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“Storied Spaces in the Folk Narratives of Jhaverchand Meghani”

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Introduction

Folk narratives are reflections of the societies and individuals which create and transmit them; consequently, they reflect a wide range of human ideas and emotions (Dundes, 1969). Folk narratives are primarily short stories that have been passed orally from one generation to another from the distant past, reflecting the people's traditions, cultures, legacies, feelings, beliefs, and judgements. These diverse folk narratives can be presented into various forms such as folklores, folktales, fables, fairy tales, myths and legends. Through the prism of folk literature, the art of the words is viewed that not only gives pleasure to our restive souls but in essence holds a mirror to the society thereby becoming a means to validate cultural values and history connected with them. Indian folk literature's development can be characterized by diversity and change in subjects, concepts, and literary forms. In the light of the Indian sub-continent's multi-linguistic diversity and openness to absorbing all the great aspects of any language or culture, folk literature remains relevant despite variations and differences.

Jhaverchand Meghani (1896-1947) is an eminent and illustrious name in the Gujarati literature. As a pioneering researcher and a renowned folklorist, he carried out painstaking channelling and excavation of the folklore of Saurashtra region over a span of twenty-five years by wandering on foot, riding horses or camels and by sailing the ships. In a comparatively short literary career of about twenty-five years, he turned out to write more than eighty volumes of the folktales, biographies of the outlaws, novels, plays, poems and the critical essays containing valuable materials which can be helpful for further research in the folk literature of the Saurashtra depicting the horizons of the region, religion and culture. He has paid homage to the era by responding to the contemporary burning issues of social disparities and the surge of nationalism in his novels, folk narratives, translated folklores and plays from Bengali into Gujarati. Gifted with an expressive voice, he has rendered lyrics with passion voicing his own creativity. He has dealt with his exhaustive discourses in the perspectives of the universal

folklore by crafting the outlaws and their odes, descriptions of the saint poets and their bhajans, tales of the legends of the land, history of the Charans and the Charani's literature, sailor's songs, lullabies, wedding songs and elegies which has beautifully showcased and presented before the world, the culture and region of a unique land located amidst the heart of Gujarat, known as Saurashtra.

He reconstructed about a hundred folk narratives depicting bravery, honesty, nobility, and love from the fragmented incidents, legends, and fables he had jotted down during his search and quest over years by applying his deep knowledge of the folklore of Saurashtra, a highland located in peninsular Gujarat. These folk narratives were published in five volumes during the 20th century under the Gujarati title *Saurashtra-nee Rasdhar*, which has established itself as a timeless classic of Gujarati literature. Stirred by the national yearning for the liberation from the Britishers, he participated in the freedom struggle and carried out the relentless campaigns against the oppression happening in our nation, mainly in his role as a journalist of the reckoning.

Vinod Meghani, the son of Jhaverchand Meghani has translated his work *Saurashtra-nee Rasdhar* into English into three volumes namely *A Noble Heritage*, *The Shade Crimson* and *A Ruby Shattered* respectively. The folk narrative *A Noble Heritage* represents „Oral Traditions of Saurashtra: I“. The work encompasses and depicts the tales of daughters equally treated as a son and the men who righteously protect the chastity of any women in spite of all the difficulties. There is also a portrayal of brave and courageous women who would speak up for their own rights. *The Shade Crimson*, „Oral Traditions of Saurashtra: II“ is the second part of the trilogy of three works of folk narratives translated from *Saurashtra Ni Rasdhara*. It is a continuous sequel of different folk narratives based on the above book *A Noble Heritage*. *A Ruby Shattered*, „Oral Traditions of Saurashtra: III“ is the third part of the trilogy. It is a collection of translated works depicting love legends in folk balladry form of Saurashtra. The

folk narratives here include major regions of Kathiawar and Saurashtra.

Orality being a phenomenon of language has been used in a variety of contexts, most notably to define, in a broad sense, the structures of consciousness seen in civilizations that do not employ or employ minimally, the technologies of writing. Walter J. Ong's work has laid the groundwork for the study of orality, reminding us that, despite remarkable accomplishment and subsequent power of a written language, the vast majority of languages are never recorded, that the basic orality is permanent. Human beings communicate in countless ways, making use of all their senses, touch, taste, smell and especially sight, as well as hearing. *Thus, writing from the beginning did not reduce orality but enhanced it, making it possible to organize the 'principles' or constituents of oratory into a scientific 'art', a sequentially ordered body of explanation that showed how and why oratory achieved and could be made to achieve its various specific effects* (Ong, 1982). Orality relied on proverbs, epic poetry and stylized cultural heroes to guide their decisions, as it invested a lot of energy in memorizing the concepts and ideas that had to be remembered more by condensing their knowledge. The journey from oral cultures to visual performances intermingled with discourses of print and media can be classified into three types namely Primary Orality, Secondary Orality and Tertiary Orality.

Folk narratives are now regarded as a living social phenomenon with a historical, anthropological, cultural and technological context that can be received, expressed, passed on, recreated, developed, and performed rather than just being observed as a collection of words. These narratives are now perceived as a series of images, symbols, sounds, semiotics, associations and textures, having a semantic, pragmatic and communicative confluence and have come far from being referred to as just written, performed and/or recorded texts. The term *Performance* and *Performativity* was coined by a linguist philosopher J. L. Austin for the first time in 1955 during a lecture at Harvard University where he described the concept of

performing in everyday life as a central aspect of Performativity and stated that, *Performativity is everywhere – in daily behavior, in the professions, on the internet and media, in the arts and in the language* (Austin, 1955). They reflect the combined happenings and acquaintances of the society at large and work as mirrors, which the community constantly faces as it juggles around the peripheries of life. While, folk narratives may be addressed within the power structure of regional hierarchies; they also transcend and rise above the peripheries that language and space inflict and develop in many groups and distant countries preserving a fundamental unity. The concept and idea of space and spatiality emerges and intertwines through the genre of folk narratives from themes and metaphors related to the subjects of stories and sayings of people who live in completely different countries far apart from one another, speak completely different languages, live completely different lives with extremely different cultures, living standards, customs, and mindsets and then explains and demonstrates a high degree of harmony and affinity that history cannot explain.

It can also be argued that all folk narratives unconsciously involve ideas of boundaries and inhabited space, especially with regard to its relationship with the recurring and closely associated ideas concerning the „inside“ and the „outside“ of the worlds inhabited by the people, probably most clearly reflected through festivities, games and folk narratives. As suggested by Lewis Henry Morgan’s theory of Diffusionism, in the field of folk narrative studies, the concept of space has taken on ever-increasing importance over the last few years, especially with regard to the examination of the direct living context of the performance event that has produced the story and then the role played by the space which the individual storyteller has inhabited throughout his or her life.

Space is an abstract notion viewed as a product of political, social, cultural and literary formations, which in turn reconstructs the region and literary texts, creating and recreating 'real and lived spaces' for society and disseminating its literary representations that can be

transformed into an absolute entity through the relationship between society and its people. It is the domain of settings and surroundings of the characters, events and the objects in the literary narrative along with the other domains such as story, time and ideology constituting a fictional universe, known as a semantic construct built with linguistic structures employed by the literary text. The fictional constructs of space are the products of the integration of dynamic bodies and their spatial information. In the domains of literary and cultural studies, spatiality has also become a major topic of prominent concern and has spawned new ways of comprehending and describing space, its intricacies and the problems that are attached to it. Literature provides a unique perspective about the new manifestations of subjectivity and spatiality brought about by technological advancements, which shape the perceptions of spatial existence in the world and our interconnectedness to the other people and the world as a whole. The era of increasing interest in space has been named „The Spatial Turn.“ The distinct mixture of local and global spatial relations in a certain territory and the in-betweenness of the region is what constitute the spatial literature.

The present epoch will perhaps be above all the epoch of space. We are in the epoch of simultaneity: we are in the epoch of juxtaposition, the epoch of near and far, of the side-by-side, of the dispersed (Foucault, 1986, as cited in Tally, 2017). As Foucault describes, the 'epoch of space' is both observed as a sensibility and an aesthetic movement in art, literature and architecture, as well as a historical moment that represents a new way of interpreting human life and the surrounding world. Postmodern philosophers and geographers such as Jean-François Lyotard, Gilles Deleuze, Jacques Derrida, Fredric Jameson, David Harvey, and Edward Soja, among others, have compared the late twentieth century to the nineteenth and early twentieth centuries and labelled the postmodern era as a 'reassertion of space.' Globalization, post colonialism, and more advanced information and technology have pushed space and spatiality to the foreground, whereas earlier critical theory was obsessed with matters of time; and left the space and geography in the background.

Geography matters. The fact that processes take place over space, the facts of distance or closeness, of geographical variation between areas, of individual character and meaning of specific places and regions – all these are essential to the operation of social processes themselves. Just as there are no purely spatial process, neither are there non-spatial social processes (Massey, 1992, as cited in Tally, 2017). The Spatial literature connects the literary works to a certain geographical area and approaches the problematics of spatiality from a specific location on earth. According to Doreen Massey's views, space is produced by simultaneous existence and mutual relations, which offers a useful point of departure that goes beyond nationalisms but nevertheless is able to take into account its territorial specificity, where she states that, *It is not that the interrelations between objects that occur in space and time; it is these relationships themselves which create/define space and time* (Massey, 1992, as cited in Tally, 2017). The significance of spatial features related to locations, settings, orientations, and textual spatiality is emphasized in *The Practice of Everyday Life*, particularly in the chapter titled „Spatial Stories“ in a book by Michel de Certeau, where he and other practitioners of literary spatial studies have emphasized the importance of spatial features related to locations, settings, orientations and textual spatiality. Literature is as much spatial as it is temporal. In addition to the idea of literature as a spatial story, another concept also prevails namely „storied spaces.“ *Every story is a travel story- a spatial practice, as fiction does not only narrate spatial stories or offer poetic spatial dimensions, but it also sets spatiality into motion by stratifying places and spaces in multiple layers of meanings where spaces become literary storied and stored in fiction* (Certeau, 1988, as cited in Tally, 2017). The theory of folk narratives can also be interconnected to the propositions of space, as it is categorized into three parts by Henri Lefebvre as Real space, Spatial space and Produced space in his work *The Production of Space*. As the Real space is the space of social practices, the theory of folk narratives also revolves around the social, material and traditional culture of a particular region and a place. Spatial space which constitutes, expresses and constructs the

system of space; the concepts of folk narratives also study the constitution, formation and culture of one definite region and stratum of the population. The Produced space which is meant to be decoded/ comprehended and is in itself a process of signification; the folk narratives also succumb to one particular nation, especially to the researcher's region. Space, according to Immanuel Kant in his work *Critique of Pure Reason* (1781), is a form of sensible intuition. He has divided time and space into Metaphysical Exposition and Transcendental Exposition which discusses what is contained in priori (Pure form), where a priori knowledge arises due to priori content. Space and time for Kant is outer form of intuition and perceives space to be „transcendental idea“ yet „empirically real“.

Edward Soja has extended the idea of space and introduced the concepts of first space, second space and third space. He describes the first space as the „real space“ which shows the geographical area as a physical space; second space as the „imagined space“, where the emotions of individuals are attached with geographical area and lastly the third space as the amalgamation of the first space and second space. Soja depicts third space as *a fully lived space, a simultaneously real and imagined, actual and virtual locus of structured individuality and collective experience and agency* (Soja, 1996).

Moreover, the Social space can be defined as the space of society, where all the „subjects“ are placed in a particular space where they can either recognize or lose themselves to modify their own social life. When the social space is analyzed from the realistic point of view, it acts as a tool to analyze the society which largely incorporates social actions. Social space, a concept that was first introduced by Emile Durkheim depicts how Social space plays a significant role in social processes. In his work, *The Division of Labor*, he reviews the concept of anomie which outlines the cultural norms and values, creating instability for the people living in that particular society, giving rise to alienation as a result. Social Space can be conjointly viewed with relation to the topological space. Ideological space is constructed within the social space

by the experience and cultural influence that people gain from by residing in a society. Ideological space establishes a space for freedom which in turn grants access to the marginalized section of the society. The „space“ becomes an agency whereby it paves their way towards freedom of speech and thought as well as elevates their voices against the unjustness, injustice and the decisions that were taken without their outlook towards a certain affair. Thus, this ideological space becomes a medium for the marginalized to propoganda their notions. Psychoanalytical space, an element of ideological space, unveils the inner thoughts, wishes and aspirations of an individual for a particular situation or about a particular society.

The concept of region and place is also needed to be understood in order to comprehend the concept of space explicitly. A region is basically a geographical concept, but it has also become a social science concept with the passage of time. Usually, the study of region is on a physical level but as we move on to explicate the regional aspects extensively, we can discover the cultural, political and economic aspects that are also tied together with that particular region. The region is socially constructed totality and therefore it is a site where the humanities come across each other and find a resolution. The region synthesizes and binds the diversities and the place, which is a part of the region, gives a whole new dimension to that particular region; giving it a whole new meaning.

Rationale of Study

The Spatial Turn in humanities has emphasized the importance of understanding the significance of space in shaping human experience and cultural practices. The rationale of this study is to explore the relationship between space and culture in Meghani's folk narratives. „Storied spaces“ refer to real, social, ideological, spatial, produced, imagined, ideological, psychoanalytical, geographical, topological and narrative spaces that are imbued with cultural meanings and values in the folk narratives. These spaces are often associated with particular events, characters, and emotions that are significant to the community. The study has aimed to explore the ways in which storied spaces are constructed and represented in Meghani's folk narratives and has attempted to identify the cultural meanings and values associated with these spaces and the role they play in shaping the narratives. The paucity of research in spatial theory and reflection of narrative spaces in contexts of social and cultural realities of people of Saurashtra and Kathiawar region as mirrored in the folk narratives namely *A Noble Heritage*, *The Shade Crimson* and *A Ruby Shattered* respectively has laid the foundation of the thesis.

Scope of Research

The Folk narratives namely *A Noble Heritage*, *The Shade Crimson* and *A Ruby Shattered* respectively have casted a deep influence on the upbringing of an entire generation of Gujarat during the Gandhian era and have imbibed the stories with what is regarded as eternal and universal values. The characters of men and women, even the lowliest of the lot in the stories, have striven to fortify and enrich the life in myriad ways. They cherish the songs of their ongoing embellishment of their dust soiled and dreary struggle for their existence, largely depicting the mainspring of Gujarat's folk literature. The folk narratives portray local names of castes and characters which let us know and realize that the readers have entered a different horizon, very unique from the rest of the world that is Saurashtra and especially Kathiawar, Gohilwad and Zalawad with their unique charm and treasured traditions. The study has covered how Meghani's folk narratives are rooted in specific physical, social, and cultural contexts and how they contribute to the meaning and impact of his narratives. It has analyzed how spaces are constructed in shaping the cultural identity and collective memory of the communities based on the themes, symbols, and motifs that are associated with specific places and landscapes, and how these narratives reflect and shape the historical, social, and cultural realities of the communities that are represented in the stories.

Research Hypothesis

1. There are plenitudes of research on folk narratives of Jhaverchand Meghani in Gujarati literature exploring various specificities of folk but there seems a paucity of research in the departments of English more so, through the critical lens of spatiality.
2. That the folk narratives of Jhaverchand Meghani are located in the space and are instrumental in representing the region, culture and social ethos is a comparatively less explored domain in the literary discourse.
3. That space that serves as a context and is container for the text, the spatiality of text, textualization of space and also the thematisation of space along with the spatial dimensions like narrative space and performative space needs to be examined in the light of various critical theories of folk narratives in works of Jhaverchand Meghani addressing the East- West binary.
4. The critical concepts of space in the textual narratives of Jhaverchand Meghani paved a new way to explore the „storied spaces“ in depth.

Research Questions

1. How has space been depicted in the folk narratives of Jhaverchand Meghani in context of social fabric, culture, region, and the lives of people?
2. How the idea of space is represented with all its multiplicities in folk narratives as oral, written text and as performance?
3. What are the critical concepts and literary dimensions that can be examined in the folk narratives of Jhaverchand Meghani apart from viewing it from the narrative and performative space and are pivotal in understanding the idea of storied spaces?
4. How has Saurashtra emerged as a region in the folk narratives of Jhaverchand Meghani and how region contributes in comprehending „space/s“ in the narratives?

Research Objectives

1. To develop and establish a relationship between the idea of space and the folk narratives of Jhaverchand Meghani.
2. To analyze the social, cultural and regional space in the language and text of the folk narratives of Jhaverchand Meghani.
3. To critically examine the concepts and literary dimensions of real spaces versus the fictional spaces in the narratives and explore the narrative and performative spaces in the folk narratives of Jhaverchand Meghani.
4. To locate and explore Saurashtra as a region in the terms of geography, culture and literature and scrutinizing the „storied spaces“ in the narratives.

Research Methodology

This thesis is a work of qualitative and exploratory research on the notion of Space and the folk narratives of Jhaverchand Meghani, through the implementation of various critical interpretations. The research tries to engage with the ideas of Space through the theories of Edward Soja and other spatial theorists along with theories of folk addressing the East-West binaries.

Understanding the framework of space as a tool to posit Saurashtra as a region and place in the context of the folk narratives of Jhaverchand Meghani by exploring social, cultural, real, imagined, geographical, psychological, topological and other spaces when perused under the category of space which might exhibit how space can be correlated to story and its narratives.

Thus, this research focuses on the folk narratives of Jhaverchand Meghani and theories related to space through the reference of literary works in accordance to spatial literature.

Theoretical Framework

The theoretical underpinnings of the storied spaces in the folk narratives of Jhaverchand Meghani can be analysed through various academic lenses, such as literary theory, cultural studies, and folklore studies. The folk narratives of Jhaverchand Meghani namely *A Noble Heritage*, *The Shade Crimson* and *A Ruby Shattered* respectively are analyzed through the theoretical framework of folklore studies, orality, performativity and spatiality. As per this framework, narratives encompass not only a chronological succession of occurrences but also entail the establishment of a spatial framework that contextualizes the said occurrences. The framework can be conceptualized as the spatial context in which the narrative unfolds.

Chapterisation of the Study

The following chapters are part of the research work:

Chapter 1 Introduction

Chapter 2 Critical Framework with Systematic Literature Review

Chapter 3 Storied Spaces in *A Noble Heritage*

Chapter 4 Storied Spaces in *The Shade Crimson*

Chapter 5 Storied spaces in *A Ruby Shattered*

Chapter 6 Findings and Conclusion

Chapter 1: Introduction

The introductory part has discussed the dimensions of space and spatial theory with special focus on the idea of spatial turn in history in the 1960s and spatial turn in literature in 1980s, drawing upon the theoretical frameworks posited by Edward Soja, Henry Lefebvre and other spatial theorists. The notion of 'storied spaces' is subsequently examined with an emphasis on comprehending the concept of space within a narrative. The discourse delves into a comprehensive analysis of the critical framework pertaining to Western and Indian notions of folk and folk theories. Consequently, the chapter proceeds to present the idea of folk narratives, encompassing an investigation of the constituents of folk with reference to the theories of Orality and Performativity. The chapter has also included an overview on Jhaverchand Meghani, a distinguished author in the realm of Gujarati literature and examines the exploration of the Saurashtra region within the context of Meghani's folk narratives. The chapter is concluded with a detailed description of research objectives, research hypothesis, research questions, research methodology, relevance and the scope of study, scheme of Chapterisation, limitations and work cited.

Chapter 2: Critical Framework with Systematic Literature Review

In second chapter, an attempt has been made to investigate all the ideas connected to the thesis and demonstrate the scope of current research. The chapter discusses the importance of folk narratives in understanding the culture and history of a region. It provides an overview of the systematic literature review that is conducted to examine the existing literature on folk narratives, spatiality and Jhaverchand Meghani. The review is conducted systematically, following a predefined methodology to ensure that all relevant literature is included. The chapter has explored multifarious research articles, theses, books and digital media and examined the researches on Space and its correlation to the folk narratives of Jhaverchand Meghani along with the study of critical theories in the field of academia to identify the research gap. Through a methodical examination of pertinent literature, this chapter serves to establish the parameters of the research areas of inquiry that require further exploration in subsequent chapters.

Chapter 3: Storied Spaces in *A Noble Heritage*

The chapter begins with the discussion on the exploration of Saurashtra region in the context of Meghani's *A Noble Heritage* „Oral Traditions of Saurashtra: I“, by exploring the ways in which his stories reflect and contribute to the production of space through the critical theories provided by Edward Soja, Henry Lefebvre and other spatial theorists. This work portrays the stories of daughters who are treated equally to sons, as well as men who courageously defend the honour of women despite facing numerous challenges. The depiction of valiant and intrepid women who assert their own rights is also evident. The chapter draws on a range of critical perspectives to provide a comprehensive analysis of the relationship between storied spaces and *A Noble Heritage* exhibiting the ideas of Space and how these can be used as a tool to analyse these folk narratives; finally reconstructing the region of Saurashtra as a „Space“. The chapter structures and revolves around several key concepts, including the significance of oral

storytelling traditions in Saurashtra, the performative nature of Meghani's narratives, and the relationship between the physical landscape of Saurashtra and the stories that are associated with it.

Chapter 4: Storied Spaces in *The Shade Crimson*

The Shade Crimson, „Oral Traditions of Saurashtra: II“ is the second part of the trilogy of three works of folk narratives translated from *Saurashtra Ni Rasdhara*. It is a continuous sequel of different folk narratives based on the book *A Noble Heritage*. This chapter delves into the inquiry in the extent to which Meghani's narratives not only mirror the society but also actively participate in the formation of spatial dimensions. The chapter utilises the perspectives of prominent spatial theorists such as Edward Soja, Henry Lefebvre and other scholars in order to achieve its objectives. Every narrative unfolds with its distinctive allure, revealing the richness and depth of Saurashtra's cultural fabric. The stories namely *Her Inheritance*, *An Outlaw*, *Revenge*, *A Requim* and others in the *The Shade Crimson* „Oral Traditions of Saurashtra: II“ embodies the fundamental elements of Saurashtrian narrative customs, ranging from age-old myths transmitted across successive generations through the accounts of valour, romance, and otherworldly experiences. The chapter provides a thorough examination of the complex correlation between narrative spaces underlying the importance of the notion of space as a valuable analytical instrument for deconstructing these conventional narratives. The chapter presents a reconstruction of Saurashtra as a distinct "space," which is characterised by its unique qualities and features.

Chapter 5: Storied Spaces in *A Ruby Shattered*

A Ruby Shattered, „Oral Traditions of Saurashtra: III“ is the third part of the trilogy. It is a collection of translated works depicting love legends in folk balladry form of Saurashtra. The folk narratives portrays the life and people of Kathiawar in Saurashtra. The folk narratives in question serves as a means of preserving their inherent essence and poetic beauty, thereby

providing a distinctive viewpoint on the profound emotions and romantic ideals that have been deeply valued within the cultural framework of Saurashtra. The stories namely *A Maiden Love*, *Ghastly Waived a Ghost*, *On The Bank of Shetrunji* and others within *A Ruby Shattered* serves as a testament to the sustained potency of oral traditions in safeguarding and disseminating the cultural wisdom. The folk balladry form brings to life stories of love and devotion set against the diverse landscapes of Kathiawar and Saurashtra through its rhythmic and melodic qualities. The chapter delves into the spaces present in these stories, thereby facilitating a more profound comprehension of the intricate interplay between social categories of caste, their emotional expressions, cultural geography, and the profound connections that exist between love stories and the physical spaces they occupy.

Chapter 6: Findings and Conclusion

It summarizes the preceding chapters along with the central idea of spatial theory and its theorists with relation to Jhaverchand Meghani's folk narratives- *A Noble Heritage*, *The Shade Crimson* and *A Ruby Shattered* respectively. Through a detailed study on storied spaces in the folk narratives of Jhaverchand Meghani, a conclusion can be drawn that it engages with the ideas of Space through the theories of Edward Soja and other critical thinkers related to spatial theory. It demonstrates how the interaction between narrative spaces and stories enhances our comprehension of the intricate socio-cultural makeup of the community and the region. The chapter includes recommendations for future research, including the need for further exploration of the relationship between storied spaces as well as the significance of engaging with multiple critical perspectives on folk literature to fully understand the complexity of Meghani's narratives, emphasizing on the enduring importance of his work, as a reflection of the rich cultural and literary heritage of Saurashtra region. The utilisation of spatial theory as an analytical framework reveals the complex spatial dimensions inherent in Meghani's folk narratives, thereby illuminating their significant sociocultural implications.

Limitations of the Research

The limitation of this research is that it confines itself to the English translation of the folk narratives namely *A Noble Heritage*, *The Shade Crimson* and *A Ruby Shattered* respectively by Jhaverchand Meghani and does not encompass the entire spectrum of folk narratives composed by him. The topic still poses research possibilities in folk music, folk art and folk culture as this thesis only focuses on the above mentioned literary works.

Scope of Further Research

The research paves way to explore the ways in which Meghani's stories have been received and interpreted over a period of time, particularly in relation to changing social and cultural contexts which can involve an analysis of how different generations have engaged with his narratives and how these narratives have been adapted and transformed in various forms of cultural expression, such as music, film and theatre. It would open arenas to a more nuanced and comprehensive understanding of the storied spaces in the folk narratives of Jhaverchand Meghani, highlighting their complex and dynamic relationship to the historical, social, and cultural contexts in which they were produced and received.

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