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**“An Exploration of Temporal and Spatial Constructs in the Selected
Works of Gunter Grass and Ben Okri”**

Submitted by:
Arghya Chakraborty
(Registration Number: FOA/1517 dated 30th July 2020)

Under the Guidance of:
Dr. Charul Jain
Associate Professor, Department of English
Faculty of Arts
The Maharaja Sayajirao University of Baroda

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An Exploration of Temporal and Spatial Constructs in the Selected Works of Gunter Grass and Ben Okri

1. Introduction

The infiniteness of space and time and/or their constraints have been fascinating people for millennia. Aspects related to time and space have been treated creatively in many literary creations. Literature has always given a special focus on time and space which are nowadays at the core of many scholarly discussions. Both space and time capture the imagination of writers from across the globe. The temporal and spatial parameters present in human experience move beyond literature where it is merged into space-time inherent in every narrative work. On the other hand, a literary creation will always have its own space. The text itself consists of a place/space, it forms a presence- even it appears inside the text- in the spatial form. Salman Rushdie's novel 'Haroun and the Sea of Stories' starts with the statement 'There was once, in the country of Alifbay, a sad city, the saddest of cities, a city so ruinously sad that it had forgotten its name. It stood by a mournful sea full of glumfish....in the North of the sad city stood mighty factories in which (so I'm told) sadness was actually manufactured, packaged and sent all over the world' (Rushdie 1). The statements show the interplay of time and space in which time has been represented as 'There was once' and place depicts 'Alifbay', a sad and mournful city. Most of the stories are linear but it catches the interest of the readers slowly and gradually through the representation of time and space. Several prominent writers like Gabriel Garcia Marquez, James Joyce, Salman Rushdie and others have purposefully dealt with the different constructs of time and space through magic realistic elements in order to give the narrative a flow at its own pace.

To ponder on 'Time' and 'Space' is to look upon man's existence, of the World and the Universe. When it comes to creation, time is the oldest form and space is something that acts as the boundary for time. Certainly, one cannot explain Time and Space simply and briefly. According to Aristotle, it is "movement so far as it admits of enumeration" (4). Alexander, who considers Time to be the generator of change and novelty, observes:

“Time is in truth the abiding principle of impermanence which is the real creator” (quoted in Cleugh 142). In Literature, narrative refers to the telling of a story through the presentation of events. When authors use linear narratives, the order in which events are portrayed corresponds to the order in which they occur. Stories told using this narrative order do have a clear beginning, middle or end. They can begin with a description of the setting, can build up events leading to the point of climax and then finally end with a resolution in which all the problems will either get resolved or accepted. Time can flow at a stretch and can follow a sequence through which the plot, sub-plot can effectively be arranged with a proper starting point as well as an ending point. In such narrative, time does not undergo any sudden flashbacks as it is constantly flowing in a sequence that predefines the incident, results, causes as well as its consequences. Place plays a crucial role in space as it creates the identity of a person. The cultural or social norms structure a person’s thought process along with his/her experiences.

As ever-moving, ever-changing; “Time is considered a fast-fleeting Universal Bird, a forward flowing River, a mercilessly rotating wheel and so on and so forth” (Priestley 58). Time can only be gauged by memorable events. We are accustomed to dividing Time into Past, Present and Future. But these divisions are not independent of one another. The Past was once Present and that which we call Present is going to be Past. The present becomes past in a mysterious way and thus shifts to the future through certain flashbacks. The spacious present contains both immediate perception and immediate memory. In the psychological experience of Time, the key factor is memory; it is memory that links the past to the present by conjoining the immediately previous instant with the present instant.

Space according to Routledge Encyclopedia of Philosophy is - “meant to stand for a boundless extension which supposedly contains everything or everything of a certain sort [...] it does not refer to anything that can be exhibited in sense-perception”. According to Richard Arthur, ‘Absolute space in its own nature, without regard to anything external, remains always similar and immovable’ (219). ‘Relative Space’ (Arthur 226) is some movable dimension or measure of the absolute spaces; which our senses determine by its position to bodies. Absolute and relative space are the same in figure and magnitude; but

they do not always remain numerically the same. ‘Narrative Space’ (Panasenko 12), which has received the most scholarly attention, refers to the space of the story world, or the spaces and places that make up the physical environment in which the characters of a narrative live and move. The ‘Mimetic Space’ (Fischman 5) of the 19th-century realistic novel is the empty background to the unfolding of human histories and creation of human places. ‘Geographical Space’ (Panasenko 13) is the action space of individuals, households and firms. Location and allocation are two sides of the same coin. These facts demand that the analysis of both foundational categories in literature be treated together, which is why it is capturing both time and space together inherently in every narrative work.

2. Rationale of the Study

While the researcher was referring to the works of Grass and Okri written in the Post-Colonial period, the researcher was struck by the unique ways in which both time and space have been treated. Time has not been treated linearly but has been represented as multi-dimensional in the writing of the writers like Gabriel Garcia Marquez, Cortazar, James Joyce, Salman Rushdie, etc. Most of them are breaking the conventional idea of time as linear or unidirectional as well as space which is not merely a geographical locale for them.

Space becomes a flexible or malleable entity and there are different representations of space that can be referred to the point of Earth.

All of these postcolonial writers have used language in special, distinctive ways to reflect their unique identity that has also shaped their nation and culture. They use language to portray a distinctive native flavour to their writings. A lot of research has also been done on Marquez, Joyce, Rushdie, etc in terms of their treatment of time and space. When we turn our attention to other postcolonial writers, we find that they have also portrayed their culture and unique identities through narrative and employed modifications through Magic Realism in terms of time and space to capture the unique flavour of their culture.

Writers like Grass and Okri coming from different parts of the world use post-colonial structure and magic realism to show their unique identity and unique cultural recordings. Gunter Grass being a German writer uses the multiplicities of time and space to project the cultural identity shaped by World War II while Okri uses the intricacies of time and space to project the Abiku tradition of his Nigerian culture. Both of these writers employ narrative techniques which are unique to them and they both use magic realism in their works. They too do not treat time and space in the traditionally accepted forms rather their writings have distinctive flavours capturing their culture, tradition and native modes of representing reality. A lot of research has been done on these writers related to their use of magic realism and post-coloniality in their works, however, we notice that the special treatment of using multimodal representations to temporal and spatial aspects by Grass and Okri has not been researched adequately. This was a void or a knowledge gap and prompted the researcher to choose the topic of analyzing the temporal and spatial constructs used by Grass and Okri in their narrative works.

3. Research Objectives

The research objectives of this study revolve around the exploration of temporal and spatial constructs in the selected works of Gunter Grass and Ben Okri. The nature and interpretations of time, whether unilateral or multilateral and unidirectional or multidirectional, will be thoroughly examined to unravel the diverse facets of temporal experiences. Additionally, the focus will expand beyond the fixed geographical connotation of space, delving into the numerous interpretations and conceptualizations associated with spatial representation. The narrative structures will be analysed to uncover how they challenge conventional views of time, offering alternative perspectives that disrupt traditional frameworks. The interrelationship between time and space within these narratives will also be explored to determine whether they are independent or interdependent. Moreover, the research will scrutinise Grass's treatment of time and space, Okri's exploration of temporal and spatial dimensions, and the linguistic strategies employed by both authors to manipulate and represent the complexities of time and space in their works. Through these research objectives, this study aims to provide a comprehensive understanding of temporal and spatial constructs in literature, specifically within the captivating narratives penned by Gunter Grass and Ben Okri.

In this context, the research endeavors to achieve the following main objectives:

1. To analyze and understand the nature and interpretations of time as unilateral or multilateral and unidirectional or multidirectional.
2. To explore the diverse interpretations of space beyond its fixed geographical connotation.
3. To examine how narrative challenges conventional views of time and offers alternative perspectives.
4. To investigate how narrative breaks away from traditional notions of space and introduces new conceptualizations.
5. To explore the interrelationship between time and space in narrative structures, whether they are independent or interdependent.
6. To analyze Gunter Grass's treatment of time in his selected works.
7. To examine Grass's portrayal and interpretation of space in his literary creations.

8. To investigate the linguistic strategies employed by Grass to manipulate and represent the complexities of time and space.
9. To explore Ben Okri's treatment of time in his selected works.
10. To examine Okri's portrayal and interpretation of space in his literary works.
11. To analyze the linguistic techniques used by Okri to manipulate and represent the intricacies of time and space.
12. To identify and compare the similarities in the treatment of time by Gunter Grass and Ben Okri.
13. To identify and compare the differences in the treatment of time by Gunter Grass and Ben Okri.
14. To analyze how the perception of time and space influences the narrative structures in Grass and Okri's works.
15. To examine how Grass and Okri challenge or subvert traditional notions of time and space in their works.
16. To analyze how Grass and Okri utilise temporal and spatial constructs to explore themes of identity, history, and memory.
17. To evaluate the impact of temporal and spatial elements on the overall meaning and reception of Grass and Okri's narratives.
18. To analyze the literary devices employed by Grass and Okri to evoke and represent the experiences of time and space in their works.

4. Research Questions

In order to delve into the intricate exploration of temporal and spatial constructs in the selected works of Gunter Grass and Ben Okri, a series of research questions have been formulated. These questions aim to uncover the diverse interpretations of time and space, investigate the ways in which narrative challenges conventional views, and analyze the treatment of these constructs by Grass and Okri. The research questions also delve into the similarities and differences between the authors' approaches, examine the thematic and symbolic significance of time and space, and assess the impact of these constructs on the overall meaning and reception of their narratives. Furthermore, the questions explore the narrative techniques and literary devices employed by Grass and Okri to represent the complexities of time and space, contributing to the artistic and aesthetic qualities of their works. By addressing these research questions, this study aims to shed light on the profound connections between temporal and spatial dimensions within the captivating narratives of Gunter Grass and Ben Okri.

In this context, the research aims to explore the following research questions in order to gain deeper insights into temporal and spatial constructs:

1. How do individuals interpret and perceive the nature of time, considering its possible unilateral or multilateral aspects, as well as its potential for being unidirectional or multidirectional?
2. What are the diverse interpretations and conceptualizations of space that go beyond its traditional fixed geographical connotation?
3. In what ways does narrative challenge and question conventional views of time, offering alternative perspectives and disrupting established frameworks?
4. How does narrative transcend and break away from traditional notions of space, introducing new conceptualizations and expanding the boundaries of spatial representation?
5. How do time and space interact and influence each other within the intricate structures of narratives, and to what extent are they independent or interdependent phenomena?
6. How does Gunter Grass approach and portray time in his selected works, highlighting its multidimensional and non-linear nature and exploring its various dimensions?

7. In Grass's literary creations, how is space depicted and interpreted, moving beyond fixed geographic locales to encompass symbolic, metaphorical, and metaphysical dimensions?
8. What linguistic strategies and techniques does Grass employ in his works to manipulate and represent the complexities of time and space, providing a rich and nuanced narrative experience?
9. How does Ben Okri explore and represent the multidimensional and non-linear aspects of time in his selected works, offering unique perspectives on temporal constructs?
10. In Okri's literary works, how is space portrayed and conceptualized, transcending geographical boundaries, and embracing metaphysical, spiritual, and imaginative dimensions?
11. What linguistic techniques and narrative devices does Okri utilize to manipulate and represent the intricacies of time and space, creating a rich tapestry of meaning in his narratives?
12. What are the similarities in the treatment of time between Gunter Grass and Ben Okri, and how do these similarities contribute to our understanding of temporal constructs?
13. What are the differences in the treatment of time between Gunter Grass and Ben Okri, and how do these differences shape the narrative development and thematic exploration in their works?
14. How does the perception of time and space influence the narrative structures in the works of Grass and Okri, and what are the effects of this influence on the overall reading experience?
15. In what ways do Grass and Okri challenge or subvert traditional notions of time and space in their works, and what are the implications and insights generated by these challenges?
16. How do Grass and Okri utilize temporal and spatial constructs to explore themes of identity, history, and memory, and what new perspectives and dimensions do these explorations offer?
17. How does the inclusion of temporal and spatial elements impact the overall meaning and reception of the narratives by Grass and Okri, and what are the implications of this impact on the readers' engagement and interpretation?

18. What literary devices, such as symbolism, metaphor, intertextuality, and narrative structure, do Grass and Okri use to evoke and represent the experiences of time and space in their works, enriching the artistic and aesthetic qualities of the narratives?

5. Research Hypothesis

In the present research study, a set of research hypotheses has been developed to address the research objectives in relation to the exploration of temporal and spatial constructs in the selected works of Gunter Grass and Ben Okri. These research hypotheses provide a framework for investigating and analyzing the nature of time and space, the treatment of these concepts in literary works, and their interplay within the narrative structures. By formulating these hypotheses, the research aims to shed light on the complexities and interpretations of time and space, as well as the unique approaches taken by Grass and Okri in their respective works.

1. The nature of time is not unilaterally determined but involves multiple interpretations, encompassing both unidirectional and multidirectional aspects.
2. The interpretations of space extend beyond its fixed geographical connotation, embracing diverse conceptualizations and representations.
3. Narrative challenges conventional views of time by presenting alternative perspectives that disrupt linear and unidirectional understandings.
4. The narrative breaks away from traditional notions of space by introducing new conceptualizations that go beyond fixed geographic locales.
5. Time and space in narrative structures are interdependent rather than independent, influencing and shaping each other's representation.
6. Gunter Grass's treatment of time in his selected works demonstrates its multidimensional and non-linear nature, deviating from linear chronological frameworks.
7. Grass's portrayal and interpretation of space in his literary creations extend beyond geographical constraints, incorporating symbolic and metaphorical dimensions.
8. Grass employs linguistic strategies to manipulate and represent the complexities of time and space, employing metaphor, imagery, and temporal shifts.
9. Ben Okri's treatment of time in his selected works reflects its multidimensional and non-linear nature, challenging conventional notions of linearity.
10. Okri's portrayal and interpretation of space in his literary works transcend geographical boundaries, encompassing metaphysical and spiritual dimensions.
11. Okri employs linguistic techniques such as symbolism, imagery, and non-linear narratives to manipulate and represent the intricacies of time and space.

12. There are similarities in the treatment of time by Gunter Grass and Ben Okri, as both authors explore the non-linear and multidimensional aspects of temporal experiences.
13. There are differences in the treatment of time by Gunter Grass and Ben Okri, as each author offers unique perspectives and approaches in their exploration of temporal constructs.
14. The perception of time and space significantly influences the narrative structures in Grass and Okri's works, shaping the plot, characterization, and thematic development.
15. Grass and Okri challenge and subvert traditional notions of time and space through their innovative narrative techniques, destabilizing established frameworks.
16. Grass and Okri utilize temporal and spatial constructs to explore themes of identity, history, and memory, demonstrating the interplay between personal and collective experiences.
17. The inclusion of temporal and spatial elements significantly impacts the overall meaning and reception of Grass and Okri's narratives, contributing to their thematic richness and reader engagement.
18. Grass and Okri employ various literary devices, including symbolism, metaphor, magical realism, and intertextuality, to evoke and represent the experiences of time and space in their works, enhancing their artistic and aesthetic qualities.

6. Research Methodology

This study constitutes a qualitative, exploratory, and comparative research endeavor aimed at examining the temporal and spatial constructs evident in the selected literary works of Gunter Grass and Ben Okri. Primarily grounded in textual analysis, the research adopts an interdisciplinary and evaluative approach to engage with the selected works of Grass and Okri, drawing upon theoretical frameworks pertaining to time, space, and narrative. By delving into the intricate relationship between these constructs, this study seeks to provide a comprehensive understanding of the authors' treatment of time and space, as well as their narrative techniques.

For this thesis, a qualitative research approach is being employed, focusing specifically on the textual analysis of the selected works of Grass and Okri. Qualitative research is recognized for its ability to explore complex phenomena and capture the intricate richness and depth present in literary texts. By meticulously examining the temporal and spatial constructs within these works, this methodology allows for the development of a nuanced understanding of how time and space are portrayed and conceptualised by the authors.

The research methodology adopted in this study is exploratory in nature, which suits the objective of delving into the temporal and spatial dimensions of the selected works. This approach facilitates an in-depth investigation of these constructs, thereby uncovering new insights and interpretations. Moreover, the exploratory nature of the research methodology allows for flexibility in adapting the research process as emerging themes and patterns arise during the analysis.

Furthermore, the research methodology incorporates a comparative aspect, enabling a comprehensive analysis of how Grass and Okri treat time and space. By examining the similarities and differences in their approaches, this comparative analysis enhances the understanding of the temporal and spatial constructs within their respective narratives.

In conclusion, the research methodology chosen for this Ph.D thesis on "An Exploration of Temporal and Spatial Constructs in the Selected Works of Gunter Grass and Ben Okri" demonstrates a thoughtful and appropriate approach for examining the intricate dimensions of time and space in literary texts. Through critical consideration of the strengths and limitations of the chosen methodology, the aim is to enhance the validity of the study and contribute valuable insights to the field of literary analysis.

7. Theoretical Framework

The theoretical framework for this PhD research on the temporal and spatial constructs in the selected works of Gunter Grass and Ben Okri draws on postcolonial theory and the concept of space and time in literature. Postcolonial theory is a critical approach that analyzes the relationship between colonizers and colonized people, and how this relationship is reflected in culture, society, and politics. It also examines the historical and ongoing effects of colonialism on societies and cultures around the world.

According to postcolonial theory, colonial experience has a profound impact on the construction of space and time. Colonialism has led to the imposition of Western models of time and space, which often conflict with indigenous concepts of time and space. This has resulted in a clash of cultures and a struggle to define one's own cultural identity. In literature, this struggle is often reflected in the representation of time and space.

The concept of space and time in literature refers to the ways in which literary texts represent space and time, and how these representations shape the meaning of the text. The representation of space and time in literature is influenced by cultural and historical factors, and by the author's own experiences and worldview.

The selected works of Gunter Grass and Ben Okri are particularly relevant to this study because they both explore the themes of identity, history, and memory, and how these themes are connected to space and time. Grass's works, such as "The Tin Drum" and "Cat and Mouse" are known for their exploration of German identity and history, while Okri's works, such as "The Famished Road" and "The Age of Magic", are known for their exploration of African identity and history.

In Grass's works, the representation of time and space is often characterized by fragmentation and dislocation. Grass's use of a nonlinear narrative structure and his incorporation of surreal and fantastical elements reflect the disorienting effect of historical trauma and the struggle to construct a coherent identity in the wake of that trauma. This is particularly evident in "The Tin Drum" in which the protagonist's refusal to grow up is a metaphor for Germany's refusal to confront its past.

In Okri's works, the representation of time and space is often characterized by a blending of the real and the supernatural. Okri's use of magical realism reflects the belief in the interconnectedness of all things and the importance of ancestral heritage in shaping

identity. This is particularly evident in “The Famished Road” in which the protagonist’s journey through the spirit world is a metaphor for the journey of self-discovery and cultural identity.

The present research attempts to understand the temporal and spatial constructs in literary texts and how they impact the narrative of the selected works. The theoretical framework of this research draws on the works of various theorists, philosophers, and scholars who have explored the relationship between time and space and their role in literary works. The researcher has used the theoretical constructs of Panasenko, Hillis Miller, Lotman, Bakhtin, and Lefebvre to analyze the selected texts.

‘Interrelations between Literary Time and Space in Prose Texts’ by Panasenko (2021) provides a theoretical foundation for understanding the categories of time and space, especially literary time. The article establishes a connection between literary time and space and how they impact textual space structure and real-time. The importance of time in literature has been emphasized by Miller (2003) and he uses it as a trope to study the catachresis of something that remains unknown. The spatialization of time and its figurative expression as something that is unknowable are also explored. The semiotic models of the semiosphere proposed by Lotman (2014) the presence of semiotic spaces in culture and literature providing a context for the spatial turn in literature. The ‘concrete abstract’ tripartite model of space by Lefebvre (1974) draws a coherent figure that ensembles the subjective and objective dimensions of space.

In connection to temporal and spatial parameters of narrative analysis, the term ‘Chronotope’ as coined by Bakhtin (1937) takes the lead in merging the two into an intersection of time and space. Bakhtin claims that in literature and art, the temporal and spatial are inseparable and are consequently related to each other. Each narrative text treats time and space differently according to the requirements of the writer and the narrative. Language becomes a vehicle through which these constructs are explored and conveyed through a narrative.

The present research employs a strong understanding of the nature of time and space and uses the broader framework of a ‘Chronotopic’ outlook of time and space. However, it also focuses on recent theories by Lefebvre, Panansenko, and others. The researcher has chosen three texts of Grass and three works of Okri for a detailed analysis with a special

focus on their treatment of time and space. The researcher has further delved into the vehicles employed by these writers to represent and manipulate space and time.

Overall, the theoretical framework of this research provides a broad understanding of the various constructs of time and space in literature and how they can impact the narrative. The selected texts have been analyzed through the lens of different theoretical constructs, providing a detailed analysis of their treatment of time and space. The use of various theories and methodologies in this research provides a comprehensive and nuanced analysis of the selected works, highlighting the significance of temporal and spatial constructs in literary texts.

8. Composition of Chapters

The research has been broadly organized in five chapters:

Chapter 1: Introduction

Chapter 2: Temporal and Spatial Constructs in A Narrative: A Review of Related Literature

Chapter 3: Treatment of Time and Space in the Selected Works of Gunter Grass

Chapter 4: Treatment of Time and Space in the Fictional Works of Ben Okri

Chapter 5: Conclusion

The first chapter titled 'Introduction' introduces the key motives of this research and the ideas to be explored while doing the research. The chapter starts with the idea of time and space as the two constructs that situate the narrative in a literary work. The exploration of the constructs of time and space has already been given importance by philosophers starting from Aristotle to Kant. The treatment of time and space is not only limited to its accountability but is also open for the different interpretations and analysis of it. The new interpretation of time and space is not only limited to its nature, but is also open for the creation of the different constructs. Gunter Grass and Ben Okri developed a special treatment of narrative by developing certain temporal and spatial constructs in their works to showcase the interrelation or interdependence of time and space.

The second chapter entitled 'Temporal and Spatial Constructs in A Narrative: A Review of Related Literature' talks about the several research on various sites that have been attempted to identify research done in the field that the researcher intends to work on. Internet research revealed substantial works in the field of time and space. It can be seen that no such research has been done in the field of temporal and spatial understanding of Grass and Okri's texts. It can be seen that several researches on Space-time, Postmodern Aspects, Absurdism of Grass and Okri's works have been done but no prominent researches on Temporal and Spatial Constructs of Grass and Okri's works can be seen. Thus, a research gap can be figured out in Grass and Okri's works related to the exploration of the different temporal and spatial constructs as present in their style of

narration. The research questions put forward in this chapter involves the questioning of Grass and Okri's treatment of time and space in accordance with the preconceived notions of time and space.

The third chapter entitled 'Treatment of Time and Space in the Selected Works of Gunter Grass' attempts to analyze Gunter Grass's selected works with special reference to the exploration of temporal and spatial constructs as created in his narrative. There are several temporal and spatial constructs (related to Time and Space) that are significantly portrayed in the selected works by Gunter Grass. In "The Tin Drum", the Protagonist Oskar uses a small tin drum for drumming and when Oskar is without his drum, he loses part of himself. It can be interpreted that Bruno is not allowing Oskar to enter into the private space of the other patients living inside the cellar. As the loud sound of the tin drum may create chaos inside the cellar and can affect the private space of the individuals, Bruno is refusing Oskar to play the tin drum so loudly. Grass's 1961 novella "Cat and Mouse" portrays the narrator Pilez's memories as the medium that allows the convergence and the divergence of the past with the present. The visual containment that is present in the temporal difference in separate spaces, that is inside the Pilez's present and outside his past, allows for the grown man Mahlke to coexist with his childhood memories. The memories are present in flashback forms and these forms are filled with experiences that the characters encounter. Space as revealed in the text is the inner space of Mahlke, and the eventual refilling of that space can sometimes be fixed rather than being merely geographic in nature. The conception of space/place being a fixed locale has been interpreted differently by Grass in "Cat and Mouse" in which Space/Place has become a shifting locale and has multiple implications associated within it. "Dog Years" by Grass can be understood as the story of a single man. The story of Amsel begins far before World War II as he accompanies his friend, Walter Matern, on a walk around the Weichsel River. The incidents continuously shift from the past to the present and finally to the future through certain flashbacks of the memories of the two friends, Eduard Amsel and Walter Matern. The memories of Eduard Amsel represent the temporality of life and space is treated as a locale that situates someone inside the boundary as shaped by the events represented in the novel.

The fourth chapter entitled 'Treatment of Time and Space in the Fictional Works of Ben Okri' attempts to analyze Ben Okri's selected works with special reference to the exploration of temporal and spatial constructs as created in his narrative. The novel "The Famished Road" brings the notion of 'revolving' that suggests the completion of a circular movement. The novel also portrays the spatial constructs by the character of Azaro, a spirit child, who wishes to remain in the space of the world of the living, thus rejecting the spirit world. Through this, Azaro puts an end not only to the changing notion of time shifting from one end to another but also Azaro's continuous resistance against the spirit world reflects his denial that no other spirit child living in his time would ever dream of doing. Sometimes, the narrator himself is in doubt of the number of times the same incident is getting repeated. The narrator is continually questioning the number of times, the frequency and the intensity of the events taking place. The narrator is moving to and fro in between the events mentioned. "Astonishing the Gods" through its dream like sequence transports the readers from one end of the journey to another end by discussing the philosophies and the trajectories of life and creates a utopian outlook of discovering the secrets of visibility and invisibility. Time in Okri's "Astonishing the Gods" is 'Adventure Time' (Pomian, 12) that consists of all the units in it- moments, hours, days snatched from the temporal process of cyclical movements of time. The typical temporal descriptions that are found in the novel are: 'at the same moment', 'the next moment', 'the next day', 'a second earlier later' and so forth. In order to understand this, it is immensely important to understand the object located outside of the author's creative understanding- in terms of time, space and culture. "The Songs of Enchantment" brings back Azaro again with some traditional ideas of the Abiku community depicted in it. "The Songs of Enchantment" unravels the threads that bind Azaro with the spirit world and the mere sorrows of being present in both the spirit and the real world. Time in this novel is mostly the constant movement between different realities that mark the 'shifts', 'changes' and 'jumps' in the story ultimately bringing a steady progress of the plot of the novel. In this novel, death is a common stand-point that marks the fluid interplay of time and space which recalls the enigmatic atmosphere of dreams. The work paints a realistic view of the world by incorporating certain magical elements like 'Bustle of bodies', 'elite society like vampires', 'Forest singing', 'Red Moon and Yellow Stars', 'Floating in the empty spaces', etc.

The fifth and final chapter titled 'Conclusion' attempts to summarize the discussions that have gone forth in the previous chapters and tries to conclude the ideas and the way of writings of Gunter Grass. The chapter also tries to look at Gunter Grass's treatment of time and space. Similarly, Ben Okri's style of writing along with his treatment of time and space will also be looked upon. Further, the chapter also draws the similarities and differences in Grass and Okri's treatment of time and space. The logical relation that closely ties the before and after consequences is more crucial than the divisions of the time in terms of past, present and future. Any spatial object can be defined by its forms of completeness, its being uniquely artistic in nature and existing simultaneously within the measured space.

9. Relevance of the Research Study

The research holds cultural relevance by delving into the representation of time and space in literature. Time and space are fundamental dimensions of human experience that shape our understanding of the world and our place within it. They are intricately tied to cultural identities, societal norms, and historical contexts. By analyzing how Gunter Grass and Ben Okri depict and manipulate these constructs in their works, the research uncovers the cultural significance and implications embedded within their narratives. It explores how different temporal and spatial representations reflect cultural values, beliefs, and societal changes. This cultural relevance allows readers and scholars to gain a deeper understanding of the authors' works and their contributions to the literary and cultural landscape.

Furthermore, the research holds social relevance as it delves into broader themes of identity, history, and memory. Time and space are intimately connected to these themes, as they influence how individuals and societies perceive and construct their identities and understand their past. By exploring how Grass and Okri treat time and space in relation to these themes, the research contributes to discussions on collective memory, cultural heritage, and the construction of individual and communal identities. It illuminates how the authors' portrayal of time and space reflects the complexities of human experiences, historical events, and the interplay between personal and shared memories. This social relevance extends beyond the realm of literature and provides valuable insights into societal dynamics, historical consciousness, and the ways in which individuals and communities navigate their past and present.

Overall, the research's cultural and social relevance lies in its exploration of the representation of time and space in literature and its examination of the broader themes of identity, history, and memory. By unravelling the intricate connections between these constructs, the research deepens our understanding of cultural dynamics, societal narratives, and the complexities of human existence. It invites readers and scholars to engage with these works not only as artistic creations but also as reflections of the cultural and social contexts in which they were produced.

10. Limitations of the Research Study

While this research on the exploration of temporal and spatial constructs in the selected works of Gunter Grass and Ben Okri provides valuable insights, it is important to acknowledge its limitations. First, the analysis heavily relies on the interpretation of the researcher, which may introduce subjective biases. Despite efforts to maintain objectivity, different readers may interpret the texts differently, leading to potential variations in the analysis.

Second, the scope of the study is limited to the selected works of Gunter Grass and Ben Okri, which may not encompass the entirety of their literary contributions. The exclusion of other works by these authors may limit the generalizability of the findings. Additionally, the study focuses primarily on the exploration of time and space, overlooking other aspects of literary analysis, such as character development, plot structure, and language style.

Another limitation pertains to the availability and accessibility of literary criticism and secondary sources. Depending on the research timeline and resources, there may be constraints in accessing comprehensive scholarly works or critical analyses that could enhance the depth and breadth of the study.

Furthermore, the study primarily adopts a qualitative research approach, which may limit the ability to generalize the findings to a larger population. While qualitative research provides rich insights, the absence of quantitative data analysis restricts the possibility of making statistical claims or establishing causality between variables.

Lastly, the research is conducted within a specific cultural and historical context centred around German and African literature. The findings may not be applicable or representative of other literary traditions or cultural backgrounds, thereby limiting the generalizability of the study.

11. Scope of Further Research Study

This research focuses on understanding the interpretation and representation of two significant aspects related to the setting of any narrative work; time and space. The research work tries to trace the understanding of time as expressed by philosophers, critics, and scientists starting from Aristotle to Stephen Hawking. Similarly, space as a concept has been deliberated upon by Lefebvre, Panasenko, Lotman and others.

The study considers the works of Grass and restricts itself to the analysis of time and space. The research takes up three selected works of Grass (“The Tin Drum”, “Cat and Mouse” and “Dog Years”) and the selected works of Ben Okri that bring the Abiku traditions back (“The Famished Road”, “Astonishing the Gods” and “Songs of Enchantment”).

The research holds cultural relevance by delving into the representation of time and space in literature. Time and space are fundamental dimensions of human experience that shape our understanding of the world and our place within it. They are intricately tied to cultural identities, societal norms, and historical contexts. By analyzing how Gunter Grass and Ben Okri depict and manipulate these constructs in their works, the research uncovers the cultural significance and implications embedded within their narratives. It explores how different temporal and spatial representations reflect cultural values, beliefs, and societal changes. This cultural relevance allows readers and scholars to gain a deeper understanding of the authors' works and their contributions to the literary and cultural landscape.

Furthermore, the research holds social relevance as it delves into broader themes of identity, history, and memory. Time and space are intimately connected to these themes, as they influence how individuals and societies perceive and construct their identities and understand their past. By exploring how Grass and Okri treat time and space in relation to these themes, the research contributes to discussions on collective memory, cultural heritage, and the construction of individual and communal identities. It illuminates how the authors' portrayal of time and space reflects the complexities of human experiences, historical events, and the interplay between personal and shared memories. This social relevance extends beyond the realm of literature and provides

valuable insights into societal dynamics, historical consciousness, and the ways in which individuals and communities navigate their past and present.

Overall, the research's cultural and social relevance lies in its exploration of the representation of time and space in literature and its examination of the broader themes of identity, history, and memory. By unravelling the intricate connections between these constructs, the research deepens our understanding of cultural dynamics, societal narratives, and the complexities of human existence. It invites readers and scholars to engage with these works not only as artistic creations but also as reflections of the cultural and social contexts in which they were produced.

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