

**CHAPTER I**  
**INTRODUCTION**

# Chapter I

## Introduction

“All the world’s a stage  
And all the men and women merely players.  
They have their exits and their entrances,  
And one man in his time plays many parts.  
His acts being seven ages.”

- William Shakespeare

### 1.1 Introduction

This extract resonates the notion and dominant assumptions of space and spatiality as have prevailed in the western modernity having very little significance of itself where space is seen as an empty container, the significance is on account of the space being instrumental in unfolding the real action and expression of humans and human passions. Paul Carter critiques the dominant narrative mode of modernity’s ‘imperial history’ which “reduces space to a stage that pays attention to unfolding of events” and pays minimal attention to the world of active spatial choices (Carter 1987). Michel Foucault in one of his interviews in 1976 on ‘devaluation of space’ emphasises that “Space was treated as the dead, the fixed, the undialectical, the immobile”, and goes on to argue that space is ‘anti history’:

For all those who confuse history with the old schemas of evolution, living continuity, organic development, the progress of consciousness or the project of existence, the use of spatial terms seems to have an air of an anti-history. If one started to talk in terms of space that meant one was hostile to time (Foucault, 1980).

The unprivileging of spatiality rendered it to be a mere ‘setting’, the one secondary to the character and the narrative remained constant, implying that space was more physical, territorial, geographical until ‘The Spatial Turn’. With the world turning inwards towards the portrayal of complex psychology of characters in literature in the later part of the 19th Century with Henry James, Virginia Woolf, Freud, Jung unfolded space again as a ‘stage’ unfolding the layers of psyche/consciousness of the characters,

echoing the earlier tradition of space being secondary to the character and narrative. With geography taking the humanities turn Edward Soja in his ground-braking study- *Postmodern Geographies; The Reassertion of Space in Critical and Social Theory* (1989) problematised the subordination of space in social theory. The increasing interdisciplinary approaches augmented the problematics of 'space', 'place' and 'geography', that led social theorists, historians, geographers, litterateurs, psychologists like Bachelard, Michel de Certeau, Anthony Giddens, Arjun Appadurai, Carter, Mike Davis, Foucault, Henri Lefebvre, Derek Gregory, Saskia Sassen, David Harvey, Doreen Massey, Neil Smith, Edward Soja, later on architects-Rem Koolhaas, Bernard Tschumi, anthropologists-James Clifford, Paul Rainbow and philosophers- Kant, Jacques Derrida, Edward Casey and Marx contribute towards the construction of multitudinous and intersecting ideas of space. These multiplicities challenged the Cartesian notion of space-space being objective and: *res extensa* which is distinct from the subject: *res cogitans*, also from Kantian homogenous concept of space- space being an empty container where in human actions unfold. The new theoretical precepts delimited the possibilities of interpretation of space, opening new vistas in which space can be reconceived as geographical, social, philosophical, cultural, political, psychological, emotional, and literal, influencing human beings, human interventions, diverse social processes and in turn, continuously being influenced, organised, reorganised by them.

Space entered into the trajectory of literary studies from multiple directions into colonial, postcolonial, modern, postmodern bringing into focus a rich and growing dialogue among a wide range of disciplines- human geography, economics, cultural studies, feminism and gender studies and more. Renewed exploring in space broadened the scope of narrative analysis, allowing for a more nuanced understanding of how space interacts with plot, character development, and thematic elements within narratives. Furthermore, the spatial turn has encouraged scholars to consider the ways in which narratives are embedded within broader cultural, historical, and social spatial contexts. enriching the study of literature by highlighting the interconnectedness of space, place, and narrative, and the ways in which these elements reflect and shape broader social and cultural dynamics, expanding the theoretical framework of narrative analysis, opening new avenues for exploring the significance of spatial elements in narratives. 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 research project, *Storied Spaces*

*in the Folk Narratives of Jhaverchand Meghani* attempts to critically examine and analyse the three texts of Jhaverchand Meghani exploring the complexities and multiplicities of space within the already established and current theoretical frameworks of folk, space, and region.

## **1.2 Storied Spaces**

“Storied spaces” refers to physical locations infused with narrative significance, often unfolding layers of stories, histories, and cultural meanings, transcending mere physicality to become repositories of tales, memories, and symbolic representations, emphasizing the interplay between the physical environment and the narratives woven into it. The notion of storied spaces aligns with the broader understanding of space as a dynamic and narrative-driven entity. Gaston Bachelard in “The Poetics of Space” delves into the poetic dimensions of domestic spaces, arguing that homes and other physical environments are not passive backdrops but contribute actively to the creation of personal and collective narratives. “In a house, we all feel of cosmic importance. The cosmos everywhere is a grand affair and every detail in it is charged with meaning. The meaning of a detail may be melancholic, joyous, heroic, intimate; whatever it is, its meaning is always poetic (Bachelard, 1958)”. His contention that spaces carry an inherent poetics, inviting individuals to engage in a dialogue with their surroundings and construct stories that intertwine with the spatial setting.

Edward Soja emphasizes in his spatial theory that spaces are not neutral but actively participate in the shaping of stories and cultural experiences. Storied spaces, therefore, encapsulate the idea that the physical environment becomes a canvas upon which narratives are painted, influencing the perception and interpretation of the space. Furthermore, the concept of storied spaces aligns with the idea of lieux de mémoire, or sites of memory, as articulated by Pierre Nora: ‘Lieux de mémoire are the sites where the past is not only remembered but actively preserved, embodying a collective memory that transcends time (Nora, Pierre, 1996)’. In his influential work, ‘Realms of Memory: Rethinking the French Past,’ Nora explores how physical locations become repositories of collective memory, embodying historical narratives and cultural identities. Storied spaces, in this context, are the tangible manifestations of cultural memory, encapsulating the narratives that communities attach to specific locations.

Michel de Certeau in his book, *The Practice of Everyday Life*, especially in the chapter 'Spatial Stories' emphasises the importance of spatial features related to locations, settings, orientations and textuality, calling literature as a spatial story (Certeau, trans. Rendall, 1984). Certeau propounded the idea of '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 concept of storied spaces resonates in the folk narratives of Jhaverchand Meghani when he delineates Saurashtra geocritically not only narrating and constructing the region but also inherently linking the stories to the spaces they inhabit and contribute to the construction of meaning within the narratives offering a rich and multifaceted perspective on the intricate relationship between literature, space, and cultural meaning.

### **1.3 Etymology, Assertion and Reassertion of Space**

Etymologically the term 'space' is derived from the Old French word 'espace' which came from the Latin word 'spatium', used with a sense of 'space, distance or extent'. The root of 'spatium' is linked to the PIE (Proto-Indo-European) root 'speh' meaning 'to pull or to draw'. Semantically it can be suggested that there is a connection between space and the idea of extension or distance. In Mathematics space is a dimension of height, depth and breadth within which all exist and move; in Geometry it is a set of points have a specified structure; in Physics, space is interval of time, further in physics and astronomy, space refers to the vast, seemingly infinite expanse that exists beyond Earth's atmosphere. Cosmology explores the origin, evolution, and structure of the entire universe, viewing space on a cosmic scale. In ancient philosophy, space was often considered an abstract concept related to the distance or interval between objects. Parmenides and Aristotle discussed space as an extension or void. In architecture, space refers not only to physical dimensions but also to the perception of volume, light, and atmosphere within built environments. In the present digital age, cyberspace is the term that describes virtual environment created by computer networks, distinguishing the world in physical and virtual space. This digital space has various implications for communication, information exchange and social interaction. In literature, space is often metaphorically used to represent psychological or emotional landscapes. Over a period of

time the word 'space' has evolved to encompass a diverse range of meanings and interpretations across various disciplines demonstrating its adaptability and the dynamic nature of human understanding.

Before delving deep into the conception of space, comprehending the region becomes essential. The conception of a region as a specific geographically bound space with shared cultural and linguistic features, as an area characterized by certain common features, either physical, cultural, or economic was already articulated and established. Geography conceptualised region as a fundamental building block that allows categorizing and understanding diverse characteristics of the surface of earth, fostering insights into spatial relationships, human-environment interactions, and the complexities of regional diversity. With the arrival of human geography, a social dimension of region emerged asserting that spaces are shaped by human activities and interactions. Region, a physical entity, now transitioned into a broader context of space that encompasses all physical entities. "Regions are specific manifestations within this spatial framework (Lefebvre, 1991)". The interconnectedness lies in the idea that spaces are not homogenous; they are composed of regions with distinct characteristics. "Regions contribute to the differentiation of space into meaningful and distinguishable entities (Massey, 1994)". Soja further ascertained - "Regions within the spaces emerge as social constructs influenced by cultural, economic and political factors (Soja, 1996)". The dynamic nature of space and its interaction with region is specified when Harvey opined, "Regions within spaces are not static; they evolve based on human behaviours and societal changes (Harvey, 2006)".

Before the spatial turn region in literature was often depicted through the lens of setting and place, and essential elements for storytelling and character development. Space is an illusive concept seen as the result of political, social, cultural, and literary formations, which in turn reconstruct the area and literary texts, creating and recreating "real and lived spaces" for society and disseminating its literary representations. Through the relationship between society and its people, however, space can be transformed into an absolute entity. It is referred to as a semantic construct built with linguistic structures used by the literary text and is the domain of settings and surroundings of the characters, events, and objects in the literary narrative along with other domains like story, time, and ideology constituting a fictional universe. The fusion of dynamic bodies and their spatial

information produces the fictional constructs of space. Spatiality has also grown to be a major topic of interest in the fields of literary and cultural studies. It has inspired new approaches to understanding and portraying space, its complexities, and the issues that are related to it. Literature offers a distinctive viewpoint on the novel manifestations of subjectivity and spatiality brought about by technology breakthroughs, which influence how we perceive our presence in space, as well as how we are connected to other people and the rest of the world. The specific blending of local and global spatial interactions in a given territory and the in-betweenness of the region are what define the spatial literature. This period of growing interest in space has been dubbed "The Spatial Turn."

According to Foucault, the 'epoch of space' is seen as a historical period that reflects a new way of seeing human life and the surrounding environment, as well as a sensibility and an aesthetic movement in art, literature, and architecture. Jean-François Lyotard, Gilles Deleuze, Jacques Derrida, Fredric Jameson, David Harvey, and Edward Soja, among others, are postmodern philosophers and geographers who have compared the late 20th century to the 19th and early 20th centuries and described the postmodern era as a "reassertion of space." Globalisation, postcolonialism, and more advanced information and technology have brought space and spatiality to the fore.

Post spatial turn, literature demonstrated the centrality of space in understanding various aspects of social, economic, and cultural phenomena. Gaston Bachelard's 'Poetics of Space' introduced a psychological dimension. "Regions, in literature, are depicted as spaces that evoke emotions and memories. The difference lies in the emphasis on the subjective and emotional aspects of regions, transcending the mere physical boundaries (Bachelard, 1958)." The portrayal of regions in literature emerged as a nuanced exploration, acknowledging the profound impact of emotions and memories that shape our subjective engagement with geographical entities. "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)." A specific location on earth is used to frame the spatiality issues in spatial literature, which links literary works to specific geographic locations. "It is not the relationships between objects that occur in space and time; rather, it is these

relationships that produce/define space and time, in accordance with Doreen Massey's theories (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).”

Henri Lefebvre, a French social theorist, played a pivotal role in reviving the examination of space in the context of western modernity. His seminal work, “The Production of Space” (1974), significantly impacted diverse disciplines, including urbanism, architecture, social theory, and literary and cultural studies. Lefebvre challenged the traditional view of space as a static construct or a preexisting void, instead proposed a dynamic understanding of space as a socially produced entity, constituted by human actions. Rejecting the notion of space as a mere container waiting to be filled, Lefebvre emphasized its continuous production through social practices.

Lefebvre introduced a tripartite model of space, comprising “spatial practices,” “representations of space,” and “spaces of representation.” corresponding to the perceived, conceived, and lived dimensions of space. Henri Lefebvre's spatial triad distinguishes between perceived space, conceived space, and lived space. Perceived space is the physical realm, conceived space is the space of planners and architects, and lived space is the space of everyday life. Regions, within this framework, may align more closely with perceived and lived spaces, emphasizing the social and subjective aspects (Lefebvre, 1991). The perceived dimension deals with abstract processes of social production, akin to the concerns of structuralism. The conceived dimension, or representations of space, mediates between the abstract and lived dimensions, encompassing the space of scientists, planners, and artists. The lived dimension focuses on the embodied individual's cultural experience of space, aligning with phenomenology's emphasis on subjective experience.

Lefebvre connected these trends to the rise of “abstract space,” characterized by spatial homogeneity on the level of practices and fragmentation in the realm of lived experience. Lefebvre's work offered a synthesis of structural and phenomenological criticisms, challenging the textualization of the world and critiquing the visual dominance in modern times, shifting the focus from traditional geographic entities to a broader and more dynamic understanding of space, encompassing social, cultural, and political dimensions.

Lefebvre influenced postmodern theorization, especially in the works of scholars Doreen Massey, David Harvey and Fredric Jameson. Doreen Massey introduced the concept of power geometry, emphasizing the unequal distribution of space. Regions, in this context, could be the sites of power and influence within a broader space. The uneven development of regions contributes to the complexity of space (Massey, 1994). David Harvey's theory of the accumulation of space focused on how capitalism shapes and transforms spaces. Regions, within this theory, become areas of intense economic activity and competition. The spatialization of capital accumulation leads to the differentiation and restructuring of regions (Harvey, 2006). Moreover, Neil Smith extended Lefebvre's project by emphasizing the importance of considering multiple nested spatial contexts when analyzing cultural phenomena. Smith argues that scale, as a construct of boundaries, can be both a means of constraint and exclusion and a weapon of expansion and inclusion. This recognition of the politics of scale enriches the understanding of spatial dynamics and identity formation.

Edward Soja's Third Space Theory challenged binary distinctions between physical and mental space. Regions, within this theory, are not confined to physical boundaries but extend into imaginative and transformative spaces. The interconnection lies in the idea that regions are not limited to what is physically perceived but include imaginative and conceptual spaces (Soja, 1996).

The interconnection between region and space is evident in their reciprocal relationship. Regions contribute to the differentiation and characterization of space, while space provides the overarching context for the existence and evolution of regions. The differences arise from various theoretical perspectives that highlight the dynamic, subjective, and power-laden nature of both regions and space. Integrating these perspectives offers a more comprehensive understanding of how regions and space intersect and diverge within geographical -human interactions. With the spatial turn in

history in the 1960s and the spatial turn in literature in 1980s scholars started exploring various dimensions of space and its role in shaping social, cultural, and historical phenomena. “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 designating 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. The reassertion of space in literature opened new avenues in literature, not only approaching the problematics of spatiality from a specific location but also extending beyond the boundaries of nation, producing an inter relationship between objects that occur in space and time, and these relationships themselves create/define space and time (Massey, 1992, as cited in Tally, 2017).

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).”

Additionally, the social space can be described as the area of society in which all of the ‘subjects’ are situated so that they can either recognise or become lost while modifying their own social lives. When the social sphere is examined realistically, it serves as a tool to examine a society that heavily relies on social interactions. Emile Durkheim initially proposed the idea of social space, which illustrates how social space is crucial to social processes. He examines the idea of anomie in his book *The Division of Labour*, which describes how cultural norms and values lead to instability for those who live there, leading to alienation as a result. It is possible to view social space in relation to

topological space. The experience and cultural impact that people acquire by living in a society help to establish ideological space within the social space. The establishment of an ideological space creates a place for freedom, which in turn opens doors for the society's outcasts. The 'space' transforms into a vehicle through which it creates their path to freedom of speech and thinking as well as raises their voices in opposition to unjustness, injustice, and decisions that were made without their perspective on a particular matter. As a result, this intellectual space serves as a platform for the marginalised to spread their ideas. Psychoanalytical space, a component of ideological space, reveals an individual's inner desires, hopes, and goals for a specific circumstance or towards a specific civilization.

Yet another dimension of space was propounded by Immanuel Kant in his work *Critique of Pure Reason* (1781), where in space 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' interconnecting space and time. Spatiality and temporality have now emerged as a new dimension where both synthesise each other.

The above explorations and observations in region and space has enabled the comprehending of space in variegated dimensions: Physical, Social, Cultural, Emotional, and Psychological. Physical space refers to the physical environment in which people live and interact, including landscapes, buildings, and objects. Social space refers to the social relationships and interactions that take place within a given physical space, including social hierarchies, power relations, and social networks. Cultural space refers to the cultural practices, beliefs, and values that are associated with a particular physical and social space. Psychological space refers to the subjective experiences and perceptions of individuals within a particular physical and social space.

These interdisciplinary approaches with various spatial dimensions and their role in shaping human experience led to the formation of the Spatial theory which further transformed the literary and cultural analysis in a number of ways addressing the relationships between history, city, country as in 'The Country and the City (1973)' by Raymond Williams where in space shaped historical phenomenon by analysing social

movements, economic development and power. Edward Said's magisterial *'Culture and Imperialism'* (1993), a text that argues for the importance of a careful attention to the *'geographical notation, the theoretical mapping and charting of territory that underlies Western fiction, historical writing, and philosophical discourse'* (1993); and Franco Moretti's *'Atlas of the European Novel, 1800-1900'* (1998), an examination of the productions of fictional space that occur within European novels of the nineteenth century, and of the circulation and distribution of various novelistic productions across the 'real' space of Europe and the globe (Wolfreys, 2002)." The groundbreaking work of Kristin Ross-*The Emergence of Social Space: Rimbaud and the Paris Commune* (1988) drawing from Lefebvre undertakes a spatial analysis of Arthur Rimbaud's poetry in context of the expansion of French imperial power and the urban specialities. This shift in spatial scholarship led to the exploration of various ways in which space controls and regulates social, cultural, and political life. The attention shifted to addressing how cultural texts 'map' space as in Fredrick Jameson's essay on 'Postmodernism or, The Cultural Logic of Late Capitalism' where he used his formulation of 'cognitive mapping' to describe that "our culture is one increasingly dominated by space and spatial logic and that all social organisations are defined by distinctive productions of space, ours has been spatialized in a unique sense, such that space is for us an existential and cultural dominant, a thematized and foregrounded feature or structural principle standing in striking contrast to its relatively subordinate and secondary (though no doubt no less symptomatic) role in earlier modes of production (Jameson, 1991)".

The attention towards the conception of narrative space was drawn by James Phelan (Scholes, Phelan and Kellogg, 2006) as narrative theory has "begun to take up more sophisticated questions about space and setting (Herman et al. 2012)".

Sometimes people use these terms interchangeably, mistakenly treating the setting as just a background or backdrop. However, it's essential to recognize that the setting is more specific, focusing on the immediate and tangible aspects of the story's environment, while the background encompasses the broader context that may influence the events but is not the primary stage for the story.

The spatial turn also coincided with the development of new scientific analytical tools, including Geographical Positioning Systems (GPS) and spatial statistics furthering the development of new spatial analysis of literary texts, which allowed historians to map

and visualize historical data in new ways. The spatial turn in literature led to the development of new approaches to literary analysis, including spatial literary theory, which sought to understand the spatial dimensions of literary works. Spatial theory has played an important role in shaping our understanding of human experience. The spatial turn in humanities and social sciences has led to new insights into the ways in which space shapes social, cultural, economic, and historical phenomena. The multidimensional nature of space means that there are many different approaches to understanding it, and spatial theory draws on a range of disciplines to provide a comprehensive understanding of the role of space in human experience.

#### **1.4 Spatiality and Geocriticism**

Robert Tally proposed Edward W. Said as Progenitor of Spatial Criticism in his ‘Geocritical Legacies of Edward W. Said: Spatially, Critical Humanism, and Comparative Literature (2015)’ with ten essays written on different approaches and forms of spatial criticism. In “Introduction”, subtitled, “The World, the Text, and the Geocritic”, Robert appreciates Edward W. Said as progenitor of Spatial Criticism. “Among the most influential of these scholars, Edward W. Said represents an important figure in the development of spatially oriented cultural criticism. Although it would be misleading and anachronistic to characterize him as a geocritic, Said remains a powerful precursor whose writings on a vast range of subjects and topoi offer indispensable resources for geocritics and other scholars interested in the relations among spatiality, representation, and cultural forms. In his commitment to a critical approach that gave due attention to the geographical and historical registers of both narrative and lived experience, Said was an early trailblazer for critics now working in spatial literary studies (Tally, 2015)”.

Furthering of Geocriticism is identified with Foucault who has used the word ‘space’ in many different places along with many references and paradigms. The ‘space of the transgression’, ‘language space’, ‘empty space’, ‘barred space’, ‘space of language’, ‘free space’, ‘space of nonexistence’, ‘space of madness’, ‘space of closure’ etc. are effectively used in his works. His essay “Different Spaces (1967)” is thesis of the concept where the concept of “emplacements” (i.e. ensemble of relations) and its subjects “utopias” and “heterotopias” are great contributions to the emergence of spatial criticism. “The space outside” (du dehors) which formulates our individual, social, political, national, global, and international life by constituting what he called “emplacements”

where our gradual growth and decay take place, where, in terms of Foucault “the erosion of our life, our time, and our history takes place ... this space that eats and scrapes away at us, is also heterogeneous space in itself (Foucault, 1967)” In his essay “Different Spaces”, Foucault, with reference to the concept of space given by Gaston Bachelard and spatial descriptions of the phenomenologists, describes that space is not void, null area, as earlier natural scientists, on the contrary, a space is ‘laden with qualities, first perception, our reveries, our passions, haunted by fantasy. He describes these spaces “as internal spaces....our passions harbours qualities that are all but intrinsic; it is a light, ethereal, transparent space, or rather a sombre, harsh, cluttered space. It is a space from on high, it is a space of peaks, or, on the contrary, it is a space from below, a space of mire, it is a space that can be fluid like running water, it is a space that can be fixed, solidified like stone or crystal. These spaces are primarily concerned with internal space (Foucault, 1967)”.

Geocritical studies, either literary geography, literary cartography, geophilosophy, geopoetics, geocriticism, geopschoanalysis or the spatial humanities mark the paradigm shift in geography transforming, and reframing literary criticism on the dynamic relations among space, place, and literature: “Reflecting upon the representation of space and place, whether in the real world, in imaginary universes, or in those hybrid zones where fiction meets reality, scholars and critics working in spatial literary studies are helping to reorient literary criticism, history, and theory (Tally, 2015).” Dr. Valiur Rahaman drawing from Tally’s idea of Geocriticism generalized the characteristics of Spatial studies in the arts:

- Identification of the representation of place in literary works.
- Comprehension of the relations between literature and geography.
- Tracing the historical transformation of literary, critical, para-critical i.e. causes and reasons for and behind the critical and transformational changes come up in the course of time, and cartographic practices.
- Comprehension of the difference between a shift (to examine any text to avoid its most significant aspects) and a paradigm shift (to examine any text to include all factors of the changes in formulation of approach and underlying assumptions of the arts) embedded in the text.
- Studying the facile distinction between real and imaginary places.

## **1.5 Space in Folk Narratives**

Drawing from this spatial theory the scholarly approach towards folk narratives in the last few decades has moved away from examining the just oral, written or recorded texts, instead these narratives are now considered as a living social phenomenon that has a historical, social and anthropological as well as a folkloristic context; that can be uttered as well as received, passed on, recreated and developed, performed not just as words but as a series of images, symbols and sounds, associations and textures. “Folklore is the product of a special form of verbal art”, arguably a characteristic of a space(region) and also characterized by the space itself. It can also be argued that all folklore unconsciously involves ideas of boundaries and inhabited space, especially about 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. In the field of folk narrative studies, the concept of “space” has taken on ever-increasing importance over the last few years, especially regarding the examination of the direct living context of the performance “event” that produced the story (Bauman 1977: 27–29), and then the role played by the space which the individual storyteller inhabited throughout his or her life.

This research project resonating with the new found spatial interest in folk literature studies the stories spaces of Jhaverchand Meghani’s narratives on Saurashtra, elaborates on the different ways where spaces become stories and also strives to comprehend the spaces produced by the interconnectedness of place, region, space, socio-cultural fabric, power and identity. Doreen Massey in his work ‘For Space (2005)’ also advocates to renew spatial imagination in geography as well as fiction as “they both involve moments of imagination, inventing and telling stories about space (Massey, 2005)”. The research project address the questions-What kind of spaces and places(Saurashtra and in Saurashtra) do the folk narratives of Meghani depict, create, invent or deconstruct and how do these stories map the imaginative geographies of the region in the source texts?

## **1.6 Folk and Folk Narratives**

“Fiction does not merely narrate spatial stories nor offer poetic spatial dimensions, it also sets spatiality into motion by stratifying spaces and places in multiple layers of

meanings: spaces become literally stories—and stored—in fiction (Malimio, Kurikka, 2020)”. Folk stories are not fictional narratives, they are the narratives from the distant past that have been passed down orally from one generation to the another, narrating, reflecting, celebrating, historicising customs, cultures, legacies, emotions, convictions, values and life itself in the forms of myths, legends, fables, folklore and fairy tales of a region. “Folk stories reflect the communities and people that produce and disseminate them, and as a result, they capture a wide spectrum of human thoughts and feelings (Dundes).” The lens of folk literature presents the beauty of the written word as something that not only satisfies our restless souls but also, in essence, serves as a mirror to society, validating cultural values and the history associated with them. The diversity and evolution of Indian folk literature may be seen in its range of themes, ideas, and literary genres depicting variations and variances of the Indian sub-continent's multilingual richness and openness to absorbing all the positive aspects of any language or culture. In this segment a comprehensive examination of the theories of folk literature is undertaken tracing their evolution from the early anthropological perspectives to contemporary approaches as understanding of these theories provides insights into the historical and conceptual underpinnings that facilitates analyzing and interpreting folk narratives within a scholarly context. Following theoretical perspectives were studied to comprehend and analyse Meghani’s folk narratives:

### **1. Earlier Anthropological Perspectives (1800s)**

The 19th century saw the beginning of interest in the customs and traditions of many communities by scholars, chiefly anthropologists, which led to the development of folklore as an academic field. The writings of early theorists like Sir James Frazer and Wilhelm Mannhardt demonstrate a deep curiosity with the customs, myths, and superstitions of many cultures. Frazer's comparative method and Mannhardt's emphasis on the agricultural cycle established the foundation for the systematic, cross-cultural study of folklore. These academics, who were frequently linked to the evolutionary theory of cultural evolution, saw folklore as a rudimentary holdover from human history.

### **2. Historical-Geographical Perspectives (Early 20th Century)**

Early in the 20th century, the Historical-Geographical School—led by Axel Olrik and Antti Aarne shifted the emphasis from evolutionary methods to more historical and

contextual groundings. Olrik highlighted the transmission of stories throughout time and geography in his study “Epic Laws of Folk Narrative,” proposing that specific structural laws control how folk narratives change over time. Aarne-Thompson developed a categorization system, which arranged folktales according to recurrent themes and motifs making it possible to study comparative folklore.

### **3. Formalist School (1920s-1930s)**

The Formalist School highlighted the structural components of folk narratives in Claude Lévi-Strauss’s structuralist approach and in Vladimir Propp’s “Morphology of the Folktale”. While Lévi-Strauss examines the underlying binary oppositions in myths and folktales highlighting their symbolic meaning, Propp discovers recurrent functions and character types.

### **4. Psychoanalytical Approaches (Mid-20th Century)**

Carl Jung and Sigmund Freud influenced interpretation of folk narratives highlighting the psychological dimensions of folklore. In “Totem and Taboo” Freud delves proposed that rituals and stories serve as a means of expressing suppressed impulses. In his introduction to the collective unconscious and archetypes, Jung makes the case that folktales contain universal themes and symbolism.

### **5. Performance and Contextual Turn (Late 20th Century)**

Richard Bauman and Dell Hymes shifted the focus from written texts to the dynamic nature of folklore in performance. Bauman's “contextualization cues” and Hymes's “communicative competence” emphasize the importance of context, interaction, and the communal aspect of folklore.

### **6. Cultural Studies Turn (Late 20th Century)**

With the encouragement of Cultural Studies folk narrative studies entered a broader and more comprehensive trajectory. Stuart Hall notions of power, representation, and identity while, Raymond Williams’ concept of cultural materialism, ideology and cultural forms can be instrumental in analysing folk narratives.

## **7. Interdisciplinary Approaches (21st Century)**

With the turn of the century Folklore studies have become increasingly interdisciplinary incorporating insights from anthropology, ethnography, sociology, geography, linguistics and others. Henry Glassie and Barbara Kirshenblatt-Gimblett are the advocates of ethnographic approach emphasising field work. These critical theories on folk narratives are continuously evolving in the present digital age reflecting its dynamic nature, relevance and adaptability in comprehending the complexities of human culture and expression. The theory of orality and Performativity have been taken as the theoretical constructs to explore the nuances of folk narratives in question.

### **1.7 Components of Folk- Orality and Performativity**

The study of Jhaverchand Meghani's folk narratives necessitates an exploration of the intertwined components of Folk-Orality and Performativity. Meghani's tales, deeply rooted in oral traditions, embody the essence of Folk-Orality by preserving cultural heritage through spoken word.

Walter J. Ong's theory of orality provides a comprehensive framework for understanding the fundamentals of oral cultures where he posits the concept of “primary orality,” which refers to societies without a reliance on written forms of communication, where knowledge is transmitted orally. When exploring Indian oral traditions, it becomes evident that the roots of primary orality in this subcontinent extend back to ancient times, notably during the Vedic and Upanishadic periods. The Indian tradition of storytelling, deeply embedded in the cultural and religious fabric, serves as a prime example of Ong's theory. The rich and diverse tapestry of Indian oral traditions, dating back millennia, underscores the importance of spoken word and memorization in preserving sacred texts, epic tales, and cultural knowledge. Additionally, the art of storytelling in India is often touted as one of the oldest in the world, emphasizing the enduring legacy of primary orality in shaping the cultural heritage of the subcontinent. This historical context provides a compelling backdrop for examining Ong's theory in the specific cultural context of India, highlighting the profound impact of oral traditions on the transmission of knowledge and narratives. Grounding the research on storied spaces in the folk narratives of Jhaverchand Meghani using Ong's theory of orality elucidates the intricate relationship between oral traditions and cultural landscapes. Meghani's tales, deeply

rooted in primary orality, serve as invaluable artifacts, exemplifying how narratives shape and reflect spatial experiences, fostering a nuanced understanding of cultural identity. Diverse folklore identifies itself with a region, narrating the region, its stories, narrating the people and their life peculiarising the innate spatiality in intrinsic temporality. Thus, these folk forms in terms of their storytelling reflect the idea of storied spaces representing individuals in association with the geographical locations to study the multiplicities that largely depicted Primary orality, where singing orality is referred to thoughts and expressions untouched by the culture of writing and print.

Whereas Secondary Orality is ‘oral being documented’ as it is largely dependent on the usage of print and writing. The print media was revolutionized in Europe (Johann Gutenberg, a German metalworker, created the first automated printing machine in 1452) but India already had a rich cultural heritage in forms of manuscripts thousands of years ago. Indian manuscripts are the richest collection of written documents and texts. The ancient wisdom was preserved in the classical Indian languages in the form of Vedas, Shashtras and Upanishads which were depicted through the various forms of folk. The study of life, death and nature formed the foundation of ancient Indian literature where even Physics, Astronomy, Mathematics and other fields were thoroughly investigated. A manuscript is a handwritten composition on paper, bark, cloth, metal, palm leaf or any other material. These written documents provided information about the existence of various civilizations and emphasized the significance of their survival. India has about five million manuscripts which are magnificent representations of Indian culture imbibing languages, philosophy, art and architecture and is thought to have the world's greatest collection that acts as a remarkable source of Indian history. They were found in various languages and multiple scripts namely *Grantha*, *Devanagiri* and *Nandinagiri*. One of the oldest collections of literature in the world is the Vedas that were created in 1500 B.C. However, the transmission, utilization, and preservation of information was fundamentally altered with the invention of printing. It was nearly impossible to find exact replicas of the original manuscripts due to the lengthy nature of the scribal era's copying process which resulted in numerous versions of the same text. Due to the restricted number of copies, each manuscript had to be protected in public settings, usually by being chained to bookcases or stored away in vaults and other secure locations to prevent loss or destruction. It can be asserted that the development of printing press had a considerable impact on the transformation of medieval oral society into a

literate one (written) or one that prioritized silent and private reading (Ong, 1982). “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 effect (Ong, 1982).” Orality put a lot of effort into memorizing the concepts and ideas that had to be remembered more by condensing their knowledge, thus it depended on proverbs, epic poetry, and stylized cultural heroes to inform their choices. There are three categories that can be used to categorize the transition from oral cultures to visual performances mixed with print and media discourses: Primary Orality, Secondary Orality, and Tertiary Orality.

A paradigm shift from one type of literate society to the creation of another was observed due to the development of print media. Unlike in the age of manuscripts where access was only limited to certain classes of people, easy availability and access to books created a new culture of reading. The main distinction between oratory today and oratory in the past can be observed from the shift in technological advancements. Furthermore, with the conversion of oral literature into printed books expansion of secondary orality flourished. many other books of folk and different genres depicting culture, societal values, norms and life started getting published from its oral form giving a whole new dimension to literature. Every folk tale, as the argument goes, is inherently a travel story—an exploration through time and cultural landscapes. In the diligent process of transcription and collation, the individual exercised patience over an extended period, engaging in comparative analyses to refine and enhance their collected narratives. This meticulous approach, grounded in the theory of orality, particularly as posited by Walter Ong, facilitated the transition from primary oral traditions to a secondary, documented form. This research has addressed whether the folk narratives of Jhaverchand Meghani produced in the form of books namely *Mansai na Diva*, *Vasundhara na Vahala-Davala*, *Saurashtra ni Rasdhar*, *Sorathi Baharvatiya*, *Kurbanini Kathao*, *Vevishal*, *Rutu Geeto*, *Sorathi Santo*, *Radhiyali Raat*, *Dariyaparna Baharvatiya*, *Sorath Tara Vehta Pani*, *Gujarat no Jay*, *Tulsikyaro*, *Killol*, *Shauryakathao*, *Pratimao*, *Apradhi* and many more can be the representations of Primary and Secondary Orality.

Another theoretical framework along with orality is of performance and performativity as 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 tenet of performativity and stated that, it is found to be everywhere- in daily behavior, in the professions, on the internet and media, in arts and in language. The research has also attempted to analyse Meghani’s folk narratives using performativity, as an inherent element in his storytelling, whether it adds a dynamic layer, to the spatiality as the narratives come to life in the act of performance. The research has attempted to probe and unveil the spatial dimensions shaped by the intersection of Folk-Orality and Performativity, offering a holistic understanding of region, space/s cultural identity, and transmission.

### **1.8 Jhaverchand Meghani**

Jhaverchand Meghani (1896-1947) is an illustrious name in Gujarati literature. A renowned folklorist and a pioneering researcher, he carried out painstaking excavation of the folklore of Saurashtra over a span of twenty-five years by wandering on foot, riding horses and camels and coasting aboard sailing ships. Based on this lone handed documentation, he wrote many scholarly treatise on the various aspects of the folk literature that was preserved mostly by rote in Gujarat. Outlaws and their odes, Saint poets and their bhajans, the legends of the land, history of Charans and Charani literature, sailors’ songs, lullabies, wedding songs, elegies were some of the forms he dealt with in his exhaustive discourses.

Born at Chotila on August 28th, 1896 into the Baniya caste. The ancestral village of the author's predecessors is Bagasara, which belongs to the Bhayani clan, located in the Amreli district. The parental lineage of the Meghani can be traced back to Kalidas Meghani and Dholiben Meghani. In 1820 the British administration in Inda established its headquarters in Rajkot and formally assumed sovereign rights over the princedoms of Kathiyawad. Meghani's father being a junior officer at the Kathiyawad Agency police force, he travelled the length and breadth of Kathiyawad. The genesis of the mountain culture in Meghani was fostered due to the frequent transfers of his father, which further got intensified as he received his education at several schools located in various cities, including Rajkot, Bagasra, and Amreli. Meghani's assertion that he is the offspring of the mountain is befitting as he grew up with the deep rivers as his childhood companions that permeated the granite rocks and flowed through the isolated canyons of the range. The haunting sounds of gusting winds that penetrated through the windows of Jhaverchand

Meghani used to awaken him abruptly and evoke a sense of awe within him, akin to the allure of the mountains. During his childhood, he exhibited a strong fascination for the duha battles that ensued among young cowherds or elderly farmers. Similar to other creatures inhabiting mountainous regions, he consumed duha-soratha poetry with the same level of enthusiasm as he enjoyed consuming Banyan figs, wild berries, and other rare, dried fruits native to the area. During his childhood, Meghani gained popularity under the pseudonym Villapi for his composition of melancholic songs influenced by his reading of Kalapi.

After his graduation (1916) with a Bachelor of Arts degree (English as a Subject) Meghani started his professional career as a part-time educator at Sanatan Dharma High School located in Bhavnagar. His aspiration to pursue a Master of Arts degree was not realised as he expedited his relocation to Kolkata in pursuit of employment opportunities, prompted by his elder brother's ailment. He assumed the role of a personal secretary at Jivanlal's Aluminium factory in Kolkata. His meticulous exploration of Bengali literature motivated him to embark on an investigation of literary legacy of his homeland. The letter written by Meghani to his friend conveys a strong yearning to return to his homeland of Saurashtra.

*The sun is setting and the level of illumination is decreasing. The current period necessitates the reintegration of cows. Wildlife also returns from the forest. The resounding timbre of the bell attached to their harness can be heard. The temple's bronze plate produces an audible sound when struck. I intend to return promptly once I become disenchanted with the monotony and mechanisation inherent in my current lifestyle. I anticipate returning in the later stages of my life. The individual who holds authority over me has requested my presence. I shall not deviate from the authentic trajectory of my existence. The vocalisation of the entity in question is familiar to me. It is worth noting that I am not the only individual who experiences a lack of companionship.*

He concluded the letter by conveying his elation, enthusiasm, and anticipation for his re-entry into the literary world, signing off with a highly innovative phrase: *Likhiten hu avu chhu* which means, *I am returning*. On returning to Bagnara (1921) Meghani struggled immensely to attain stability in his desired profession. Meghani submitted multiple treatises to Amritlal Seth for publication in the periodical 'Saurashtra'. Acknowledging Meghani's exceptional writing abilities, Amritlal made Meghani an

editor for the same weekly publication. This marks Meghani's literary tryst with the region-Saurashtra exhibited in *Saurashtra ni Rasdhar*, *Radhiysali Rat*, *Chundi*, *Soarathi Baharvatiya*, *Halarda*, *Soarathi Santo*, *Dadaji ni Vato*. Saurashtra was home to libraries that, despite their small size, were abundant in valuable resources. He was required to produce all of his written materials by consulting the reference materials provided by these libraries. The regular utilisation of library books facilitated his exposure to the finest literary works from around the globe.

The author's initial literary work was a translation of Tagore's *Katha O Kahani*. Meghani was granted a three-day break from work during the week, specifically on Friday, Saturday, and Sunday. During the weekly three-day gap between editions, he made use of his time by embarking on travels to explore the folklore and oral traditions of Saurashtra. As a result of this research endeavour, *Saurashtra ni Rasdhar*, *Misar no Mukti Sangram*, and *Hungeri no Taranhar* were created and subsequently published. Meghani and a companion established "Fulchhab" in 1932, a literary newspaper, where subsequently he disassociated himself due to its entanglement with the political climate of the era.

The daily publication known as *Janmabhumi* was established by Amritlal Seth in the year 1934, where Meghani became a member of its editorial team. The newspaper contained a literary column entitled *Kalam and Kitab*, where he was assigned the editorial responsibility for the same. This marked the commencement of his proficiency in critically analysing literature. The individual commenced composing autonomous literary works, including *Niranjan and Sorath Tara Vehta Pani*, among others. The individual obtained dubbed cassettes of tales such as *Sheni* and *Vijanand*, *Ladakvayo*, *Tane Avdi lalap*, among others, narrated in a grandiose vocal tone. In 1936, Meghani assumed the role of editor for the literary publication, weekly *Fulchhab*. As a result of the discernible impact of his innovative approach to journalism, the individual in question commenced authoring socially-oriented novels, including works such as *Vevishal* and *Tulsi Kyaro*. In addition, the author wrote historical novels such as *Samragan* and *Ra'ganga jaliyo*. In 1945, he voluntarily retired from his 23-year career in journalism, which included writing for *Fulchhab*.

Apart from his contributions to folk literature, the author produced a total of fourteen novels, one of which remained incomplete, nine volumes of poetry, twelve

collections of short stories, four plays, ten biographical works, and sixteen works on historical subjects. He passed away on March 9th, 1947 at the age of 51. During the latter half of a 50-year period, the individual made significant contributions to the field of literature. The temporal scope of his literary pursuits spanned from 1922 to 1947. Over the course of twenty-five years, the individual demonstrated a persistent commitment to exploration, compilation, and creativity, resulting in the contribution of approximately one hundred books.

The following five factors lent unique touch to Meghani's creative skill.

1. Folk literature
2. Saurashtrian social life
3. 'Yug Chetna' (National awareness) inspired by Mahatma Gandhi
4. Journalism
5. Acquaintance with literature of foreign language

In the capacity of a literary editor for the weekly publication Saurashtra, the individual, afforded a respite of three days each weekend, immersed themselves in an extensive exploration of the rich folklore and oral traditions within the Saurashtra region. Embracing a variety of modes of travel, including hiking trails, horseback riding, camel riding, and the rustic charm of bullock-cart transportation, the individual traversed the wilderness. Narrow-gauge trains and country carts were also enlisted as means of navigating the diverse landscapes.

A distinct facet of these journeys was the intentional pursuit of encounters with Charan bards, Bhat balladeers, Bharathari Bhajan singers, and Turi storytellers. In a commendable effort to encompass a broad spectrum of perspectives, the individual also established connections with women from diverse communities. Armed with a humble demeanor and a friendly disposition, they adeptly captured the attention of their hosts, urging them to share the oral traditions passed down through generations.

Every folk tale, as the argument goes, is inherently a travel story—an exploration through time and cultural landscapes. In the diligent process of transcription and collation,

the individual exercised patience over an extended period, engaging in comparative analyses to refine and enhance their collected narratives. This meticulous approach, grounded in the theory of orality, particularly as posited by Walter Ong, facilitated the transition from primary oral traditions to a secondary, documented form.

The culmination of these efforts manifested in sixteen volumes of folk tales, each narrative serving as a testament to the vibrant folk literature of Saurashtra. Additionally, the individual meticulously compiled ten volumes of folk songs, further enriching the cultural tapestry of the region. Through the meticulous reconstruction of these tales and legends, the individual not only captured the essence of Saurashtra as a geographic region but also contributed to its identity by showcasing the diverse narratives that underscored its cultural richness. In essence, every collected folk tale became a chronicle of travel, offering a window into dynamics of spatiality of Saurashtrian.

Within the intricate tapestry of Saurashtra's folk tales, the narratives vividly illuminate the remarkable resilience and fortitude of its women. These tales serve as poignant chronicles of their enduring struggles and unwavering sacrifices, as they navigate the pervasive patriarchal dominance embedded in the socio-cultural fabric. Through the lens of Meghani's storytelling, these women emerge as embodiments of valour, transcending societal expectations to resist and challenge prevailing norms. Their narrative arcs unfold as compelling sagas of resistance, as they confront formidable odds to safeguard their self-esteem and assert their agency. The folk tales reflect the profound love these women harbor, not just for themselves but also for their families, epitomizing a delicate balance between familial responsibilities and personal aspirations. In the gendered spaces depicted by Meghani, these women become emblematic figures, challenging stereotypes and carving out spaces of empowerment within the traditional confines. The folk tales, thus, serve as powerful testaments to the indomitable spirit of Saurashtra's women, portraying them as architects of change within their communities.

During his tenure as a literary editor for the weekly publication *Saurashtra*, when he was granted three days leave every weekend, he used to engage himself in travel to explore the folklore and oral traditions of Saurashtra. The individual traversed through the wilderness by means of hiking trails, horseback riding, camel riding, and bullock-cart transportation. Additionally, they utilised narrow-gauge trains and country carts for travel. During their journey, they sought out Charan bards, Bhat balladeers, Bharathari Bhajan

singers, and Turi story tellers, while also establishing connections with women from diverse communities. Through his humble demeanour and friendly disposition, he was able to captivate his audience and encourage them to share their oral traditions that were passed down through memorization. The individual transcribed and collated multiple versions, exercised patience over an extended period, conducted comparative analyses, and subsequently revised their diligently acquired findings. The outcome of this scrupulousness was documented in a total of sixteen volumes of folk tales, which encompassed brief narratives derived from the folk literature of Saurashtra, as well as ten volumes of folksongs.

## **1. Works of Jhaverchand Meghani**

### **The Folktales**

The publication titled *Doshima Ni Vaato* (Granny's Tales) was released in the year 1923. The anthology authored by Doshima Ni Vaato comprised of fifteen narratives and was specifically tailored to cater to the adolescent demographic. During the year 1946, upon the release of the seventh edition of *Doshima Ni Vaato*, Jhaverchand Meghani's eldest son brought to his attention the sombre nature of the stories contained within the book and raised concerns regarding its suitability for adolescent readers.

Between 1923 and 1927, approximately one hundred stories were published in both book and Gujarati newspaper formats under the title *Saurashtra nee Rasdhar*, which translates to "Saurashtra's streaking Nectar." During the Gandhian era, the stories had a profound impact on the upbringing of an entire generation in Gujarat, instilling in them what the author believed to be timeless and universal values. The reprinted volumes have become a ubiquitous presence in both public and private collections, and continue to occupy prominent positions in regional bookstores, even after a span of eighty years since their initial publication. Volumes 1-5 of *Saurashtra Nee Rasdhar* contain ballads that depict the love legends of Saurashtra. While some of these tales are rooted in the oral tradition of storytelling, others are based on the duha verses that the author discovered during his research. The stories within this collection depict a range of emotions, including but not limited to love, hatred, fraternity, revenge, treachery, and generosity.

From 1927 to 1928, the first three volumes of *Sorathi Baharvatiya*, which chronicle the outlaws of Saurashtra, were published. The folktales contain narratives

featuring a range of notorious individuals, including but not limited to Vir Ramvala, Jogidas Khuman, Bhima Jat, Champraj Vala, Vala Namori, and Mulu Manek. The narratives pertaining to the outlaws of Saurashtra are not mythological in nature, but rather are substantiated by the historical accounts of the outlaws of Saurashtra. In order to enhance the veracity of narratives pertaining to criminal fugitives, data has been sourced from historical records, kin of the outlaws, and law enforcement agencies. In addition to these components, Meghani has imbued each narrative with a layer of creativity.

The publication of *Dadajee Ni Vato*, also known as Grandpa's Tales, occurred in 1927. The literary work comprises a total of five narratives. The anthology of Grandpa's Tales contains stories that are not only captivating to children's curiosity but also appreciated by adults for their portrayal of valour and wonder.

The publication titled *Kankavati* comprises a compilation of 45 *vrat kathas* that was released in the year 1927. The term originally used to refer to Kankavati is Kumkumvati. The Kumkavati is a small box that is intricately sculpted or designed, and is typically used to store vermilion. It is commonly utilised in various auspicious events and spiritual ceremonies. The anthology comprises narratives that centre on the ceremonial pledges upheld by women from Gujarat throughout the twelve months of the year.

*Rang Chhe Barot* is an anthology comprising 12 stories that were published in the year 1945. Rang Chhe Barot pertains to the genre of fairy tales or marvellous tales. The presentation of a series of captivating events has the ability to captivate children. The stories featuring the historical King Vikram of Ujjain have captivated readers of all ages due to their portrayal of heroic deeds. The literature in question is an enlightening and informative work, as it provides comprehensive elucidations of 14 distinct skills and four distinct categories of women.

### **Folk-Lyrics**

*Radhiyali Raat*, which comprises of Ras-Garaba songs and folk ballads, was published in Volumes 1-4 between 1925 and 1927. The publication titled Chundadi comprises a compilation of wedding songs, specifically those pertaining to a red-polka-dotted sash. This collection is divided into two volumes, which were published in the years 1928 and 1929. Halarda which consists of lullabies was released in the year 1929.

Several lullabies from this compilation have gained widespread popularity and are still sung by mothers and grandmothers in Gujarat while soothing their infants in their cradles. One such example is Tame mara dev na didhel Chho, vali paccha mangi lidhel chho.... The aforementioned lullaby is a common feature in contemporary Hindi television serials and Gujarati films. It is often used to express admiration for the natural talents of a child, as well as to convey the desire to have a child with similar gifts. One of the well-known lullabies in the Gujarati language, frequently featured in social films and serials, is Dikro maro Ladakvayio Dev no didhel chhe, Vaira jara dhima vajo nind ma podhel chhe. Meghani's Shivaji ne Nindru na ave Mata Jiji bai julave is a well-known lullaby with historical significance. This lullaby portrays Shivaji, a renowned historical figure, as a courageous, virtuous, and heroic individual. Additionally, it highlights Jiji bai, his mother, as a paragon of ideals and virtues. The publication of Rutu-Geeto in 1929 comprised a compilation of songs pertaining to the various seasons. Sorathi Geet Kathao which was released in 1931, comprises of sorrowful romantic tales such as Meh Ujli and Sheni Vijanand. The Sorathi Sant-Vani is a compilation of the holy verses of the saintly poets hailing from the Saurashtra region, which was released in the year 1947. The publication titled Sorathiya Duhan in 1947 comprises a compilation of Duha Verses originating from the Saurashtra region.

### **Folk Poetry**

Meghani's innate poetic intuition was developed through his early connection with nature since birth. Meghani's poetic sensibility was shaped by various factors, including his childhood appreciation for Duha-Soratha poetry, his fascination with Kalapi's emotionally charged poetry, his familiarity with bawl-bhajans, and his reading of the works of Rabindranath Tagore, the poet-laureate of India. Additionally, Meghani's dedicated involvement in the research of folk literature after returning to Saurashtra played a significant role in shaping his poetic outlook.

At the age of twelve, Meghani composed his inaugural poem on the subject of the 'philanthropic essence of Chinmayanaji'. In 1916, the poet authored three stanzas of meteoric poetry in commemoration of the New Year festivities. The poetic composition is founded upon the Shikharni Chhand, which entails a gradual ascent in pitch, akin to the act of climbing a mountain step by step, culminating in reaching the summit. The poetry of Meghani, which is centred around motifs, is distinguished by its recitation and

melodious attributes. Meghani's initial compilation of songs, *Veni na ful*, which was published in 1923, features garlands or hairbands crafted from flowers. The initial publication contained a total of 32 songs. However, in the subsequent revised edition, the poet augmented the collection by incorporating an additional 10 pieces of poetry, resulting in a total of 42 poems. This anthology features a number of poems that encapsulate the essence of Bengali, English, and Japanese poetry. The collection of 42 poems includes various works such as *Dadaji na Desh ma*, which portrays an imaginative dream world that resonates with children. *Talwaro no Varasdar* (Inheritor of Swords) instils the values of chivalry in teenagers, while a song in the Charani style depicts the bravery of a 14-year-old Charan kaniya (the daughter of Charan) who fights against a lion. Additionally, *Avjo Vahali Baa* (Please come dear Mother), inspired by the poetry of Rabindranath, presents a melancholic song that expresses the suffering of a child struggling against death.

*Keellol*, which is an expression of joy, refers to the compilation of musical pieces that aligns with the collection of *Veni na Ful*. The publication date of the aforementioned work is 1930. A total of 25 songs within this collection are deemed suitable for children's enjoyment. Furthermore, the majority of the poems featured in this collection revolve around themes that are either centred on children or pertain to various concepts and emotions associated with childhood. The central theme of the text revolves around the intimate and emotional connection that exists between a mother and her offspring. *Ramadv Jee*, *Shivajinu Halardu*, *Sonla Sungho*, *Ashaadhi Sanj* and numerous other works have gained widespread admiration and approval to this day. *Yug Vandana* (1935) is a devotional composition intended for the veneration of a particular era. This collection of poetry is widely admired by the public, to the extent that Meghani was bestowed with the prestigious title of *Rashtriya Shayar* (national poet). Meghani's poetic works, similar to those of Kalapi and Nanhalal of Pandit Yug, have resonated with individuals of all ages, making him the sole poet of the Gandhi Yug to achieve such widespread emotional impact. Meghani's notable achievements can be attributed to his unwavering commitment to the era in which he resided. The poem's title suggests that it draws inspiration not from any renowned or distinguished piece, but rather from the prevailing circumstances of its era. *Yug Vandana*'s poetic works are categorised into five distinct sections. The initial segment of *Yug Vandana* comprises of a total of 24 patriotic songs. The majority of the poems in this collection feature *Veer* and *Karuna Rasa* as their fundamental elements. The

poems have been crafted in the traditional folk and Charani style. One of the renowned poems in this collection, which continues to be an integral part of folk or cultural programmes in Gujarat, is Lagyo Kasumbi no Rang. The absence of its recitation leaves an impression of incompleteness. The poem begins with the line Raj mane lagyo Kasumbi no rang, which is also used in marriage and other ceremonies till date. The poem draws a comparison to the elixir of life, with the hue serving as a representation of a unified and dignified existence, rather than a mere emphasis on survival at any expense. The collection of poetry, Chhello katoro, authored by Meghani, was instrumental in his attainment of the esteemed designation of National Poet, conferred upon him by the Father of the Nation, Mahatma Gandhi.

Eektaro (1940) is a compilation of 47 poems. The author has included an introductory section entitled Atma Nirikshan (Introspection) within this compilation. The aforementioned anthology of poetry is noteworthy due to its documentation of the poet's evolution in perspective towards existence. Bapu na Parna (1943) comprises a compilation of poems centred on the life and legacy of Mahatma Gandhi. Ravindra Veena, which was published in 1944, is a compilation of 66 poems that draw inspiration from Sanchiyata, a collection of poetry authored by Rabindranath Tagore. Meghani was greatly inspired by the sense of national pride instilled by Mahatma Gandhi. Meghani was the sole poet who closely aligned with Gandhiji's objective of imparting literature to the masses. The distinct literary style evident in the poet's works can be attributed to his profound fascination with traditional literature and his contemplative embrace of the patriotic fervour that was stimulated by the initiatives spearheaded by Gandhi.

### **Short Stories**

The literary genre of short stories is characterised by its brevity and conciseness. It typically features a single plot or incident, a limited number of characters, and a focus on a particular theme or message. Short stories are often used to explore complex ideas or emotions in a condensed format, making them a popular form of literature for both writers and readers alike. Prior to assuming the role of editor at 'Saurashtra', Meghani made significant contributions to the literary landscape through the authorship of numerous short stories featured in the Children's magazine, Bal Mitra. The author produced a multitude of stories, including Bhamra (Wasps), Gokal Gai (Snails), and Varsad na Tipa (Drops of Rain), based on two English short story collections titled Stories

of Plant Life and Stories of Animal Life. In 1931, Meghani authored the original story titled *Kishor ni Vahu*, which stands as an independent work without any discernible source of inspiration. During the period of 1931 to 1935, several collections of short stories were published including *Chita na Angara* volumes 1 and 2, *Aapna Umberma*, and *Dhuup Chhaya*. Rather than opting to release a revised edition of the aforementioned collections with additional stories, the author chose to publish two volumes of *Meghani ni Navlikao* in 1931 and 1935. The narratives that were authored subsequently were released in the third publication titled *Vilopan and Beeji Vato* (1946).

The topic of unsuccessful marital relationships is a commonly explored theme in Meghani's narratives. This type of narrative portrays the suffering of a daughter-in-law who is subjected to the oppressive behaviour of her in-laws. Numerous narratives portray a realistic portrayal of societies, such as the works entitled *Delivery of Manchha* and *Ritual Rites of Kesu's Father After His Death*. The narratives presented showcase resolute and robust protagonists contending with formidable societal norms. The narratives in question do not depict Meghani as a mere storyteller, but rather as a propagandist. *Veelopan*, *Saduba*, *Me Taro Vesh Pheriyo*, *Marta Juuvan na Moethi*, *Garash*, and similar works are examples of both legendary and realistic novels. The narrative technique employed in *Saurashtra Ni Rasdhar* resonates throughout all of the stories. The literary works *Pratima* (1934) and *Palkara* (1935) consist of a collection of 15 narratives that have been adapted from foreign films. The literary work titled *Dariyapar Na Baharvatiya* has undergone a transformation based on the realistic narratives presented in Esten Wolf's publication, *The Outlaws of Modern Days*. *Vanthela* is the sole authentic compilation of dramatic works authored by Meghani.

## **Novels**

In 1932 at the occasion of the publication of the newspaper 'The *Fuulchab*' the decision of gifting one novel was taken. This resolution prompted Meghani to contribute novels. Meghani contributed 13 novels. Thematically Meghani's novels fall into four categories. Problem oriented character oriented, social oriented and actions oriented.

*Samuel the Sikker*, by Epten Sinkler, served as inspiration for the first novel *Satya nee Sodhma* (1932; "In search of Truth") by the same name. The story follows the transformation of Shyamal, a young man from a rural area, into a populace leader.

Niranjan (1936), Apradhi (1938) and Bidela Dwar (1939) are other significant novels by Jahverchand Meghani. The first social fiction by Meghani, Vasundhara na Vhala Dawla (1937), shows *The Laughing Man* by Victor Hugo as an influence. In this book, the main character, a conjurer by trade, loves animals and prefers to develop a bond with them, waifs, and stray children over cold-hearted people.

Sorath Tara Vehetan Pannee, which Vinod Meghani translated as *Echoes from the Geers* in 2005, was first published in 1937. Both this book and its author, Meghani, are important works of Gujarati literature. In the sociological novel *Vevishal* from 1939, a girl from a wealthy family marries a man from a poor family, and a confusing scenario develops. The family of a professor named Veer Suut following his second marriage is the subject of the novel *Tulsi Kyaro* (1940). In *Ra Gangajaliyo* (1939), the tale of Junagadh's 15th-century Ra, Mandlik is remembered. It concerns the decline of the Junagadh king from Ra Mandlik to Gangajaliyo. It tells the story of Mandlik's decline as a result of his conversion to Islam after giving up his former faith. The novel published in the 13th year of the Vikram Samvant (the Vikram era, which had started in 56 B.C.) was *Gujarat No Jay* (1939, 42). It speaks of Gujarat's 25th effort at renewal and restoration.

### **Miscellaneous Works**

Although Jhaverchand Meghani has not authored an autobiography, his literary works reveal significant events that have shaped his personal life. The Sorathi Geet Kathao's introduction sheds light on the early stages of his life. Ektaro places emphasis on the author's perspective on life. The aforementioned works demonstrate Meghani's evident enthusiasm and persistence in conducting research on folk literature. The work titled *Lee. Snehadhin Zaverchand* (1948) is a collection of 176 carefully chosen letters that were published subsequent to Meghani's demise. The literary works *Saurashtra Na Khandhero Ma* and *Sorath Na Teere Teere* serve as travelogues, providing introductory insights into the historical, geographical, social, and literary aspects of Saurashtra. Meghani's articles are compiled in three collections: *Veran*, *Paribhraman*, and *Sambela na Suur*. Throughout his career, Meghani consistently engaged in activities such as translation, editing, and compilation. Meghani regarded the act of translation as equally significant endeavours to the creation of original works. Meghani made significant contributions to the field of Bengali drama translation, including three notable works: *Rano Pratap* (1923), *Shahjahan* (1927), and *Raja Rani* (1926). Although the prose

narrative was not a novel concept in Gujarati Literature, the incorporation of Sorathi vocabulary, idioms, figures of speech, and a refined and elegant style of narration introduced an unparalleled mode of storytelling in Gujarati prose.

### **Jhaverchand Meghani's immense contribution to the Genre of Folk Literature**

Jhaverchand Meghani's exhibited a strong enthusiasm to explore the ancient traditions and customs of the Saurashtra region, a distinct territory that is vibrant and dynamic. His passion motivated him to conduct extensive literature searches and research. His significant and remarkable contribution to the realm of folk literature is noteworthy. Numerous writers have contributed to the development of folk literature, including but not limited to Dalpat-Farbes, Narmad, Mahipatram, and Parsi editor F.B. Kinkaid. While numerous writers have made contributions to folk literature, Meghani has emerged as a singular figure in this realm of literary production. Meghani's contribution to the field of folk literature is noteworthy, as he approached the subject matter holistically, in contrast to his predecessors and contemporaries. One notable distinction in Meghani's endeavour is that, unlike others, he did not simply peruse a few genres superficially; rather, Meghani delved deeply into and analysed the entirety of literary forms. Meghani's profound interest in the study of folk literature has resulted in an inseparable association between Meghani and the field of folk literature.

Through his research on the folk culture of Saurashtra, he was able to gain insight into the extensive social and cultural heritage of the region. The research prompted him to recognise the importance of safeguarding the repository of elevated principles, inherent standards, and diverse heritage of previous eras. Meghani aimed to preserve the cultural and social heritage through folk literature, recognising it as a significant source of inspiration for both current and future generations. Meghani was dedicated to the pursuit of research and the editing of folktales throughout his life. The scope of his work expanded as he progressed in his research and editorial endeavours. Meghani aspired to document the history of the gallant caste that not only birthed but also safeguarded the folk literature. The task at hand was a formidable challenge. Managing the most challenging project independently posed a significant challenge. The level of output produced by the individual was commensurate with that of a single organisation. Despite his groundbreaking contributions to folk literature, he consistently felt a sense of regret for the work that remained unexplored within the realm of folk literature. Meghani

possessed a profound understanding of Folk literature, having not only read and studied it, but also having personally experienced and lived within its cultural milieu. Meghani's objective was to revive folk literature.

The Western education system has perpetuated a divide between traditional and modern cultures, whether intentionally or unintentionally. As a result of Western influence, the scholastic class developed a distinct aversion towards folk literature. Meghani synthesised folk life and folk literature. Meghani's integration into both folk and civilised cultures demonstrated that folk culture does not necessarily equate to an uncivilised culture. The poet Berk expresses his lamentation in one of his notable works, entitled "The Age of Chivalry Has Gone," which reflects on the passing of a bygone era. The annals of Saurashtra document a comparable era of amorousness and gallantry. The erstwhile culture of love and chivalry, which has ceased to exist, was conveyed and experienced through the medium of folk literature. Regrettably, in the contemporary era, it is on the brink of extinction. During contemporary times, it was nearly obscured and disregarded. The subterranean society was expressing audible distress in its struggle for continued existence. The subject was expressing distress and anguish, pleading for a solution or escape route. In the future, it is possible that those responsible for our demise will also be responsible for exhuming our remains and creating a memorial to commemorate our lost culture. This may lead to feelings of regret and sorrow for allowing such a fascinating and valiant human civilization to become extinct.

Meghani perceived the audible and tangible expression of distress, prompting him to utilise his considerable vigour and dedicate numerous years to scholarly inquiry. As a result of his efforts, he successfully brought to prominence the cultural heritage that was at risk of disappearing entirely. Meghani's collection, including works such as "*Sorthi Bhavartiya Rasdhar*," "*Radhiyai Rat*," "*Bharvatiya*," "*Santo*," "*Chundi*," "*Kankavati*," among others, effectively portrays the various aspects of the vast Sorthi culture. Meghani's extensive compilation of oral sorthi literature resulted in the establishment of a significant realm of Gujarati literature (Bhatt). Prior to Meghani's efforts, there were no known attempts to compile sorthi literature. Those endeavours were undertaken prior to a span of seventy-five years. The endeavour was initiated through the release of a literary work titled *Stories of Gujarat and Kathiawad* by a Parsi academician during the period of Narmad. Meghani was a man who dedicated his life to the

exploration of various aspects of folk literature, including chivalric tales, biographies of outlaws, narration about saints, songs by women, songs of season, and more. The individual in question identified and compiled a comprehensive range of folk literature genres from various locations, amalgamating them onto a single platform. Meghani has successfully created masterful works while maintaining their originality by combining all the disentangled details into one. Meghani conducted research and engaged in the editorial process of folk songs with a progressive approach aimed at elevating folk forms to a fully developed state. He pursued a progressive objective while engaging in the study of traditional narratives. Works of Jhaverchand Meghani are listed by the end of this chapter.

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. 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 region of Kathiawar and Saurashtra.

## **Saurashtra**

Saurashtra—also known as Kathiawad—is part of the contemporary state of Gujarat (see figure 1). It is a peninsula that is contiguous with India's westernmost border and spans about 25,000 square miles. It is located at the confluence of three ecological zones: the 700-mile coastline in the south and west that has linked it to the Indian Ocean world for centuries; the semi-arid desert in the north, which connects it to land routes through Rajasthan, called Sindh in modern-day Pakistan and Afghanistan; and the agricultural zone in the east, where Saurashtra borders mainland Gujarat. Historically, this ecologically diverse area had always been a distinctive ethnolinguistic and cultural space—a land of mobile pastoralist warriors and traders—as opposed to the agriculturally oriented mainland's more settled populations. Saurashtra is remembered as the land of warriors and chieftains in contemporary Gujarat's popular imagination even today; the distinction, however, remains virtually unknown outside the region that is now referred to as Gujarat.

Folk narratives today are observed as a social phenomena that may be received, expressed, transmitted, recreated, evolved, and performed rather than just being seen as a collection of words. They have a historical, anthropological, cultural, and technological context. These narratives are no longer merely seen as written, acted, or recorded texts but rather as a collection of images, symbols, sounds, semiotics, associations, and textures with a semantic, pragmatic, and communicative confluence. J. was a linguist and philosopher who first used the terms "performance" and "performativity." L. Austin introduced the idea of performing in daily life as a central component of performativity for the first time in 1955 during a lecture at Harvard University. He added that *Performativity is present everywhere, including in daily behaviour, professions, the internet and media, the arts, and language* (Austin, 1955). They serve as mirrors that the community constantly faces as it juggles around the peripheries of existence, reflecting the combined happenings and acquaintances of the society at large. Folk narratives may address issues related to regional hierarchies' power structures, but they can transcend and rise beyond the boundaries imposed by language and place, developing in several groups and far-off nations while keeping a core unity. Through the genre of folk narratives, the concept and idea of space and spatiality emerges and intertwines from themes and metaphors related to the subjects of stories and sayings of people who live in completely different countries that are 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.

The research aimed at investigating that all folk tales unintentionally incorporate concepts of boundaries and inhabited space, particularly in relation to the recurrent and closely related notions of the 'inside' and 'outside' of the worlds inhabited by the people, which are probably most obviously reflected in festivities, games, and folk tales. According to Lewis Henry Morgan's theory of diffusionism, over the past few years, the study of folk narratives has placed an ever-increasing emphasis on the concept of space, particularly when examining the performance event that produced the story's direct living context and the role that the storyteller's personal space has played in that storyteller's life.

## **Primary Texts**

### **1. A Noble Heritage**

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 book "*A Noble Heritage: Oral Traditions of Saurashtra: I*" by Jhaverchand Kalidas Meghani explores the cultural and societal aspects of the Saurashtra region. It offers a profound insight into a society where daughters are treated equally to sons, and men valiantly defend the honor of women despite various challenges. The narratives within the book also portray strong and assertive women who assert their rights.

This work is critically and academically significant as it delves into the preservation of oral storytelling traditions in Saurashtra. It highlights the performative nature of Meghani's narratives and their connection to the physical landscape of the Saurashtra region, effectively contributing to the creation of a distinct cultural context.

### **2. 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 above book *A Noble Heritage*.

“*The Shade Crimson*, ‘*Oral Traditions of Saurashtra: II*” is the second installment in a trilogy of works translating folk narratives from “*Saurashtra Ni Rasdhara*.” This volume serves as a continuous sequel, building upon the folk narratives explored in the earlier work, “*A Noble Heritage*”. Within these narratives, the book not only mirrors the society but actively engages in the formation of spatial dimensions, drawing from the perspectives of renowned spatial theorists like Edward Soja and Henry Lefebvre, among others.

Each narrative within “*The Shade Crimson*” unfolds with its distinct charm, unveiling the cultural richness and depth of the Saurashtra region. These stories, including “*Her Inheritance*,” “*An Outlaw*,” “*Revenge*,” and “*A Requiem*,” encapsulate the core elements of Saurashtrian narrative customs, which span from age-old myths transmitted across successive generations to accounts of valor, romance, and otherworldly experiences.

The book provides a comprehensive examination of the intricate correlation between narrative spaces, emphasizing the critical role of the notion of space as a valuable analytical instrument for dissecting these traditional narratives. In doing so, it offers a compelling reconstruction of Saurashtra as a unique ‘space’ characterized by its distinctive qualities and features.

From an academic and critical standpoint, “*The Shade Crimson, Oral Traditions of Saurashtra: II*” emerges as an essential contribution to the understanding of the cultural heritage and spatial dynamics of the Saurashtra region. It serves as a valuable resource for scholars and enthusiasts interested in delving deeper into the narratives and cultural context of this region.

### **3. 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 here include major region of Kathiawar and Saurashtra.

"*A Ruby Shattered, Oral Traditions of Saurashtra: III*" represents the concluding part of a trilogy, compiling translated works that depict love legends in the folk balladry form native to Saurashtra. These folk narratives vividly paint a portrait of the life and people of Kathiawar in Saurashtra. Within these narratives, the inherent essence and poetic beauty of the region are carefully preserved, offering a unique perspective on the profound emotions and romantic ideals deeply cherished within the cultural framework of Saurashtra.

Notable stories within "*A Ruby Shattered*," including "*A Maiden Love*," "*Ghastly Waived a Ghost*," and "*On the Bank of Shetrunji*," stand as a testament to the enduring power of oral traditions in safeguarding and transmitting cultural wisdom. The folk balladry form breathes life into tales of love and devotion, setting them against the diverse landscapes of Kathiawar and Saurashtra through its rhythmic and melodic qualities.

From an academic and critical standpoint, "*A Ruby Shattered, Oral Traditions of Saurashtra: III*" constitutes a significant contribution to the preservation and exploration of the cultural heritage of Saurashtra. These narratives provide a unique lens through which to examine the interplay between social categories, emotional expressions, cultural geography, and the profound connections between love stories and the physical spaces they inhabit. The book offers valuable insights into the cultural and emotional richness of Saurashtra, making it an essential resource for scholars and enthusiasts interested in the region's folklore and cultural identity.

#### **1.9 Rationale of the 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. 'Storyed 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 storyed 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.

### **1.10 Scope of Research**

The Folk narratives *A Noble Heritage*, *The Shade Crimson* and *A Ruby Shattered* have cast 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.

### **1.11 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 thematization 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.

### **1.12 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 to comprehending ‘space/s’ in the narratives?

### **1.13 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.

### **1.14 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.

### **1.15 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.

### **1.16 Scheme of Chaptalization**

The following chapters are part of the research work:

Chapter 1 Introduction

Chapter 2 Systematic Review of Literature

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 the 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 Rasdhar*. 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 the 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 portray 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.

### **1.17 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.

## 1.18 Sope 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.

## Works Cited

- 'Shape-Shifting Sources and Illusory Targets: Jhaverchand Meghani and Saurashtra ni Rasdhar'. *Translation Today*, vol. 11, no. 1, Jan. 2017. *DOI.org (Crossref)*, doi:10.46623/2017.11.1.ar1. 2020. *Open WorldCat*, <https://doi.org/10.1007/978-3-030-23353-2>.
- Atkinson, David, editor. *Cultural Geography: A Critical Dictionary of Key Concepts*. I.B. Tauris in the United States distributed by Palgrave Macmillan, 2005
- Bachelard, G. 'The Poetics of Space'. Beacon Press, 1958.
- Dorson, Richard M. 'Current Folklore Theories'. *Current Anthropology*, vol. 4, no. 1, Feb. 1963, pp. 93–112. *DOI.org (Crossref)*, doi: 10.1086/200339.
- Fabula, Équipe. "Space in Literature: Questioning Space in Fiction." *Fabula.org*. Web. 18 July 2019.
- Harding, James Martin, and Cindy Rosenthal, editors. *The Rise of Performance Studies: Rethinking Richard Schechner's Broad Spectrum*. Palgrave Macmillan, 2011.
- Harvey, David. "Between Space and Time: Reflections on the Geographical Imagination." *JSTOR*80.3 (1990): 418-434.
- Holtz, William. 'Spatial Form in Modern Literature: A Reconsideration'. *Critical*

- Inquiry*, vol. 4, no. 2, Dec. 1977, pp. 271–83. *DOI.org (Crossref)*, doi: 10.1086/447937.
- Jameson, Fredric. “Postmodernism, or, The Cultural Logic of Late Capitalism.” *New Left Review*, no. 146, 1991.
- Kane, Michael. *Postmodern Time and Space in Fiction and Theory*. Springer International Publishing, 2020. *DOI.org (Crossref)*, doi: 10.1007/978-3-030-37449-5.
- Lefebvre, Henri. *The Production of Space*. Blackwell, 1991. Print.
- Maanen, Henk-Jan van, and Ingram Smit. “Third Space - Geography.” *Geography.ruhosting.nl*.
- Malmio, Kristina, and Kaisa Kurikka. *Contemporary Nordic Literature and Spatiality*.
- Merrifield, Andrew. “Place and Space: A Lefevrerian Reconciliation.” *JSTOR* 18.4 (1993)
- Mitchell, W. J. T. ‘Space, Ideology, and Literary Representation’. *Poetics Today*, vol. 10, no. 1, 1989, p. 91. *DOI.org (Crossref)*, doi: 10.2307/1772556.
- Nora, Pierre. *Realms of Memory: Rethinking the French Past*. Columbia University Press, 1996.
- Rabkin, Eric S. ‘Spatial Form and Plot’. *Critical Inquiry*, vol. 4, no. 2, Dec. 1977, pp. 253–70. *DOI.org (Crossref)*, doi: 10.1086/447936.
- Rahaman Valiur, Genesis And Application Of Spatial Criticism Edward W. Said and Michel Foucault as Spatial Critics, *International Journal of English Language, Literature, and Translation Studies*, Volume 3, Issue 2, 2016.
- Ronen, Ruth. ‘Space in Fiction’. *Poetics Today*, vol. 7, no. 3, 1986, p. 421. *DOI.org (Crossref)*, doi: 10.2307/1772504.
- Schissel, Wendy and University of Saskatchewan, editors. *Home/Bodies: Geographies of Self, Place, and Space*. University of Calgary Press, 2006.

- Simonsen, Kirsten. "Bodies, Sensations, Space and Time: The Contribution from Henri Lefebvre." *JSTOR* 87.1 (2005): 1-14. Print.
- Soja, Edward W. *Postmodern Geographies: The Reassertion of Space in Critical Social Theory*. Verso, 1989.
- Slyomovics, Susan, editor. *The Walled Arab City in Literature, Architecture and History: The Living Medina in the Maghrib*. Frank Cass, 2001.
- Soja, Edward. *Thirdspace: Journeys to Los Angeles and Other Real-and-Imagined Places*. Blackwell, 1996.
- Surve, Anshu, and Anwasha Basu. [hrdc.gujaratuniversity.ac.in/Uploads/EJournalDetail/29/42/4.pdf](http://hrdc.gujaratuniversity.ac.in/Uploads/EJournalDetail/29/42/4.pdf).
- Surve, Anshu. "Sahityasetu." *Sahityasetu#ISSN:2249-2372*, [www.sahityasetu.co.in/issue60/anshu.html](http://www.sahityasetu.co.in/issue60/anshu.html)
- Tally, Robert T. *Literary Cartographies: Spatiality, Representation, and Narrative*. 2014.
- Tötösy de Zepetnek, Steven, et al., editors. *The Systemic and Empirical Approach to Literature and Culture as Theory and Application*. Research Institute for Comparative Literature and Cross-Cultural Studies, University of Alberta; Institute for Empirical Literature and Media Research, Siegen University, 1997.
- Warde, William B. 'Short Story: Structure of a New Genre'. *The South Central Bulletin*, vol. 36, no. 4, 1976, p. 155. *DOI.org (Crossref)*, doi: 10.2307/3188318. Web. 6 Sept. 2019.
- Wolfreys, Julian. *Criticism at the 21st Century*. Edinburgh University Press, 2002.
- Zoran, Gabriel. 'Towards a Theory of Space in Narrative'. *Poetics Today*, vol. 5, no. 2, 1984, p.309. *DOI.org (Crossref)*, doi: 10.2307/1771935.

<b>Folktales</b>	<b>Folk Songs</b>	<b>Folk Literature</b>	<b>Poems</b>	<b>Stories</b>	<b>Novels</b>	<b>Drama</b>	<b>Writings inspired from Life</b>	<b>Writings inspired from History</b>
<i>Doshimaa ni Vaato (1923)</i>	<i>Radhiyali Raat-1 (1925)</i>	<i>Saurashtra na Khanderoma (1928)</i>	<i>Veni na Phool (1928)</i>	<i>Kurbani ni Kathao (1922)</i>	<i>Niranjana (1936)</i>	<i>Rano Pratap (1923)</i>	<i>Bey Deshdipak (1927)</i>	<i>Asia nu Kalank (1923)</i>
<i>Saurashtra ni Rasdhar- 1 (1923)</i>	<i>Radhiyali Raat-2 (1926)</i>	<i>Sorath na Tire Tire (1933)</i>	<i>Killol (1930)</i>	<i>Chita na Angara-1 (1931)</i>	<i>Vasundhara na Vahala Davla (1937)</i>	<i>Raja Rani (1924)</i>	<i>Thakkarbapa (1939)</i>	<i>Maraniyu Ireland (1923)</i>
<i>Saurashtra ni Rasdhar- 2 (1924)</i>	<i>Radhiyali Raat-3 (1927)</i>	<i>Lokshahitya-1 (1939)</i>	<i>Sindhudo (1930)</i>	<i>Chita na Angara-2 (1931)</i>	<i>Sorath tara Vehta Paani (1937)</i>	<i>Shahjahan (1927)</i>	<i>Marela na Rudhir (1942)</i>	<i>Hungary no Taranhar (1927)</i>
<i>Saurashtrani Rasdhar- 3 (1925)</i>	<i>Chundadi-1 (1928)</i>	<i>Lokshahitya-Pagdandi no Panth (1942)</i>	<i>Koino Ladakvayo ane Bija Geeto (1931)</i>	<i>Dariyaparna Baharvatiya (1932)</i>	<i>Samrangana (1938)</i>	<i>Vanthela (1934)</i>	<i>Akbar ni Yaadma (1942)</i>	<i>Misar no Muktisangram (1930)</i>
<i>Saurashtrani Rasdhar- 4 (1926)</i>	<i>Halarda (1928)</i>	<i>Charano ane Charani Sahitya (1943)</i>	<i>Peedito na Geeto (1933)</i>	<i>Vartaman Yugna Baharvatiya (1932)</i>	<i>Apraadhi (1938)</i>		<i>Aapdu ghar (1942)</i>	<i>Sadagtu Ireland (1931)</i>
<i>Saurashtrani Rasdhar- 5 (1927)</i>	<i>Chundadi-2 (1929)</i>	<i>Dharti nu Dhavan-Lokshahitya 2 (1944)</i>	<i>Yugvandana (1935)</i>	<i>Jail-office ni Baari (1934)</i>	<i>Vevishaal (1939)</i>		<i>Paanch Varas na Pankhida (1942)</i>	<i>Lal Killa no Mukadamo (1946)</i>
<i>Sorathi Baharvatiya-1 (1927)</i>	<i>Rutugeeto (1929)</i>	<i>Lokshahitya nu Samalochan (1946)</i>	<i>Ektaro (1940)</i>	<i>Pratimao (1934)</i>	<i>Ra' Gangajaliyo (1939)</i>		<i>Aapda Ghar ni Vadhu Vaato (1943)</i>	<i>Aapda Umbarma (1932)</i>
<i>Kankavati-1 (1927)</i>	<i>Radhiyali Raat-4 (1942)</i>		<i>Baapu na Paarna (1943)</i>	<i>Palkara (1935)</i>	<i>Bidela Dwar (1939)</i>		<i>Zandadhari Dayanand Saraswati (1944)</i>	<i>Veranma (1935)</i>
<i>Dadajini Vaato (1927)</i>	<i>Sorathi Santvaani (1947)</i>		<i>Ravindra Veena (1944)</i>	<i>Dhupchhaya (1935)</i>	<i>Gujarat no Jay-1 (1940)</i>		<i>Mansai na Diva (1945)</i>	<i>Bharat no Mahaveer Padoshi (1942)</i>
<i>Sorathi Baharvatiya-2 (1928)</i>	<i>Sorathi Duha (1947)</i>			<i>Meghani ni Navlikao-1 (1942)</i>	<i>Tulsikyaro (1940)</i>		<i>Vasant- Rajab Smarakgranth (1947)</i>	<i>Dhvaj Milap (1943)</i>
<i>Kankavati- 2 (1928)</i>				<i>Meghani ni Navlikao-2 (1942)</i>	<i>Gujarat no Jay-2 (1942)</i>			<i>Sambela (1943)</i>
<i>Sorathi Santo (1928)</i>				<i>Vilopan (1946)</i>	<i>Prabhu Padharya (1943)</i>			<i>Ajab Duniya (1943)</i>
<i>Sorathi Baharvatiya-3 (1929)</i>					<i>Kalchakra (1947-Incomplete)</i>			<i>Paribhraman -1 (Sahitya Vishayak) (1944)</i>
<i>Sorathi Geetkathao (1931)</i>								<i>Sambela na Sur (1946)</i>
<i>Puratan Jyot (1938)</i>								<i>Paribhraman- 2 (Sahitya Vishayak) (1947)</i>
<i>Rang Chhe Barot (1945)</i>								<i>Paribhraman-3 (Sahitya Vishayak) (1947)</i>

Table 1 Works of Jhaverchand Meghani

Source: Created by Researcher

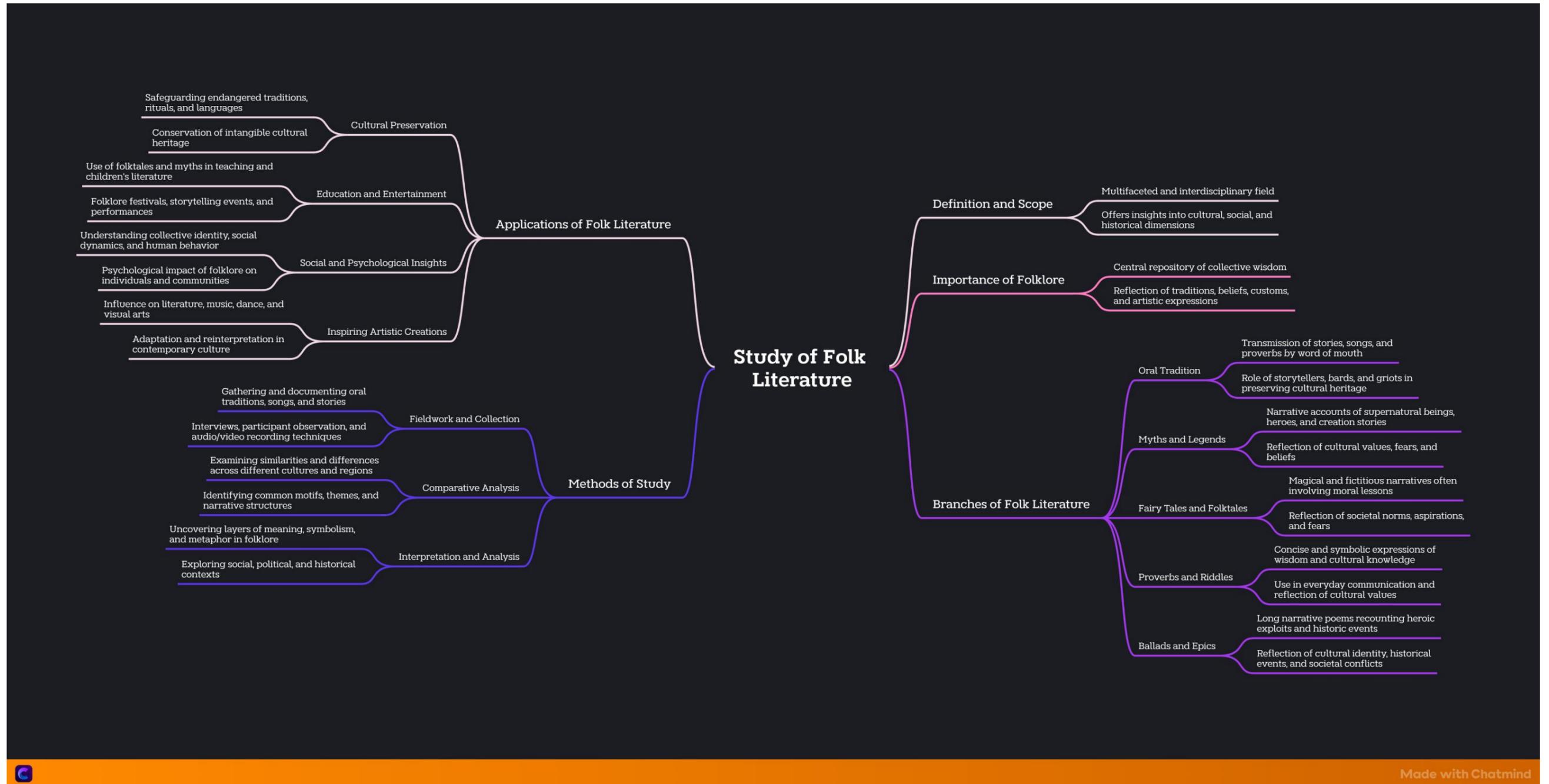


Fig. 1 Study of Folk Literature

Source: Created by Researcher