

CONCEPT OF SPACE AND PLACE IN THE LITERATURE OF JUNGLE MAHAL REGION OF WEST BENGAL

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ABSTRACT

The concept of space and place are the major fundamental geographical concepts and have very significant influence on the structure of literature of any language. Both the oral and written literary forms particularly the narratives have specific “culture specific code” of both space and place. The paper examines the impact of different concepts of space and Yi Fu Tuan’s concept of place on the literary narratives of the jungle mahal regions of West Bengal. Jungle Mahal region is mainly comprised with districts of Purulia, Bankura and Jhargram subdivision of West Medinipur district. This districts geographical area is a diverse pluralistic cultural region with its multilingual literature of great evolutionary historio spatial past. This paper also intends to investigate the effects of spatial and place centric influence on the literary narrative of jungle mahal region and also tries to identify place and their impact on cultural economy of jungle mahal region.

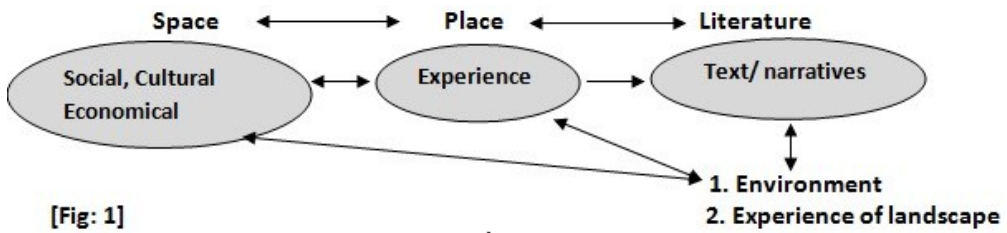
Keywords: *Spatial, Topographical, Topographical turn, Topophilia, Topophobia, Chronotopos, Geographical metaphor, ‘Gar Harmitan’ cultural economy.*

Introduction:

Literature has some symbolic identities of any ethnic aspiration of the world. Literary texts with both its oral and written form have some distinct characteristics of cultural economical and socio cultural aspects of any ethnicity. There are the mutual influence of socio geographical and physical geographical space and the narrative and the literary cultural discourse. The influence of place on literature exposes the emotional attachment. Place and place lessness are the important aspects of geographical knowledge. In his book “Place and place lessness” (1976 London Pion) **Edward Relph** emphasized that practical knowledge about place is essential for human existence and social relation between mode of production and productive force. Humanistic approach in geography tries to investigate the condition of **geographical place** through human experience, awareness and knowledge. If we construct phenomenology of literature of space and place, we may find two

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important words from it namely “immediate and outer environment” (both physical and non physical) and experience of landscape. Another word also emerges from this relationship “socio economic and cultural space”(Fig:1)



[Fig: 1]

Literature Review:

There are many previous discursion of the influence of space and place on literature and vice versa. Famous humanistic geographer **Yi Fu Tuan** discussed about the significance of place about the geographical studies. As he wrote “Interest in place and in the meaning of place is universal. The academic discipline that studies place is geography. Geographers have approached the study the study of place from two main perspectives: **place as location** a unit within a hierarchy of units in space and place as a unique artifact. (page 151 “Place: An experiential perspectives” Yi Fu Tuan The Geographical Review Vol LXV No-2 April 1975 American Geographical Society of New York 1975).” In his essay Tuan identified eleven components of experiential perspectives of place namely (i) Experience (ii) places within the home(iii) home (iv) city (v) neighbour hood and region(vi) Nation state (vii) visibility (viii) art (ix)education (x) politics (xi) experience and time (page 151 to 165 do). In his book *Topophilia: A study of Environmental Perception, attitudes and values*”(1974) Yi Fu Tuan investigates the “**affectionate bond**” between people and place with emphasis on “ways of perceiving environment.” The broad meaning of the term “**Topophilia**” is human love for his/ her dwelling/ living place through the **expression of pride**. As he wrote in the chapter eight in the book “The main topics of this chapter are (1) the way through human being respond to environment which may vary from visual and aesthetic appreciation to bodily contact (2) the relations of health , familiarity and awareness of the past to topophilia (3) the impact of urbanization on the appreciation of the countryside and wilderness.”(page 92 do). Tuan feels that the word **topophilia** is a neologism, useful in that it can be defined broadly to include all the human beings affective ties with natural environment. These differ greatly in intensity, subtlety and mode of expression...Topophilia is not the strongest of human emotions. When it is compelling we can be sure that the place or environmental has become the carrier of emotionally charged events or perceived as a symbol.” (page 93- *Topophilis: A study of environmental Perception, Attitudes, Values*. Yi Fu Tuan Prentic Hall Inc New Jersey USA 1974). He identified seven components of

Topophilia namely (i) aesthetic appreciation (ii) physical contact (iii) health and atophilia (iv) familiarity an attachment (v) patriotism (vi) urbanization and the attitude to the countryside (vii) wilderness. In his book "Place and placeless ness" Edward Relph (1976) various levels of the intensity of the experiences of both outsiders and insiders in places.

The influence of space on text and vice versa has been discussed seriously in the academic relation of Geography and other branches of social science. Ernest WB Hess Luttich extensively used and further developed the "concept of spatial turn" as propounded by **Jurij M Lotman**. Ernest wrote "the paper draws the attention to the approach of **Jurij M Lotman** who understands text as a culture specific code for space, and symbolic space in literature as a result of culturally specific uses of signs. The comparison between the notions of space in cultural geography and literary theory also allows for a critical comment on some approaches which may be useful for **literatourism** but do not suffice for the semiotic integration of topological relations into Lotman's concept of text, which allows literary texts to be read as media of cultural- self interpretation and symbolic models of spatial perception (page-1 Spatial Turn: On the concept of space in cultural geography and literary theory- Ernest W B Hess Luttich Journal for Theoretical Cartography VOL 5 2012. www. Metacarto-semeotics.org). The journal of **Slavistica revija** dedicated their thematic issue to evaluate the close relationship of spatial concepts with literary texts of Slovene literature (Slavistica revija July September 2012 st 3 Letnik 60). Gabriel Zoran identified three different levels of the structuring of space in the text:-

i). Topographical level or space as a static entity:

ii). **The chronotopic level:** The structure imposed on space by events and movements i.e. by space time .

iii). **The Textual level:** The structure imposed on space by the fact that it is signified within the verbal text." (page 315 Gabriel Zoran Towards a theory of space in narrative Poetics Today Vol-5 No-2 1984 Duke University press). Zoran also emphasized the horizontal structure of literary text namely (a) a zone of action (b) the concept field of vision (c) field of vision and description (d) complex of space (page 322 do). Anne Katherine Revschel and Lorenz Hurn are concerned about appropriate tools and methods for analyzing the space in narrative. Their observation is that "one productive approach is mapping. The first scientifically motivated experiments in mapping literature date back more than 100 years." (page 293- Mapping Literature: Visualization of spatial uncertainty in fiction. The cartographic journal vol 48 No 4 pp 293-308 special issue Nov 2011 London British Geographic Society). The methodology of cartography also influences concept of space in literature as emphasized by

Barbara Piath, A K Reuschel, L Hurmi of Institute of Cartography ETH Zurich (8093 Zurich Switzerland). Michel Fauncault said "There is an uncertainty about spatialization(page 68 Power/ Knowledge: selected interviews and other writings and other writings 1972-77 [Edited Colin Gordon] Vintage books Newyork USA)." Foncaults used some geographical metaphors which can be used in the specialization of text namely a) position b) displacement c) site d) field e) territory f) domain g) soil h) horizon i) archipelago j) geopolitics k) regions l) landscape (page 68 do)

Significance of studied area:

It has been already said that the Jungle Mahal region of West Bengal Comprises with the political boundaries entire Purulia, bankura and Jhargram subdivision of West Medinipur district. Before the British colonial era the region of Jungle mahal had distinct identity politics of space, mainly composed of caste- coalition of different indigenous communities with distinct indigenous system. Popularly known as "Garh and Harmitan" cultural economy (page 14 Jangal O Jharkhandi Lokdarshan by Pashupati Prasad Mahato Purbalok Prakashan Kolkata July 2012)

Feudal Lord/ King/ Land Lord(Garh)



(Harmitan) Mulbashi/ Adibasi ethnic group namely

Ahir Gord, Gope, Dhrna, Bagan, Kisan, Goyala, Asur, Chapua kamar, Lohar, Mogya, Kumbhar, Muchi, Turi, Dom, Ghasi, Harigahis, Mahali, Mal, Bagdi, Bakti, Keyot, Ghunna, Bauri, Pan, tanti, Chikboraik, Kudmi, Ho, Kol Munda, Bhukij, Birhor, Sabar, Lodha, Keria, Danda Maji, Deshwali Marji, Puran, Rajwar, Bhanjapuran, Anagarak, Dora, Bediya, Tetri, Korga, Malhar, Jadhupeta, Nathjuga, Kora, Mudi, Oraon, Mahakud Jolla, Santhal, Dusad, mallick, Kahar, Mirsakar, sahis, Bajigar and Sarak etc. Mainly tribal groups of Santhals, Ho, Munda, Kudmi, Birhors etc were treated as "Hars" and other above mentioned communities are referred as "Mitan" (means Mitra or Friends) and their cultural economy (both Har and Mitan) are horizontally connected with mutual cooperation and respect expressed although the yearly cultural economy of 'bartani'. British colonialism was instrumental in destroying this self sufficient 'Garh Harmitan' economy and wanted to impose colonial economy of exploitation which triggered numerous popular revolts in the Jungle Mahal region . After the defeat of the indigenous resistance the colonial administration Jungle Mahal region and divided it into different arbitrary units and encouraged migration from other parts of country to create demographic counterbalance against the indigenous communities but this immigrated population politically co-opted with indigenous communities to start their own popular movements against British Govt. in the colonial era. After

independence numerous social movements with distinct spatial roots have been developed during the post independence period namely a) Bengal Merger and Language movement of Purulia (1948-55) b) Tribal ethnic movement of separate statehood of Jharkhand between 1968-1998, c) Caste aspirational movements of Kudmi Mahato community d) Left peasant movement during 1960s to 1980s. e) Armed Naxalite/ Maoist movement (1968-74 and 1990-2014) f) Lalgarh movement (2008-13). These political/ social movements with distinct spatial root influences the literary text of Jungle Mahal region.

Structure of literary space of Jungle Mahal region

It should be noted that the “Harmitan” cultural economy of Jungle Mahal region is composed of distinct spatial anthropo cultural factors which are given below:

1. **Geographical Space** \longleftrightarrow equilibrium between man and nature.
2. **Society** \longleftrightarrow friendship and natural aid.
3. **Economy** \longleftrightarrow economy of mutual aid and barter economy.
4. **Politics** \longleftrightarrow ethnic/ socila consciousness.
5. **History** \longleftrightarrow oral/written/folklore.
6. **Philosophy** \longleftrightarrow simple/ char ba kist
7. **Literature, Culture** \longleftrightarrow oldest folk tradition with spatial diversity
8. **Geo spatiality** \longleftrightarrow cultural economy of spatial diversity

[Source: Ramdayal Munda (1983), Pashupatinath Mahato (1983), Dhirengranath Buskey (1992) and Ritabrata Mukhopadhyay (2009)]

Literary space of Jungle Mahal can be classified into following groups:

- A) Folk lore tradition and folk literary culture.
- B) Tusu song of Tusu satyagraha movement of 1952 in Purulia.
- C) Modern poems of Jungle mahal region mainly in different dialect of Bengali language and Santhal language.
- D) Depiction of Jungle mahal in the novel narratives.
- E) Protest letter of Lalgarh movement as with spatial significance.

A). Spatial significance of folk culture and folk literature:

“Folk lore is a lively fossil- which refuses to die (page 1 ‘Jangal mahaler Sanskriti-hyay Lok Sanskriti Adibasi Kendra Govt of WB Kolkata 2010’)

The folk tradition of Jungle mahal region is the great literary reservoir which can dictact/ influence the cultural spatiality of Junglemahal region. Different Folk dance, songs and rural plays (or popularly known as Jatra) have made great influence on the spatial turn of the literature of Jungle mahal region, which is given below:-

Table: 1

Name of main dances	Main ethnic groups used to play that dance
1. Chang	Lodha Sabar (Jhargram S.D.)
2. Disang 3. Baha 4. Lagre 5. Bhuyang 6. Pata	Santhal and Munda
2. Chou/Chow	Kudmi mahato, Santhal, Munda and other Harmitan group

Bhadu, Tusu, Jhumur, Pranpakhi, Baha, Chang, Bandhna, Karam, Gajon, Parab Panchali etc are the different traditional folk forms of songs sang by different ethnic communities. Rural plays or Jatrapalas performed by different indigenous communities have some distinct spatial identities referred from their text. There is an example from “**chariya charyani**” pala mainly performed in the Jungle mahal region.

“Ramshewar SriPad re Namaskar Holi ar
Lakshman Nath re Jai probash heli
Gar Kori tonka deli
Belda re goli Keshiyar re Khuli
Narayangarh e Jai bishram koli”

(page 45 do)

Main characters of this play “**chariya charyani**” are two charuni birds and vivid description of their flying hinterland indicates some **geographical place** names such as Belda, Keshiyari (Keshiyar), Narayangarh and inter horizontal closeness. There is another example from a part of song of **Santhal marriage dance (Dang Serenang)** which is given below:-

“Birburu dare sakam
Gada Sod: dare nir
Joto hate debon bachantao
Ana sangate Jalam arang Santhalang
Ary choli enech sereng
Joto boy hate debon bachao”

Bir= Forest, **Buru**= Hills, **Dare Sakam**= Tree leaves, **Gada sod**= Rivers , **Darenir**= Weeds **Debon**= Defence , **Santhalago**= Santhal tribe , **Ary choli**= dance music , **Enech**= Protect (page-23 Bazar Hembram –Dhirendra nath Baske Dipankar Ghosh: Loksanskriti and Adivasi Kendra Govt. of Wb 2010 Kolkata)

It is evident from this song that the influence of “topophilia” of Santhal on their immediate environment. Indigenous tribes/ communities of Jungle mahal region are very much fond/ emotionally attached with their dwelling place particularly with their forest and immediate physical geography of hills small rivers, rocks etc. Texts of Jhumur songs are also indicative towards the topographical turn of the narrative and try to create alternative anti narrative against the meta narrative of the popular culture.

“Amra Manbhumer botigo
Puruliyay dhan na holy
Burdwan e khatigo
Amra Manbhumer botigo”

(page 99 “Puruliar Nachni o Nachni nach” Dr. Jolly bagchi [Gupta] Annyatara Path o Charcha Kolkata Nov 2015

Dhan= Rice

Khatigo= Migratory labourers/ Namaliya)

This tiny para of this Jhumur song supported an analysis of the socio economic condition of purulia district and shows the real socio economic conditions by depicting the conditions of “**Namaliyas**” or migratory labourers. Migration for work to burdwan during dry season is the main economic source of this district. Partition of Manbhumer during 1956 also annoyed the people of Purulia known as **Topophobia** well expressed in another Jhumur song:

“Manbhumer manat thaklo nai
Gel koi Bihar ke
Tukchu bhumer takli no Banglay”
(page 99 do)

(B) Use of Tusu song in Tusu Satyagraha movement in purulia during 1952:

Lok Sevak Sangha or LSS a Gandhian political organization of Purulia played very significant role in the political mobilization for the demand for merger of entire Manbhumer district in the state of West Bengal during 1952 they used folk songs, dances, musics particularly the “Tusu song” songs as political weapon to mobilize the man in favour of their political demand. As Ernest W B Hess Luttich said, “.....topographical turn focuses on the representation forms of space, the topological turn moves the description of spatial structures, relations, positional concerns to the fore” (page 7...). The geographical space of district Manbhumer and its geoethnic cultural emotions and experiences expressed through different geoethnic cultural forms such as “Tusu” songs were the main psychological motivators for the greater political movement (Bengal Merger movement indicated by LSS) of Manbhumer. This has been expressed through a famous “Tusu” songs given below:

“Shuno Bihari Bhai
Tora rakte narbi dang dekai
Tora apon tore bhed barali
Bangla Bhasay dili chari,
Bhaike bhule korli boro
Bangla Bihari buddhitayie”
Bangla Bihari Sobai
Ek Bharater apon bhai
Bangali ke marli tobu

Bish choral Hindu chai"

(page 64: "Jangal mahaler Journal" Sandip Mukhopadhyay Monfakira Kolkata Dec 2014)

[This "Tusu" song was written by famous LSS leader ex freedom fighter and ex MP Sri Bhajahari Mahato]

(C) Modern Poems of Jungle Mahal region (mainly in different dialect of Bengali language and Santhali language):

Poetry is one of the oldest cultural forms of human civilization. Orator and literature of poetry shows different shades of human psychology. Poets the creator of poetry are people

of great social consciousness poetries are the reflection of both society, place and space. Text of poetry is treated as grand reflector of following spatial items namely

(a) place names (b) emotional bond about immediate dwelling place (c) experience of physical geography/ Landscape (d) cultural landscapes (e) discursion of socio economic life (f) "places within the home" (page153) (g)mental map of neighborhood (h) spatio cultural symbols (i) spatio mental symbols (k) 'patriotism' and 'local patriotism' (page 101) (l) 'wilderness' (page 109) (m) memories of dwelling place/ memories of place (n) 'fear of landscape or topophilia' (page 108) (o) human relationship and their spatial significance (p) political activities and their relationship with political space (q) spatial symbols of folklore and folk culture etc. Bengali and local literature of Jungle mahal region have numerous amount of poetries with spatial significance. It is not easy to select few one. In this essay I select some significant poetries which have some words with spatial turn.

(a) Sandip Mukhopadhyay is one of the contemporary poets of Jungle mahal today living in a tiny town of Raghunathpur purulia expresses fondness about his neighbouring and immediate dwelling place in his most of the poems particularly it is evident from his recent book "Udashi Hawya" [published by Aniket Purulia Jan 2013]

Example:1	Example:2
<p>"Sikarh" "Ekhono Amar Onek Smriti Joriye Ache sai bitey Ekhono ami Tanya Tanya kore Kuje firi'Ratan" "Manush ratan" Se Desh-amar amar Pritri Pitamaher Bhte Biltora gram"(page 5) Bitey-ancestral dwelling place Se desh- emotional bond of place-Topophilia Pritryi pitamaha-dwelling place of father/ fore father Biltora gram/ Village is located very near to</p>	<p>"Nabanna" "Narukaka" Agrahan asche Khamar nikote cholo Paramannar gran Akashe batase" (page 7)</p>

Abhimanyu Mahato journalist by profession is another contemporary poet of junglemahal region and is very much expressive through both in Standardized Bengali language and also through its local dialects I give one examples of his poetry from his recent book “**Langol Suncho**” a collection of Bengali poems published by Prativash Kolkata 2013.

Example:-3

“Rukar Desh”

“Baid kanali bohal bochor bochor khil

Bij rakar din rohin ashe

Rohin jay

Hal pore nai khete

Ruka desh e bhuka loke reniya pate bhal

Tao jute nai pate” (page 61)

In this poem poet uses some spatio cultural symbols namely “Baid”, “Kanali”, “Bohal”, “Bhat” (Rice) to explain the severity of drought on the socio economic life of people in junglemahal region particularly in Purulia.

(c) **Nirmal Halder** another famous poet of junglemahal region uses some “culture specific code for spaces” to explain the cultural emotional influence/ attachment of village deities (Goram Devita) on the rural mass of Purulia through this poem

Example:-4

“Pahara”

“Manater Ghoraguli

Pritidin Ratrye Jantya hoye utte

Ghure beray sara ga

Kar ghore ashukh, kar ghore nun tel

Nai

Dekhe beray, sukho dekhe ” (page 57)

Manater Ghoraguli- village deities(Goram Devta)

sara ga- whole village

ashukh-disease

nun tel- non availability of food

sukho- pleasure

(d) Bhabatosh Satapathi of Jhargram sub division of West Medinipur is recognized as one of the radical poet of our time. He is famous for his experiment of using different words and excellent blending of different local dialects of Bengali language. It is evident from his textual structure of his poetry that there are significant amount of

“spatial turn” and feeling of “topophilia” present in his poems. There is an one examples from his poems

“Tarang Nadi”

“Jemon Tem, on loke e ladi Pahirate pairbek nai hei

Dekhchis na e kata, u kata, boninjay kemon tarang hoyeche

ache

Majdariyay gelei doga dubal libek

Temon dome joure dar bahileo, nahe parbe tekate

Harharaye tane liyeche jabek gunni garay” (page 48)

Here he used some words of local dialect significantly such “Tarang nadi” (means the river with full water value), “Kata” (means river bank), “Doga” (means small boat), “Gunki” (means river eddies) and these words are recognized as spatial turn if you see the meaning of these words which are implicated as “Eluvio Geomorphological” term. The use of these words are necessary to explain the water volume capacity of a **rainfed river in rainy season** (source : page 48 Lokokobi Bhabatosh edited by Somenath nandi, Murari Sinha Radical Impression Kolkata January 1996).

(D) Depiction of Jungle Mahal in the novel narratives:

As Aktar Juman Ilyas said that the modern novels are the mirror which reflecting the socio economic life of human being of specific space. Here I use a Bengali epic novel written by Nalini Bera “Sabar Charit” which vividly describe the gradual marginality of **Lodha Sabar** tribe of Subarnarekha basin of Jhargram region of West Medinipur district in a span of time. In this novel the writer extensively described the forest landscape of Subarnarekha river basin with excellent use and blend of words of different dialects which are indicators of spatio cultural symbols and signified the emotional bonds of Lodha Sabar with their dwelling place.

(a) Example-1:আর নয়ত কুড়িচি ফুল ফুটে বনে জংগলে ডোবকা ডুংরি ধবোয় ধবো হয়ে গেলে ,ঝরা-মরার পরে ঢেকাশাকের গাছে চিরোল চিরোল পাতা গজালে, ভেলা-ভুডরু বেল কডবেল পান আলু চরচু আলুর অটেল সস্কান মিললে তামাম লোধা জনমানুষ জেনে যায় এখন খরার (রোদের) কাল। ঝোপ ঝাড়ের ধারে বালিপোত অঞ্চলে , রদবদিয়ে বালি ছাতু (ছত্রাক), ফুটলে, লাল ভেলভেটের তুলু অজস ছাতু পোকা ঘুরে বেড়ালে , কাড়ছান ছাতু , কুড়কুড়িয়া ছাতুর জন বাবু ভায়েদের হাটুয়া জনমানুষদের আবদার বাড়লে , এডালের খোজে সে ডালের খাজে পাতায় মোড়া ভাত অলা লাল পিপড়ের বাসা বা কুরকুট পউম এর দেখা মিললে আর দেখতে নেই চলছে আশাট শরাবণ মাস। ঝড়িয়া বর্ষার মরসুম। পরবছাতু আউলা বাউলা , বন বাকডো (কাকরোল) বেনাবুদ ফুলে ফুল্ময় হয়ে উঠলে তবে জানবে পরবের মাস।**দুর্গা পূজা, বাদনা পরবের কাল।**আর শীত? তেলহীন রুখো দেহে খড়ি ফুটলে, ঠোট ফাটলে টার টিকে ডুবকা ডুংরিতে দিবারাএ ধুনি জ্বলে, হি হি ঠাণ্ডায় কী ঘরে কী

বাইরে দাতকপাটি লেগে যাবারই জোগাড়, তখনই পউষ মাইসের মাস। কুয়াশায় বন জঙ্গল ঢেকে গেলে, চলন রাস্তা- নদী বালি শিশিরের ফোঁটায় কুয়াশার জলে ভিজে সপ সপ করলে, টুপটুপ করলে মহল পড়লে মনে রাখবে মাঘ ফাল্গুন-যুগিনি কটিয়া বড়াম পূজার আর দেরি নেই। পাজি পুঁথি কি করবে? লোধা জনমানুষদের জঙ্গল মানুষদের এসবই ত মুখস্থ। (page 85 Sabar Charit 1st April by Nalini Bera Karunar prakashan Calcutta Jan 1998) From this above mentioned text we can find words related to spatial, turns and spatio cultural symbols, analyze the seasonal variation of Lodha dwelling place or Jungles.

Words of Spatial Turn	Spatio cultural Symbols	Name of Season
খরার (রোদের) কাল (Kharar [roder] kal)- Drought	Kurchi phul (flower) Bhela, Bhudkur, Bel, Kolbel, Panalu(potato), chorchu alu(different plant species)	Summer
Jhoriya Borshar Kal	Balichatu(Musroom), karchanchatu, Kurkuria chatu, Kurkut patam (Ant)	Rainy season
Durga puja, bandna paraber kal	Porchatu, Aula Banla, Bonkakro(Kakrol, Benabhud flower)	Autumn season
Hi Hi Tanday	Forest fire(Tar tikre Dukha Dungri te Dibyaratri dhunni jallye)	Winter season
Jugini Batiya Boram puja	Kuyasha(fog) Mahul porle (fall of mahul)	Spring season

(E) Protest letters of Lalgarh movement as with spatial significance:

Letter particularly the political letters have played very significant role in the protest literature. “Lalgarh movement” initiated by Peoples Committee against Police Atrocities (PCPA) were occupied very important role in the history of social movements of India. They wrote (PCPA) various letters addressed mainly towards the Human rights organizations of west Bengal, were the “living testimony of the repression of resistance which Jangal mahal has seen over this period (2008-10) and constitute a unique history of facets of our times.....The Lalgarh uprising started in Nov 2008, triggered by police atrocities on villagers, particularly women, in the Lalgarh area in the wake of a land mine blast triggered by armed squad members of CPI(MLM).....police repression in the form of indiscriminate raids, arrests under false cases, brutal beating and molestation of women has been common in this area throughout the last decade.....The people rose up and revolt and blocked the entry of all police and state administration personned in the area. PCPA wa, formed” (page 1 to 2 Letters from Lalgarh. The complete collection of letters from PCPA edited and translated by Sanhati Sutu Prakashan Kolkata Jan 2013).

The letters of PCPA were the symbols spatio political one. One examples is given below

(a) Letter 1 from PCPA to ADPR, lalgarh mancha and Intellectuals:

“The war waged by the state and central government in the name of “Operation Greenhunt” is directly destroying our lives and livelihoods in Jangal Mahal. The ultimate objective of state and central government is to loot the immeasurable natural resources of the Jangal mahal and the entire country for Jindal, Mittal, Tata, Posco, sail, Ambani, Birla and other MNCs, killing and obliterating the entire adivasi population. What exactly the joint force has got after their combing operation in the Bengal- Jharkhand-Orissa-Bihar border areas for the last few weeks? Nothing, but they have surely deprived the hundreds of thousands of adivasi people of their basic, human and constitutional rights. Our lives, have been traumatized our regular social life has been disrupted. In jangal mahal the market places, main roads, the govt. offices are occupied by the paramilitary force. They are attaching us like a foreign army” (page 10 do). Letter depicts the state atrocities In favour of MNCs and exposes the State-corporate-ruling party nexus. But some worlds/ Sentences used in this letter were spatio political symbols such as

(i) **“loot the immeasurable natural resources”**.

(ii) **“Killing and obliterating the entire Adivasi population”**.

(iii) **“Bengal- Jharkhand-Orissa-Bihar border areas” Strategic symbols?**

(iv) **“Our lives have been traumatized”**.

(v) **“Market places”, “The main roads”, “Govt. offices”- words of spatial turn.**

(vi) **“They are attaching us like a foreign army” (Landscape of fear)**.- This sentence shows deep alienation between Adivasi/ Mulbasis of Lalgargh with the Governmental apparatus. This letter also shows the dialectic relationship between center and the margin.

Conclusion:

From the following discursions it is evident from numerous examples that how the “Concept of space” and identity of place both influence the structure of literature and different literary forms narratives of different languages. Literary theories should incorporate the spatial significance literary text as a point of discursion in near future.

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