarly investigation into folk literature. *Lok-Sahitya-Pagdandi-path*, which pertains to folk literature was published in the year 1942. *Charano Ane Charani Sahitya* (1943) provides a comprehensive account of the distinctive

characteristics of the Charan caste and the literature associated with it. *Dharati-nu-Dhavan* (The Breast-Feed from the Earth: Folk literature) was released in two volumes during the years 1939 and 1944. It pertains to the genre of folk literature. *Lok-Sahitya-nun Samalochan* which was released in 1946, comprises of lectures delivered by the author on the subject of folk-literature at various academic institutions such as Mumbai University, Gujarat Vidyapeeth, Gujarat Vernacular Society, and Shantiniketan. The lectures were presented at an academic level. In 1928 and 1933, Meghani documented his travels in search of Saurashtra’s folklore in two publications titled *Saurashtra-na Khandero maan* (Amid the Ruins of Saurashtra) and *Sorath ne Teere Teere* (Along the Seacoast of Saurashtra), respectively. The author retraced his research journeys in *Parakamma* (The Circumambulation) in 1946 and *Chhellun Prayan* (The Final Departure) in 1947, utilising fragments from his diligently maintained journals that documented his challenging treks to the research sites.

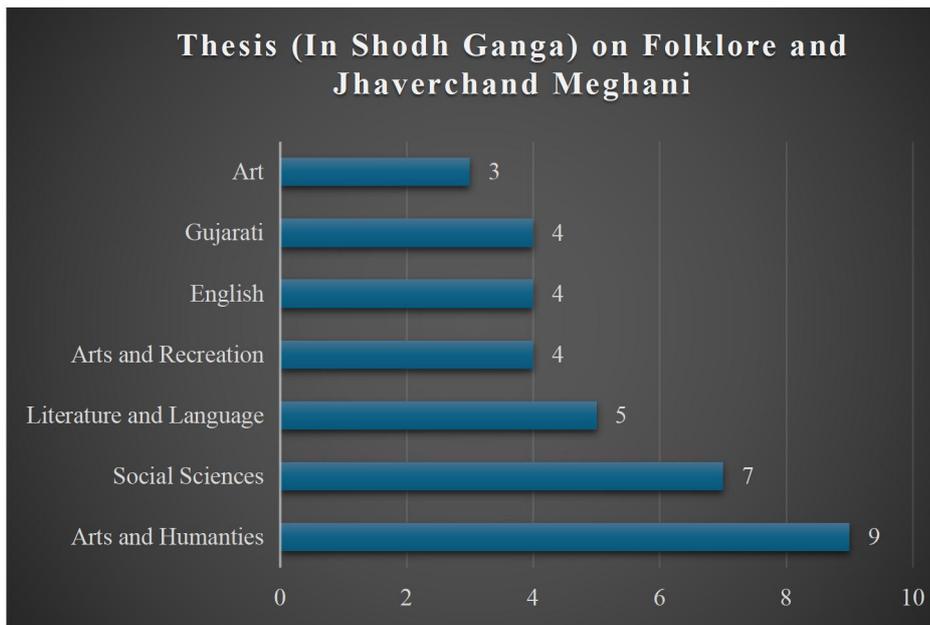


Fig. 2 Data from Shodh Ganga (Year 2000 - 2023)

Source: Created by Researcher

In order to explore the research on Jhaverchand Meghani, a search was conducted on Shodhganga: A Reservoir of Indian Theses using the keywords “Jhaverchand Meghani”, “Gujarati literature”, “Folk literature”, and specific titles and themes related to Meghani’s works which revealed that Eighty Four (84) PhD researches were conducted in

India on Jhaverchand Meghani out of which 56 were conducted during the period 2000 to 2023, only 46 were in English language. While searching with the terms- Space, Folk narrative and Jhaverchand Meghani, only one thesis addressing the idea of region in the research titled “*Regionalism in the works of Thomas Hardy and Zaverchand Meghani: A comparative study*” (Joshi Paresh, 2019) was found. This finding furthered objective of conducting this project as a part of doctoral dissertation. On searching the meta data base - JSTOR, only 58 journal articles were published during the period 1950 to 2023.

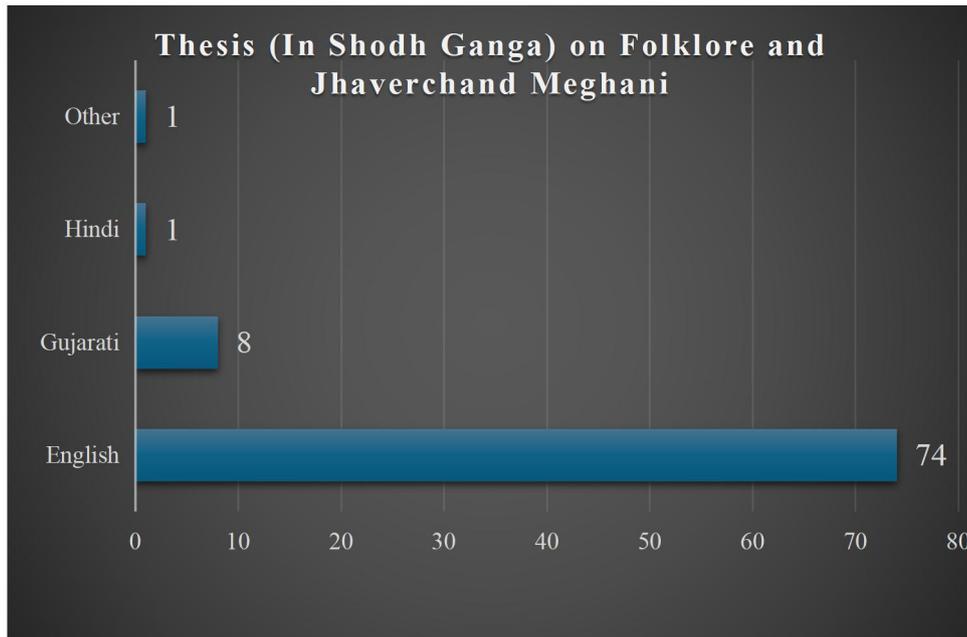


Fig. 3 Data from Shodh Ganga in Various Languages (Year 2000 - 2023)

Source: Created by Researcher

Jayvantbhai K. Khuman’s thesis on Jhaverchand Meghani’s work “*Rendering of Sorathi Baharvatiya*” which is translated from Gujarati to English as a comparative literary translation along with a critical introduction on regionalism in the particular work of Jhaverchand Meghani.

Paresh Joshi’s thesis on “*Regionalism in the works of Thomas Hardy and Jhaverchand Meghani: A comparative Study*” depicts regionalism in the themes and characterization in the translated works of Jhaverchand Meghani in comparison with the works of Thomas Hardy.

2.6 Space(s) in/ and Folk Narratives

Exploration of region, regionality, and spaces in folk narratives has been a subject of considerable scholarly interest post ‘Spatial Turn’ reflecting how are cultural, social, spatial and geographical landscapes embedded within folk traditions. This section of the narrative literature review synthesizes key works that have contributed to understanding the conceptual and theoretical intertwining of region and space in folk narratives examining their theoretical frameworks, methodological approaches, and interdisciplinary implications.

Bendix (1997) introduces the concept of ‘regionality,’ emphasizing the dynamic interplay between local cultures and broader geographical regions. She argues that regions are not fixed entities but are constructed through social practices and symbolic representations, shaping the identities and narratives of communities.

Zumwalt’s ethnographic study (1982) delves into the spatial dimensions of folk narratives among the Appalachian people, highlighting how regional landscapes and environments influence storytelling traditions. Through detailed fieldwork, Zumwalt illustrates the intimate connection between place, memory, and narrative performance in rural Appalachia.

Costner's cultural ecology approach (1989) examines how ecological factors shape the cultural practices and symbolic meanings associated with regional spaces. By analyzing folk narratives within specific ecological contexts, Ortner elucidates the complex relationship between human communities and their natural environments.

Lefebvre's theory of the “Production of Space” (1974) provides a critical lens for understanding the socio-political dimensions of spatial practices in folk narratives/literature. Lefebvre contends that spaces are not neutral but are imbued with power relations and contested meanings, influencing the production and dissemination of folk narratives.

Massey (2005) advocates for spatial justice in the analysis of regional disparities and inequalities reflected in folk narratives/literature. She argues that marginalized communities often have their voices silenced or distorted in dominant narratives, emphasizing the importance of recognizing diverse spatial experiences and perspectives.

Bourdieu's concept of habitus and field (1984) offers insights into the social and cultural dynamics shaping regional identities and practices. By examining the habitus of folk communities within specific fields of cultural production, Bourdieu elucidates how regionality is constructed and contested through symbolic capital and social hierarchies.

Said's *Critique of Orientalism* (1978) sheds light on the colonial construction of regional spaces and identities in folk narratives/literature. He argues that Western representations of the 'Orient' are steeped in stereotypes and power dynamics, perpetuating hegemonic narratives that marginalize indigenous voices and perspectives.

Tsing's concept of 'friction' (2005) explores the encounters and negotiations between different spatial imaginaries in folk narratives/literature. Through ethnographic studies of cross-cultural interactions, Tsing reveals how regional boundaries are permeable and contingent, giving rise to creative adaptations and hybrid forms of storytelling.

Amselle's *Cultural Relativism* (1998) challenges Eurocentric notions of regionality and space in folk narratives/literature, advocating for a pluralistic understanding of cultural diversity. By decentring Western epistemologies, Amselle highlights the fluidity and plurality of regional identities and narratives across global contexts.

Appadura's *Theory of Scapes* (1996) elucidates the role of imagination and mediation in shaping regional imaginaries and narratives. He identifies various scapes, including ethnoscape, mediascape, and technoscape, that intersect and transform regional spaces, influencing the circulation and reception of folk narratives/literature.

Mukherjee's *Postcolonial Critique* (2010) interrogates the colonial legacies embedded within regional representations in folk narratives/literature. She argues that decolonizing regional discourses requires challenging hegemonic narratives and centering marginalized voices and perspectives in the production and interpretation of folk narratives/literature.

Westphal's *Geocriticism* (2011) offers a methodological framework for analyzing the spatial dimensions of folk narratives/literature. By integrating literary studies with

geography, Westphal examines how regional spaces are represented and contested in literary texts, revealing the intricate interplay between place, narrative, and identity.

The study titled “*Imagining Region in Late Colonial India: Jhaverchand Meghani and the Construction of Saurashtra (1921)*” authored by Aparna Kapadia delves into the contribution of Jhaverchand Meghani, a renowned writer and cultural icon in the late colonial era of India, towards the formation of the Saurashtra region. The region of Saurashtra, located in the western part of India, is renowned for its unique cultural and linguistic characteristics. Meghani played a significant role in shaping and promoting the identity of Saurashtra through his cultural activities and writings, given that he was a native of the region. The article by Kapadia analyses the impact of Meghani’s literary contributions on the establishment of a distinct regional identity for Saurashtra, specifically in the context of the British colonial era in India. Meghani was a highly productive author who composed a diverse range of literary works, encompassing poetry, fiction, non-fiction, songs, and plays. In addition to his professional pursuits, he engaged in journalistic endeavours and demonstrated active participation in various cultural and political associations. Kapadia conducts an examination of Meghani’s literary works and undertakings to investigate his employment of literature and culture as a means of fostering a collective regional consciousness and solidarity among the populace of Saurashtra. The author examines the correlation between Meghani’s literary contributions and the wider political and social movements in India, including the Indian independence movement and discussions surrounding language and regional identity. Kapadia’s article offers valuable insights into the construction and imagination of regional identity and culture during colonial India. It highlights the pivotal role played by individuals such as Meghani in shaping these processes. The text elucidates the intricate interplay among literature, culture, and politics within the framework of colonialism and decolonization.

The article “*Shape-Shifting Sources and Illusory Targets: Jhaverchand Meghani and Saurashtrani Rasdhar*” delves into the literary oeuvre of Jhaverchand Meghani, a notable writer and cultural icon in the later stages of colonial India. The article places a specific emphasis on Meghani’s book “*Saurashtrani Rasdhar*”. The article posits that Meghani’s oeuvre embodies a multifaceted interplay of diverse sources and influences, and that its formulation of a Saurashtrian identity is not a simplistic process as it may prima facie seem. The literary work titled “*Saurashtrani Rasdhar*” comprises a

compilation of poems and songs authored by Meghani during the initial decades of the 1900s. The piece of work is commonly perceived as a commemoration of the culture and ancestry of Saurashtra, the geographical area located in the western region of India, which was the birthplace of Meghani. As per the article, Meghani's scholarly pursuits encompass an extensive array of resources, comprising of classical Sanskrit literature, mediaeval Gujarati literature, and folk songs and traditions. The amalgamation of these sources is frequently intricate, resulting in a multifaceted and heterogeneous literary composition. The article posits that the establishment of a Saurashtrian identity within Meghani's literary oeuvre is a complex and nuanced undertaking. Furthermore, the establishment of a Saurashtrian identity in Meghani's literature is not a static or constant notion, but rather a malleable and adaptable one, embodying its intricate and dynamic character during the latter stages of colonial India, wherein diverse social and cultural influences converged and intermingled. The article presents a comprehensive analysis of Meghani's literary work and its role in shaping the Saurashtrian identity. The text illuminates the intricate and diverse characteristics of identity within colonial and postcolonial settings, and the potential of literature to mirror and influence these phenomena.

The research article "*Creative Memory in Folk Narratives*" by Bojan Jovanovic explores various methods by which individuals and communities utilise traditional folk narratives as a means of recollecting and reinterpreting their past experiences. The assertions of, an expert in the fields of folklore and cultural studies, the concept of creative memory entails a dynamic process of active involvement with the tales and emblems of a cultural heritage. This process involves individuals and communities utilising their own experiences and viewpoints to imbue these narratives with fresh connotations and interpretations. The essence of creative memory in folk narratives lies in the art of storytelling, which entails a dynamic interplay between the past and present, as well as between individual and collective memory. By means of this procedure, both individuals and communities have the capacity to reformulate and reframe the accounts of their cultural legacy, and to utilise these chronicles as a mechanism for articulating their own identities and encounters. According to Jovanovic, the significance of creative memory in folk narratives is heightened in societies that have undergone substantial social and cultural transformations, including those that have undergone rapid modernization or political turmoil. In certain circumstances, conventional cultural

chronicles may be perceived as antiquated or inapplicable, necessitating a deliberate re-evaluation and modification of these tales to comprehend modern experiences and identities. The notion of creative memory as portrayed in folk narratives underscores the fluid and progressive essence of cultural customs, and the manners in which these customs are persistently being construed and envisioned by the persons and societies who interact with them. Valuable insights into the intricate interconnections between culture, memory, and identity can be attained by comprehending how individuals creatively remember and reinterpret their cultural narratives.

Donald Haase, an academic expert in the fields of folklore and children's literature has written extensively on the transmission and adaptation of narratives across diverse cultural contexts and historical eras. During the 15th Congress of the International Society for Folk Narrative Research (ISFNR), Haase delivered a presentation entitled "*Narratives across Space and Time: Transmissions and Adaptations*". The paper delved into the manners in which stories and other forms of narrative are moulded and reconfigured as they are disseminated across diverse cultural and temporal settings. The paper by Haase centred on various significant themes, such as the function of translation and adaptation in the dissemination of narratives, the manners in which stories undergo modification and reinterpretation in diverse cultural settings, and the manners in which narratives can be employed to mould and articulate cultural identity. Haase's paper posited a central argument that narratives exhibit a dynamic and mutable nature, undergoing continual evolution and adaptation as they traverse various cultural and communal contexts. The process of adaptation may encompass modifications in various aspects of the story such as plot, character, language, and cultural and historical references. Haase's paper also explored the correlation between narrative and cultural identity, which was deemed significant. Haase posits that narratives possess significant potential as potent manifestations of cultural identity, encompassing both the tales themselves and their malleability in diverse settings. Through the examination of the transmission and adaptation of narratives over temporal and spatial dimensions, scholars can acquire valuable insights into the intricate mechanisms through which cultural identity is formulated and communicated via the medium of storytelling. Haase's scholarly article underscores the intricate and diverse characteristics of narratives, and their potential to function as influential instruments for cultural representation and selfhood. Through an examination of the dissemination and modification of narratives

within diverse cultural and historical settings, academics can acquire a more profound comprehension of the intricate relationship between narrative, culture, and identity. According to Jovanovic, the significance of creative memory in folk narratives is amplified in societies that have undergone substantial social and cultural transformations, including those that have undergone swift modernization or political turmoil. In certain circumstances, customary cultural chronicles could be perceived as obsolete or inconsequential, thereby necessitating a deliberate re-evaluation and modification of these tales to comprehend modern experiences and identities. The notion of creative memory in folk narratives underscores the fluid and progressive characteristics of cultural customs, and the manners in which these customs are consistently being construed and envisioned by the persons and societies who participate in them. Scholars can gain valuable insights into the intricate interplay between culture, memory, and identity by comprehending how individuals creatively recall and reinterpret their cultural narratives.

The paper “*The Oral Folk Literature of the Ancient Meiteis of Manipur: An Analysis of its Cultural Significance*” authored by Thounaojam Caesar and Reena Sanasam delves into the cultural significance of the oral folk literature of the ancient Meiteis of Manipur, a state located in the northeastern region of India. The authors analyse the rich tradition of this form of literature among the Meitei community. The Meitei ethnic group possesses a diverse cultural legacy that is conveyed through a range of artistic mediums, such as dance, music, and literature. The Meitei people possess a varied and abundant oral folk literature, comprising of an assortment of narratives such as myths, legends, folktales, and other forms of storytelling. The manuscript commences with a comprehensive exposition of the historical and cultural background of the Meitei community, emphasising the significance of oral folk literature in the propagation of cultural principles, customs, and convictions across successive cohorts. The authors proceed to present an in-depth examination of various significant genres of Meitei folk literature, such as the Lai Haraoba, a ceremonial dance-drama that commemorates the Meitei people’s creation myth; the Khamba Thoibi, a romantic tale that has evolved into an emblem of Meitei culture; and the Thangjing Lai Leiteng, a compilation of folk narratives that showcase a diverse range of supernatural entities and legendary creatures. In their paper, Caesar and Sanasam underscore the cultural importance of Meitei oral folk literature, emphasising its function in safeguarding and advancing Meitei culture and identity. The authors investigate the impact of external cultural factors, such as Hinduism

and Buddhism, on Meitei folk literature. Additionally, they analyse the manner in which this literature has transformed and adjusted throughout history. The paper by Caesar and Sanasam presents a comprehensive and intricate examination of the cultural significance of Meitei oral folk literature. The authors emphasise the crucial role of this literature in the transmission of cultural knowledge and the preservation of Meitei identity. The authors' examination of Meitei folk literature provides significant insights into the intricate and multifaceted cultural legacy of this captivating area of India.

The paper authored by J. Obert titled "*Space and the Trace: Thomas Kinsella's Postcolonial Placelore*" delves into the themes of identity and place as portrayed in the poetry of the Irish poet, Thomas Kinsella. Kinsella's poetic works frequently address the historical and cultural influences that have moulded Ireland and its populace, as well as the persistent effects of these influences on Irish identity and culture. The article commences with a comprehensive survey of Kinsella's biography and literary oeuvre, emphasising the principal themes and motifs that pervade his poetic compositions. Obert conducts an in-depth examination of a selection of Kinsella's renowned poems, such as "Butcher's Dozen" "The Good Fight" and "Mirror in February". Obert conducted a thorough analysis of the poems to examine Kinsella's utilisation of language and imagery in establishing a distinct sense of place and identity. Furthermore, Obert delves into Kinsella's engagement with the intricate historical and cultural influences that have impacted Ireland and its populace. Obert's analysis highlights a significant theme, namely the concept of the 'trace' This pertains to the manner in which the past maintains its impact on the present. According to Obert, Kinsella's poetry exhibits a profound preoccupation with the manners in which historical and cultural influences imprint themselves on the environment and the individuals who reside within it. Kinsella endeavours to reveal these vestiges and scrutinise their consequences for the Irish identity and culture via his poetic works. Obert's paper provides a significant examination of the themes of place and identity in Kinsella's poetry. It underscores how Kinsella grapples with the intricate historical and cultural influences that have moulded Ireland and its populace. Obert's analysis of Kinsella's poetry provides significant contributions to the understanding of how poetry can effectively facilitate the exploration of intricate postcolonial identities and cultures.

The article authored by T. Anikeeva titled “*Revisiting the Space in the Epic Folklore of Oghuz Turks: An Examination of the Real and Mythological Geographies of The Book of Dede Korkut*” delves into the topics of space and geography as they pertain to the epic folklore of the Oghuz Turks. The article focuses on an analysis of The Book of Dede Korkut.

The article commences with a comprehensive examination of the historical and cultural milieu that gave rise to the epic, emphasising the significance of geography and location in the existence of the Oghuz Turks. Anikeeva conducts a comprehensive examination of The Book of Dede Korkut’s text, with a particular emphasis on how the epic portrays the factual and legendary landscapes of the Oghuz Turks. Anikeeva’s analysis highlights a significant theme, namely the concept of the “dual geography” of the Oghuz Turks. This theme underscores the interplay between the nomadic lifestyle of the Oghuz Turks and their profound attachment to the land. According to Anikeeva, The Book of Dede Korkut employs a combination of factual and legendary terrains to establish a link between the Oghuz Turks and their heritage as well as the environment, thereby exemplifying the dual geography. Anikeeva’s scholarly article provides a valuable examination of the themes of space and geography in The Book of Dede Korkut, illuminating the manners in which the epic poem mirrors the intricate interplay between the Oghuz Turks and their physical surroundings. Anikeeva’s meticulous analysis of the text provides significant contributions to the understanding of how epic folklore can function as a potent instrument for investigating the cultural and geographic identity of a society.

The paper authored by Lizzie Coles-Kemp and D. Ashenden, titled “*An Everyday Story of Country Folk Online?*” is a scholarly work. The aimed to analyse the Depiction of Internet and Social Media usage in ‘The Archers’. The present study posits that the portrayal of online communication in the show is constrained and frequently depicts it as a menace to conventional rural values and lifestyles. The authors have conducted an analysis of various plotlines featured in the show, encompassing themes such as online dating, social media harassment, and the dissemination of false information, with the aim of demonstrating their argument. Coles-Kemp and Ashenden posit that the marginalisation of the internet and social media in the show is problematic as it neglects to accurately depict the current state of rural life. The authors propose that the programme

could derive advantages from incorporating more intricate and authentic depictions of digital communication and its influence on rural societies. The article presents a scholarly examination of how 'The Archers' portrays the utilisation of the internet and social media, emphasising the possible consequences of this exclusion for the program's depiction of rural existence and customs.

The article by O. Belova "*Folklore Historical Narrative Within the Context of Landscape Mythology (Russian-Belarusian Borderlands)*" delves into the interplay among folklore, historical narrative, and landscape mythology in the region of the Russian-Belarusian borderlands. The paper posits that the folklore traditions of the region are intricately connected to the topography and chronicles of the locality, giving rise to a convoluted web of mythological accounts that mirror the historical and contemporary facets of the region. Belova analyses a variety of instances from the folklore of the region, encompassing narratives of legendary beings, accounts of historical personages and incidents, and popular convictions regarding the environment. Belova's analysis highlights the concept of 'place memory' as a prominent theme, which pertains to the cultural and historical significance that is embedded within the landscape of the region. According to Belova, the folklore traditions of the region function as a means of reinforcing and sustaining the collective memory of the area, establishing a link between the inhabitants of the region and their ancestral heritage, as well as with the environment. Belova's paper provides a significant investigation into the interconnection among folklore, history, and landscape in the borderlands of Russia and Belarus. Belova's examination of the folklore traditions in the region illuminates the potential of mythological narratives as a potent mechanism for comprehending the cultural and historical identity of a location and its inhabitants.

2.7 The Research Gap

The literature review on space, spatial turn, and folk narratives provides valuable insights into the multidimensional nature of regional identities, spatial practices, and storytelling traditions. However, a notable gap exists in the exploration of 'spaces' within the folk narratives, here of Jhaverchand Meghani. While existing scholarship offers theoretical frameworks and methodological approaches for analyzing spatial dimensions in folk literature, there is limited attention to the specific ways in which spaces are imbued with narrative significance and cultural meaning within Meghani's oeuvre.

Meghani, a prominent figure in Gujarati literature, was renowned for his prolific output of folk narratives, including folk songs, ballads, and folk tales, which he collected and retold from various regions of Gujarat especially Saurashtra, Kathiawar. Despite the richness of Meghani's narrative corpus, there remains a paucity of studies that systematically examine the spatiality of his storytelling and the ways in which he constructs Saurashtra within his narratives.

By focusing on spaces within the stories, this study has attempted to address this gap by interrogating the interplay between space and narrative, specifically, how these narratives evoke a sense of place, and belonging, through the depiction of spatial landscapes, landmarks, and topographies, how these spaces function as sites of identity formation, community resilience, and collective imagination within Gujarati folk culture.

Through a close reading of Meghani's narratives and an examination of their spatial dimensions, this study has intended to shed light on the ways in which folk narratives contribute to the construction and negotiation of region in Gujarat. Furthermore, it explored how Meghani's storytelling practices reflect broader socio-cultural dynamics, including processes of globalization, modernization, and cultural change, while also preserving and valorizing local traditions and heritage.

The investigation of 'spaces' in the folk narratives of Jhaverchand Meghani represented a crucial avenue for expanding our understanding of the spatiality of folk literature and its role in shaping cultural landscapes, identities, and imaginaries in Gujarat. By bridging the gap between spatial theory and folk narrative analysis, this study aimed to contribute to the interdisciplinary scholarship on space, narrative, and regional culture.

The chapters that follow are attempts to bridge this research gap through the minute analysis of the texts in question, the conclusion of which is in the last chapter of the thesis.

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