International Journal of Environmental Sciences
ISSN: 2229-7359
Vol. 11 No. 20s, 2025
https://www.theaspd.com/ijes.php

Navigating Comparative Cartographical Ecosystem and Spatial Praxis in Bani Basu's Gandharvi: Life of a Musician and Moom

Puspita Hazra[1], Dr. Shubhankar Roy[2], Professor Indrani Singh Rai[3]
[1]PhD Scholar, Amity School of Languages, Amity University Chhattisgarh
[2]Assistant Professor, Amity School of Languages, Amity University Chhattisgarh
[3]Professor and Dean, The Assam Royal Global University, Guwahati, Assam
Corresponding Author: Dr. Shubhankar Roy (sroy@rpr.amity.edu)

Abstract
This study explores socio-political cartography and spatial praxis being vindicated in Bani Basu's Gandharvi: Life of a Musician and Moom and compares the state of transcendence in the two novels. By referring to Edward Soja's spatial theory (Thirdspace: Journeys to Los Angeles and Other Real-and-Imagined Places 1996, 10), Northrop Frye's archetypal critique (The Anatomy of Criticism: Four Essays 1957, 162) and Jürgen Habermas' idea of the public sphere (Communication and the Evolution of Society 1979, 3) to make an intellectual discourse on the political, patriarchal, and traditional power structures in the society, which impede the capacity of a woman for free speech and self-formation. In Gandharvi, where music—once seen as holy, sacred, and redemptive—becomes desacralized within the tainted establishments of education and performance only to stunt and suppress the act of 'transcendence and self-realization'. By employing Soja's contention that space is politically charged, and indicative of underlying societal injustices in the urban sphere the study will also negotiate Moom and substantiate the standpoint the difficulties of achieving democratic ideals in a sharply divided modern world. It will be doubly intensified when it comes to a woman by highlighting the fundamental conflicts between the ideal of a communicative public sphere and the chaotic realities of lived space.
KeyWords*: Cartography, Spatial praxis, Patriarchy, Gender, Discourse, Ecosystem*

One of the most significant modern Bengali authors, Bani Basu is renowned for her complex examinations of history, gender, identity, and the sociocultural dynamics of Bengali society. Since the 1980s, Basu has made a substantial contribution to Bengali literature as a writer of fiction, essays, poetry, and translations. Her writing is imbued with profound sociopolitical insights and intellectual depth due to her extensive involvement in cultural discussions and her academic background in English literature. The Bengali novel *Gandharvi: Life of a Musician*, which has been translated into English in 2022, is a complex work of literature by Bani Basu that deftly examines the relationship between music, gender, cultural tradition, and resistance. The narrative, which centers on a lady musician with classical training battling against a society that is incredibly patriarchal and class-based, is open to a wide range of critical interpretations. We can shed light on the mythological, symbolic, and spatial aspects of *Gandharvi* by referring to Edward Soja's spatial theory and Northrop Frye's archetypal critique. In his groundbreaking critical mouthpiece *The Anatomy of Criticism: Four Essays* (1957), Northrop Frye argues that the mythoi—the overarching story patterns of comedy, romance, tragedy, and irony/satire—are the recurrent narrative structures and ingrained archetypes that rule literature (162). Frye's tragic mythos provides a useful framework for analyzing Bani Basu's *Gandharvi: Life of a Musician*, a work in which the life of the female heroine represents a contemporary tragic vision influenced by gender, art, and resistance.

According to Frye, tragic mythology frequently involves a noble individual who is brought low by fate, an internal defect, or social forces, and transitions from a state of integration to one of catastrophic disintegration. This decline is reflected in the journey of the protagonist in *Gandharvi*. Gandharvi, the protagonist, who is initially engrossed with the aesthetic and spiritual world of classical music, hopes to lead a life of artistic independence and purity. However, the commodification of art, societal hypocrisy, and entrenched patriarchy gradually undermine her goals. Basu's heroine is ostracized on two levels: as a woman and as an artist. Her ambition to live truthfully as a woman and a musician clashes with a strict social

framework that requires silence, submission, and conformity. Her artistic vision elevates her as a low mimetic tragic figure, but she lacks the heroic agency of high mimetic heroes, according to Frye. Accordingly, it is a collection of recurrent archetypes—symbolic patterns and characters ingrained in the public consciousness—which form the foundation of literature. The fallen or alienated artist, a person who possesses visionary insight but is misinterpreted or shunned by society, is the main archetype in *Gandharvi*. She is the quintessential female seer—a contemporary sibyl who uses her music to communicate with the holy. However, this artistic spirituality is neither respected nor revered in her culture. Rather, her passion is interpreted through a gendered moral framework, which conflates it with disruption, risk, and desire. Her downfall was caused by society's inability to accept a woman who refuses to accept the diktat of the patriarchy. This recalls Frye's theory that tragic characters are frequently used as victims or scapegoats—sacrificing themselves to uphold social order (214).

Her eventual exclusion serves as a metaphor for the quintessential exile: someone who is shunned by society due to their differences. Akin to Frye's idea of the tragic isolate, her art becomes the reason for her estrangement rather than a means of redemption or social advancement.

Frye also highlights the cyclical nature of the tragic mythos, which culminates in death, alienation, or ironic futility after transitioning from an idealized sense of order into a chaotic world "Archetypal Criticism: Theory of Myths", 206). This cycle is mirrored in *Gandharvi*, where music—once seen as holy, sacred, and redemptive—becomes desacralized within the tainted establishments of education and performance. A greater cultural downturn, such as the commercialization of classical music, the deterioration of artistic authenticity, and the loss of moral depth in society, is reflected in Gandharvi's personal anguish. This lends the narrative a tone of irony, which Frye characterizes as the last stage of the tragic spectrum, where even the prospect of salvation is called into question. Frye's ideas are based on literary traditions that emphasize masculine protagonists and universalized heroism, which are primarily androcentric. But the tragic archetype is gender-subverted by *Gandharvi*. The heroine's failure to conform to socially acceptable femininity—meekness, compromise, and invisibility—rather than her overzealous ambition or moral transgressions, is what ultimately brings her down. This makes Gandharvi's tragedy a feminist reworking of Frye's archetypes. She is an artistic agent who defies containment rather than just a passive victim. Her fall is, therefore, a political statement on how patriarchal systems suppress not only women but also the potential for art to be a form of resistance, rather than a moral lesson.

According to Frye's idea of mythic modes, literature frequently uses the elemental symbols of fire, water, air, light, and song to create a world that seems transcendent. *Gandharvi: Life of a Musician* portrays music as an example of harmony and holiness. Particularly in its raga-based form, classical music is portrayed as an expression of cosmic order—an art form with roots in spiritual resonance, time (taal), and tone (swara). For the protagonist, music is a moral-spiritual vocation known as dharma, not just a show. She treats music with ceremonial seriousness, regarding it as a means of transcendence and self-realization, and her voice starts to serve as a bridge between the heavenly and ordinary. This supports Frye's theory that art serves as a means of connecting with universal truths and that the hero engages with a world full of sacred meaning in the romantic and mythic forms. Professional alienation results from her refusal to compromise her ethics or commodify her skill, as male gatekeepers in the music industry deny her autonomy or respect. Instead of promoting her creativity, these institutions serve as tools for exclusion. According to Frye, her estrangement is reminiscent of the tragic hero's destiny of becoming an 'outcast, fugitive, or wanderer'—a once-great person who is now doomed to obscurity. She withdraws into the affective and imagined realm of music when she is denied social space, practicing, memorizing, and singing by herself. She is anchored in a society that is rapidly rejecting her by her secret musical performances, which in turn become rituals of self-preservation. Her musicality, which Frye would equate with the epic hero's connection to greater cosmic forces, provides a feeling of continuity and ontological rootedness even when she is socially erased. Her music, thus, turns into a type of archetypal resistance, reiterating Frye's notion of the legendary role of the hero: to uphold meaning and order in the face of chaos. Bani Basu, therefore, asserts that the artist, particularly the female artist, can

be both tragic and sublime, both suppressed and sacred, by reclaiming Frye's universal mythological grammar and enshrining a female voice inside it.

With his groundbreaking idea of trialectics of spatiality—the interaction between Firstspace (perceived space), Secondspace (conceived space), and Thirdspace (lived, hybrid, resistant space), critical spatial theorist Edward Soja broadened our understanding of space in cultural and political analysis (*Thirdspace: Journeys to Los Angeles and Other Real-and-Imagined Places* 1996, 10-12). A gendered geography of marginalization and resistance is constructed in Bani Basu's *Gandharvi* when this geographical framework is applied to the novel. The journey of the protagonist involves a spatial negotiation of inclusion and exclusion, imprisonment and escape, visibility and erasure, in addition to an artistic and emotional narrative. Physical locations, such as residences, music schools, performance places, and government buildings, are not neutral or incidental in *Gandharvi*. Rather, they are terrains that are saturated with gender and ideology. Soja would refer to these as Firstspaces: actual, mappable settings that are influenced by material and social relationships. The home becomes a place of repression and surveillance. Gandharvi, the protagonist, is required to follow patriarchal standards of domesticity, obedience, and silence in family homes. If her musical training doesn't go against social norms, it is acceptable. Males predominate in institutional settings like music academies and cultural associations. In addition to artistic hierarchies, physical restrictions that limit her freedom of movement, choice, and expression also limit her voice. The 'firstspace' in Apala's life denotes the physical built environment, the real world, or the existing society where she lives. This world of 'firstspace' creates a lot of boundaries that limit her possibilities of inner self. Though this world of reality she cannot cope with, she is apprehensive of it, "At her father's death, Apala had lost all peace, happiness, and emotional support. All her wishes now were met with a negative response" (28). We can also notice Apala's realization of 'firstspace', "Apala felt terribly hungry these days, but her mother-in-law was absolutely absorbed with her grandchild. As he was born premature, he was not even allowed near her mother" (117). By defining the bounds of what constitutes appropriate female presence, these Firstspaces control her voice and body. According to Soja, space is created and politicized in this place, using physical environments to further systemic exclusion ("The Trialectics of Spatiality", 74-82).

Secondspace, as defined by Soja, is imagined or conceived space—the symbolic and conceptualized depictions of geography that are influenced by discourse, ideology, and cultural norms. This is Gandharvi's patriarchal cultural imagination that establishes who can occupy what areas and under what conditions. The female artist's role is overdetermined, either eroticized as a performance, romanticized as a celestial muse, or demonized as a transgressor. Her subjectivity is flattened by these symbolic roles, which also limit her ability to move across spaces. Music is discursively structured as a male preserve, where teaching, lineage, and mastery are transmitted through male authority, even though music should be a liberating and sacred domain. Even in cases where women are permitted to act, their performances are defined by spectacle or ideologies of respectability. The artistic endeavors of Gandharvi are portrayed as an ideological danger in this domain of Secondspace, as Apala perceives in her life: "This house, family, society, love – were nothing! The world became meaningful only through her singing. Otherwise, everything was so off the tune, without rhythm, so hoarse. So dry" (131). She stands out as abnormal in the spatial imagination of tradition and gendered aesthetics because she defies symbolic standards by refusing to perform for masculine gratification or succumb to hierarchical domination.

Thirdspace, a living, fluid, and frequently subversive world where the lines separating the real and imagined, private and public, and self and society are blurred, is Soja's most daring intervention. By redefining meaning and behavior, oppressed individuals fight spatial domination in thirdspace, a place of hybridity and agency. In several ways, the protagonist of *Gandharvi* creates Thirdspace moments. Singing alone, away from institutional structures, reclaims space both physically and spiritually. One way to fight against gendered silencing is through these own artistic endeavours. She teaches and performs in unconventional places—in private parties, in women's common areas, and in situations unguarded by commercial or patriarchal control. In this instance, music transforms space into a sacred communion by becoming present rather than performance. This Thirdspace contains her embodied experience of navigating marginalization as a female

artist. In the epilogue of the novel, the daughter of Apala shows her encomium for the talent her mother vindicates: "Ma, after losing her voice, had painted innumerous pictures till the last day of her life. All my mother's paintings had for their common theme – music. Only colours – such profusions of colours!" (256). Although it is lived, profoundly felt, and historically significant, it is not officially acknowledged. This geographical autonomy reflects what Soja refers to as "spatial justice" (Soja 2010, 5), which is the creation of emancipatory space by those who have traditionally been left out of prevailing cartographies.

Gandharvi enacts a deeper emotional geography in addition to Soja's trialectics, showing how space is connected to the experiences of alienation, displacement, and belonging. In addition to being physically removed off the conventional stage, she is also emotionally banished from her peers, family, and society. However, her inner emotional space turns into a source of strength—what Soja would refer to as a 'heterotopia' in the lived world, where resistance is simultaneously internal, symbolic, and tangible (Soja 162). Gandharvi's journey is changed from a linear fall to a spatial negotiation by this emotional mapping, where every act of survival doubles as a spatial redefinition. *Gandharvi* is not just a tale of human tragedy when viewed through the prism of Edward Soja's spatial theory; rather, it is a fundamental investigation of how space itself turns into a battleground for gender, power, and art. Through rebellion, performance, memory, and solitude, Basu's heroine regains spatial agency. She creates a Thirdspace of lived autonomy and artistic authenticity by navigating the material repression of Firstspace and the symbolic codes of Secondspace. By doing this, Gandharvi presents a feminist spatial politics in which the voice of the underrepresented female artist not only endures but also reinterprets what place, voice, and being indicate.

Gandharvi: Life of a Musician can be interpreted as a counter-narrative that challenges gendered spatial arrangements (Soja) and subverts prevailing patriarchal myths (Frye). Despite living and resisting in a real world of limited space and social control, the protagonist is heroic in her defiance and epic in her agony. By mapping exclusion while envisioning emancipation, Bani Basu creates what Edward Soja would refer to as a "radical postmodern geography" of the female artist (Soja 1996, 120). In addition to being reenacted, Frye's tragic archetype is redefined, turning *Gandharvi* from a story of failure into a contemporary epic of defiance. It becomes clear that *Gandharvi* is a potent indictment of the various forms of oppression that women artists experience. The mismatch between the natural and the artificial—a metaphor for how modernity separates us from nature—is mirrored in the difference between the protagonist's natural, unmediated voice and the institutional framing of her skill. The way that natural resources are seized and made more beautiful, frequently without considering their inherent purity, is reflected in the commodification of art and the human body in the novel. Authenticity is muffled by the city's noise and hierarchy. Urban settings are portrayed as places of organized alienation rather than freedom.

Moom, which was translated in English in 2021, is one of Basu's most mysterious and thematically dense books. Topics like inarticulate trauma, suppressed memory, and the boundaries of language are hinted at in the title, *Moom*, which conjures up a whisper-like sound or an ambiguous utterance. A lady battling repressed trauma, fractured memory, and the overwhelming sensation of life in a hectic, frequently confusing urban world in the orthodox Marwari family is the central theme of *Moom*, a very introspective story. Here the intention of the novelist is to portray the display of social dynamics of power structure within a specific community, and at the same time, the duties and responsibilities of the women, particularly assigned to them. Similarly, the expectations of a family surrounding marriage, death, and family lineage typically show the backdrops of the social and cultural milieu of an Indian household that not only entrenches the familial values of the society but also nourishes the typical social norms of Indian traditionality. The theme of female infanticide adds a special dimension to the overall structure of the novel, and the novel also critiques the traditional patriarchal norms that were prevalent in contemporary society. Against a backdrop of sociopolitical change, Basu's characters in *Moom* negotiate changing personal and collective identities. This process reflects larger conflicts in contemporary societies that struggle with alienation, fragmentation, and the breakdown of traditional public spheres. Changing temporal and spatial realities are intertwined into the protagonist's psychological and emotional journey to create a richly nuanced narrative world.

Jürgen Habermas and Edward Soja's writings offer valuable theoretical frameworks for examining the theme and topics of the novel in this regard.Applying Habermas' idea of the public realm to Moom allows us to study how public discourse affects both individual identities and communal memories. According to Habermas, the public sphere is a forum for citizens to interact and engage in critical, logical discourse, which shapes social norms and public opinion (Habermas 1989, 102). Historical and sociological factors that frequently reduce or stifle the room for free, critical conversation influence the experiences of the characters in the novel. Although Habermas' idea of the public sphere might allow people to remodel their identities, in Moom, the political, patriarchal, and traditional power structures impede the capacity for free speech and self-formation. A larger social system in the novel restricts the agency of people like Moom and her family to create their own stories. The interactions inside the family reflect the broader discourse in society, which shapes their perceptions of one another and themselves. In contrast to the oppressive silences and repressions observed in Moom, where social and familial obligations silence certain voices, especially those of women, Habermas' concept of the ideal speech situation—where people can engage in open discussion without external pressures—is prevalent (Habermas 1979, 3). Through the revelation of the boundaries of the rationality of communication in the face of deeply ingrained social injustices and personal difficulties, Basu quietly challenges the notion of rational consensus. In this sense, the text turns into a place where the realities of uneven urban life and systemic power threaten the promise of free discourse. Basu's narrative challenges Habermas' notion of a change brought about by reasoned speech by implying that even attempts at consensus are caught up in the real-life conflicts of modernity (Habermas 1987, 294–295). Moom presents discourse as tainted by historical and cultural legacies rather than providing a clear route to deliberative democracy, raising doubts about the ideals of Habermas to be completely realized in societies characterized by inequality and fragmentation. Her inner self always provokes her to nourish an autonomy of power free from any discourse of hegemonic argumentation: "Fear, out of sheer fear, she had done many things she regretted but had never been able to open her heart to anyone" (41). She wants to protest her in-laws' domination towards her, but in vain, as suggested by her own soliloquy:

> In thirty years, didn't let me go see my family more than twice. My dadi cried herself to death. My father was dead, what were my mother and brothers to do? They accepted it. When your daughter or sister marries into a rich family, she might as well be dead. Do you hear me, Sasuma? Your Layli and I are the same. Both dead. (42)

The conflict between remembering and forgetting is central to *Moom*. The protagonist perceives memory as fragmented and involuntary due to an unidentified trauma. Cathy Caruth's idea that trauma recurs in flashes and fragments, defying narrative closure, is consistent with trauma theory (Caruth 1996, 5). With respect to memory, it must be mentioned that the past and present are intersected by memory, which is rhizomatic rather than linear (Deleuze and Guattari 1987, 7). Trauma creates a paradox where the protagonist wants to forget but is also forced to remember. As a result, identity becomes unstable, and selfhood is constantly negotiated through strategic repression and incomplete remembrance. The journey of the protagonist exemplifies the feminist fight for self-determination in a patriarchal society. Both inward trauma and external suppression contribute to her quiet, which is represented by the title *Moom*, which is a murmur or inarticulate sound. The intersection of gender, memory, and voice is where the protagonist's identity is formed. The demands of parenting, marriage, and family conflict with the desire for independence. Her psychological breakdown is exacerbated when the home, which is typically viewed as a haven, turns into a place of imprisonment. This tension reinforces the exploration of post-traumatic subjectivity and is indicative of unhealed psychological traumas.

In his writings, Edward Soja expands critical theory to include geography and spatiality. In contrast to the binary oppositions of traditional spatial analysis, his concept of "Thirdspace" proposes a lived space that encompasses both the mental and physical domains. Soja contends that cities are active factors in the formation of social bonds and cultural identities rather than being passive environments. Soja writes: "Space

is not a passive reflection of society, a mere stage or setting for historical action, but an active force shaping human life" (*Postmodern Geographies: The Reassertion of Space in Critical Social Theory* 1989, 80). She says: "We're going to unionize, Sasuma, a union of bahus, your Lali and Guddi will join too. Just see what happens after that. We'll make sure Layli's sasu and Guddi's sasu also get as good as they got. And You. You too" (44). A key component of comprehending contemporary urban dynamics is the spatial distribution of power, opportunity, and exclusion. The textures of urban space are given careful consideration in Basu's tale; the metropolis is just as much a character in the work as any other. *Moom* supports Soja's claim that space matters by describing neighborhoods, the interaction of the public and private spheres, and the symbolic importance of constructed settings. The city in *Moom* is shown as a patchwork of cultures and histories, with spatial arrangements that both facilitate and limit the potential for interpersonal relationships. Basu demonstrates how such reconfigurations can result in alienation and fractured community life, much as the market and state reorganize space to fulfill systemic imperatives. This spatial reading is consistent with Soja's critique of capitalist modernity.

The social logic of urban space in *Moom* can be better understood using Soja's theory, but Basu's tale also highlights the limitations of a strictly spatial analysis. By doing this, she implies that although spatial reordering reflects systemic injustices, it is unable to adequately explain people's interior lives or the complex interactions between memory, history, and identity. According to the text, subjective experiences and spatial transformations are intertwined, a complexity that both enhances and challenges Soja's analytical claims. Moom offers a multifaceted view of modernity through the combination of Habermasian and Sojan viewpoints. On the one hand, Habermas' worries about instrumental rationality colonizing the lifeworld are echoed by the failure of the text's idealized public sphere (Habermas 1987, 318). In fact, the novelist herself admits, "Women are usually quiet, not expressive" (60). However, Soja's contention that space is politically charged, and indicative of underlying societal injustices is supported by the striking depiction of urban space in the novel. Basu demonstrates the connection between spatial and communication practices using story form. Character dialogue is more than just words; it is enmeshed in a spatial matrix in which interactions are frequently mediated and constrained by physical surroundings. The fragmentary urban landscapes and communication breakdowns are similar, indicating that discourse and space are both sites of reproduction and contestation of contemporary power dynamics.

The home, where most of the story takes place, is a place of emotional toxicity rather than nurturing ecology, implying that psychological and emotional environs are contaminated. As a kind of internal environmental deterioration, Basu presents household areas as isolated ecosystems tainted by patriarchy, seemingly challenging the notion that they are 'natural' or 'safe.' The absence of open space or greenery in the novel illustrates how physical environments reflect mental landscapes and represents the protagonists' psychological restraint. Bani Basu vindicates how contemporary urban living erodes the environment and human emotions, leading to ecological apathy and a separation between humans and the natural world. *Moom* explores emotional trauma as environmental stress—like how contaminated surroundings cause the collapsing of the ecosystem, toxic relationships disturb the protagonists' interior ecosystems. Thus, by examining how socio-cultural structures reflect and perpetuate ecological problems, even in close or home settings, Bani Basu advances environmental theory. The silencing of women, of suffering, of desire is a potent motif in both the novels. In her critique of the symbolic and actual suppression of voices, Basu makes an oblique comparison to the exploitation of the environment without permission or agency.

The ideal of free, rational communication is complicated by Basu's work, which demonstrates how historical, cultural, and spatial variables undermine even the best intentions of open dialogue. Habermas offers a normative picture of what this ideal should accomplish (Habermas 1989, 27). Similarly, the text's emphasis on people's interiority and emotional lives deepened Soja's spatial critique, highlighting the close connection between subjective, experiential justice and spatial justice. Soja makes it pertinent that spatial justice "must be understood as intrinsically linked to the spaces and places in which social life is constructed and experienced" (Soja 2010, 19). The novel emphasizes the difficulties of achieving democratic ideals in a

sharply divided modern world by highlighting the fundamental conflicts between the ideal of a communicative public sphere and the chaotic realities of lived space. The novel suggests that speech and spatiality are still contentious areas in the pursuit of social justice and genuine human connection, in addition to reflecting and criticizing the intellectual currents of its day.

Works Cited

Alaimo, Stacy, and Susan Hekman, editors. *Material Feminisms*. Indiana University Press, 2008.

Basu, Bani. *Gandharvi*. Translated by Monabi Mitra, Niyogi Books, 2022.

—. *Moom*. Translated by Nandini Guha, Niyogi Books, 2021.

Caruth, Cathy. *Unclaimed Experience: Trauma, Narrative, and History*. Johns Hopkins University Press, 1996.

Chakravarty, Sumita S. *National Identity in Indian Popular Cinema, 1947–1987*. University of Texas Press, 1993.

Chatterjee, Partha. *The Nation and Its Fragments: Colonial and Postcolonial Histories*. Princeton University Press, 1993.

Deleuze, Gilles, and Félix Guattari. *A Thousand Plateaus: Capitalism and Schizophrenia*. Translated by Brian Massumi, University of Minnesota Press, 1987.

Frye, Northrop. *Anatomy of Criticism: Four Essays*. Princeton University Press, 1957.

Gaard, Greta. *Ecological Politics: Ecofeminists and the Greens*. Temple University Press, 1998.

Garrard, Greg. *Ecocriticism*. 2nd ed., Routledge, 2012.

Habermas, Jürgen. *Communication and the Evolution of Society*. Translated by Thomas McCarthy, Beacon Press, 1979.

Keller, Catherine. *Face of the Deep: A Theology of Becoming*. Routledge, 2003.

—. *The Philosophical Discourse of Modernity: Twelve Lectures*. Translated by Frederick Lawrence, MIT Press, 1987.

—. *The Structural Transformation of the Public Sphere: An Inquiry into a Category of Bourgeois Society*. Translated by Thomas Burger with Frederick Lawrence, MIT Press, 1989.

Lefebvre, Henri. *The Production of Space*. Translated by Donald Nicholson-Smith, Blackwell, 1991.

Massey, Doreen. *Space, Place and Gender*. University of Minnesota Press, 1994.

McDowell, Linda. "Space, Place and Gender Relations." *Progress in Human Geography*, vol. 17, no. 2, 1993, pp. 157–179.

Neuman, Daniel M. *The Life of Music in North India: The Organization of an Artistic Tradition*. University of Chicago Press, 1990.

Shiva, Vandana. *Staying Alive: Women, Ecology and Development*. Zed Books, 1988.

Soja, Edward W. *Postmodern Geographies: The Reassertion of Space in Critical Social Theory*. Verso, 1989.

—. *Thirdspace: Journeys to Los Angeles and Other Real-and-Imagined Places*. Blackwell, 1996.

—. *Seeking Spatial Justice*. University of Minnesota Press, 2010.

Subramanian, Lakshmi. *From the Tanjore Court to the Madras Music Academy: A Social History of Music in South India*. Oxford University Press, 2006.

Tagore, Rabindranath. *The Religion of Man*. Beacon Press, 1961.