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Editorial Note

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Editors

Phenomenology Unveiled: Tracing the Architectural Roots of Psychological Narratives in Manto's 'Naked Voices

SAIRA IQBAL

Abstract

This research explores the psychological impact of architecture on personalities through a case study of a short story, "Naked Voices "by Saadat Hassan Manto. The methodology used is architectural literary analysis, strengthened by the philosophical framework of phenomenology. The study investigates how the built environment shapes the emotions of a person, experiences by the characters, and perceptions within the literary narratives. Seeking inspiration from the text, the research explores the lifestyle and living conditions of the characters of this story who are factory workers and deal with poverty. The spatial constraints and overpopulation forced them to adopt a lifestyle that is devoid of privacy. The architectural literary analysis dissects that style and highlights the deep connection of characters to their living spaces that became a focal point, driving the narrative's plot and emotional intensity.

Phenomenology is employed as a lens to understand the subjective experiences of the characters within the architectural context. This philosophical perspective offers a detailed examination of how individuals perceive and engage with their environment. The study explores the characters' thoughts, actions, and emotional responses in direct relation to the architectural elements that shape their environment. As the protagonist desires marriage to

As the protagonist seeks marriage to overcome the limitations of insufficient privacy, the narrative unfolds as a rich tapestry with architectural elements reflecting their psychological states. The collective portrayal of the building intensifies the characters' frustration, underscoring the intricate relationship between the physical setting and the characters' mental well-being. This research enhances the understanding of the complex interaction between architecture and psychology in the realm of literature. This study combines the analysis of architecture in literature with the concept of phenomenology to explore the deeper meanings in Hassan Manto's stories. It aims to show how the architecture in his narratives shapes and reflects the emotional and psychological states of the characters living within those spaces.

Keywords: Architecture, Culture, Literature, History, Environment

Introduction

Architecture shares close connections with a diverse array of disciplines, including sociology, philosophy, engineering, and literature, thereby broadening the interpretations attributed to architecture. Literature, among various domains, serves as one of the realms from which architecture derives significant benefits. (Aydin et al., 2020). Literature serves as a source of insight into spatial dynamics through the exploration of literary texts. This enables us to engage in critical reading and comprehension of human-space relationships, daily routines, the impact of the built environment or living space on individuals, and broader societal themes. According to Psarra, "While architects are fascinated by narrative, writers are fascinated by architecture" (Psarra, 2008). A Philosophical tradition exists that puts architecture and literature in

relation to one another according to the question of what art is and how it functions (Spurr, 2012). As suggested by Tumer (1981), and cited by Aydin, reading a literary work from an architectural perspective that was not written with a full architectural awareness provides opportunities to derive impressions and information about the architectural features of space (Aydin et al., 2020). Both genres of literature (i.e., fictional, and non-fictional) narrate a space within the text to allow the reader to understand and imagine the environment that surrounds the space within the literary work (Alsahli, n.d.). Therefore, the reference to space within a literary text is ambiguous because it intentionally or unintentionally takes the reader into another world, this form of referencing space through literature is called "literary space". Manfred Jahn has defined this term as "the spatial environment and the inventory of objects created in the reader's imagination based on incomplete textual cues" (Bolukbas Dayi, n.d.). He also stated the literary space is the environment that situates objects and characters; more specifically, the environment in which the character moves or lives (Jahn, 2021).

This study seeks to uncover the nexus between architectural research and literary fiction, posing inquiries about the correlation between the conceptualization of buildings as abstract patterns, their perception with human experience and cognition, and the intricate connection between these patterns and cultural contexts. The research endeavors to elucidate the intangible dimension of architecture by employing the immaterial medium of literature. Additionally, the study integrates phenomenology, delving into the subjective experiences and perceptions of individuals within architectural and literary contexts, thereby enriching our understanding of the profound interplay between the built environment and human consciousness. What writers have written has a semiotic meaning of description beyond creating a plot or knitting a story. Writers such as Borges[1], Eco[2], Perec[3], Sebald,[4] and other uses architecture structure in their literary works to explore emotional states, metaphysical themes, or reflections on history or society. The same is the case with Urdu authors. Authors like Saadat Hassan Manto[5], Ismat Chughtai[6], Mirza Athar Baig[7], Shams ur. Rahman Faroouqi[8], Ahmed Nadeem Qasmi[9], Ali Akbar Natiq[10], Abdullah Hussain,[11] and many more authors of Urdu Literary Fiction have used architectural depictions to support their stories. This study also shows how social issues caused by architectural elements experienced in daily life are reflected in social themes in literature. More specifically, this study uses the short story of *Manto* as a case study. "The Naked Voices" a short story by Saadat Hasan *Manto* is one of the stories of literature that depicts the immaterial aspect of architecture. *Manto* was a great psychologist who after understanding the minds of his characters jotted down a story. *Manto* always has his hand at the pulse of his characters who are juxtaposed in various life situations, battling with the ills of society of their time. A few unnoticed details of our society have a

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[1] Jorge Francisco Isidoro Luis Borge was an Argentine short-story writer, essayist, poet and translator and a key figure in Spanish-langauge and international literature.

[2] Umberto Eco was an Italian, medievalist philosopher, semiotician, cultural critic, political and social commentator, and novelist.

[3] Georges Perec was a French novelist, filmmaker, documentalist and essayist.

[4] W.G. Sebald was a German writer and academic.

[5] Sadat Hasan "Manto" is widely acknowledged as one of the most important writers of Indo-Pak. Manto worked as a film and radio scriptwriter and a journalist. He wrote twenty-two collections of short stories, one novel, five collections of radio plays, three collections of essays, and two collections of personal sketches.

[6] Ismat Chughtai was a noted Urdu writer who is famously known for her literary pieces related to feminism. She is regarded as a grand dame of Urdu Fiction.

[7] He is a rarity in modern Urdu Literature. Mirza Athar Baig's showstopper of a novel, Ghulam Bagh, has been described as the best thing in Urdu literature since Aag Ka Darya and Udaas Naslain.

[8] He is an Urdu Poet, critic and theorist. He absorbed western principles of literary criticism and subsequently applied to Urdu Literature.

[9] He was a legendary Urdu and English language poet, journalist, critic, dramatist, and short story author. He wrote more than 50 books including poetry fiction, criticism, and art.

[10] An Urdu Poet and a short story writer in Pakistan. He began working as a mason specializing in domes and minarets. His literary pieces have a great contribution in describing architecture.

[11] A novelist and a short story writer who received the prestigious Adamji award on his masterpiece "*Udaas Naslain*".

huge impact on human psychology. The construction of houses is one of them. A dwelling serves more than just a shelter; its structure and construction intricately shape human psychology. The fusion of expression, technology, and fulfilling human needs converges to create architecture. It is a manifestation that communicates the identity of those who inhabit it. It is considered as a figure of ties and a place for interaction (D.K Ching & F. Eckler, 2006). It is a complex subject having many sides. It was born as the reason for shelter and then developed as the science of materials and energy – promoted as an art form by creative instincts. It has become an integral form of life. The focus on architecture extends beyond the literal construction to encompass the concealed and spiritual, delving into untold meanings. This investigation further unveils the connection between buildings and the abstract concepts concealed within them, transcending the physical structure. Typically, prevalent themes in Manto's works center around the influence of environmental factors on the protagonist's latent emotions.

The rationale for choosing this narrative is based on the notion that the architectural representations within a story articulate the psychological, behavioral, and financial conditions of a society or a specific segment during a particular period.

The research explores the impact of architectural spaces in Saadat Hassan Manto's "Naked Voices," hypothesizing that these spaces symbolically shape the psychological states and relationships of the characters. Through architectural literary analysis and phenomenology, the study aims to reveal the nuanced layers of meaning in spatial dynamics, particularly emphasizing the role of privacy in influencing characters' experiences. The lack of privacy within the architectural spaces becomes a central theme, contributing to characters' psychological struggles and influencing the narrative's direction.

Literature Review

Research conducted by Turkish authors reveals the relationship between architectural research and literary fiction. It is developed and formed on the basis that "architectural research must go further than a mere scientific model and has to consider literature and art" (Stein et al., 1990). Indeed, literary fiction has the power with which it can verbally represent architectural and urban spaces as plot settings; architecture can be supported by literary fiction as a supplementary instrument for both architectural and urban research. In an article - Architectural Literary Analysis: Reading "The Death of The Street"; Through Ballard's Literature and Trancik's "Lost Space" the relation between the two is clearly stated. The Fictional Representation of Modern Urban Concentration in the Work of J.G. Ballard is another study approach to understand the significance of modernism. She conducted this study through a unique reading of fictional media concerning architectural discourse. J.G Ballard is a British New Wave writer. He has been selected as a fruitful dystopian source. The researcher has limited the scope of the study to three science fiction stories by J.G. Ballard. In such a way, she conveyed the modernist urban principle. The Concentration City (1957) displays the dystopia of an overly populous city having a lack of open space. Chrono polis (1962) displays dystopia by the restriction of the use of the city-by-city dwellers. Billenium (1961) is another Ballardian story which conveys the restriction on loving space to cells of 3m2, imposed by the "Residential Committee". The restriction was the excess of the population by 20 million. This study contributed to the discussion on the theme of modern urban concentration with a modernist critique.

Reading 19th Century Architectural and Interior Space reflections of modernization through literary space: Emiles Zola's Nana is another contribution by Turkish scholars. The study reveals the social and spatial

components drawn from social problems through selected literary text, experienced in 19th century Paris in Nana (1988), the ninth book of Emile Zola's (Aydin et al., 2021). The case study unveils two main conflicts at the birth of modernism. Such kind of interdisciplinary spatial reading can directly relate to literary texts and architecture.

In an article published by the Welsh School of Architecture, Sophia Psarra highlighted the strong presence of architecture in Borges' fiction. The title of the article is "The Book and the Labyrinth were the same'- narrative and architecture in Borges' fiction. The aim was to examine the involvement of spatial models in his literature and how his stories can serve as tools for understanding architecture. The analysis unveils a narrative strategy based on the relationship between the linear progression of the text. Geometric symmetry has also highlighted that it relates all narrative elements beyond temporal positions in the linear sequence. The architectural models presented in this article are drawn from peculiar historical, cultural, and ideological contexts to emphasize the philosophical context in the fiction (Psarra, 2003).

A study by Supakit Yimsrual, in his article Architectural Anthropology and the Study of the Built Environment, highlighted that architecture has long been viewed as the monumental and formal edifices of society. Normally, architectural description mostly focuses on material aspects of the building, which typically concern techniques of construction and types of building, environmental conditions, resources, technology, and some aspects of spatial organization, symbolism, and aesthetic values of the built forms. Very little is said about the social facts of the residents who live inside those houses. Many architects, sociologist and anthropologists have started connecting architectural works with the development of social and cultural anthropology and coined the term architectural anthropology to describe the bridge between the two disciplines (Yimsrual, 2013).

Methodology

The steps in methodology

Sr. No.	Steps	Case in the Case Study	
1	Deciding the genre	Fiction (Short Story)	
2	Author	Saadat Hassan Manto	
3	Limiting the work of the author	Naked Voices	
Architectural Literary Analysis[12]			
4	Finding out the architectural Theory	Social Logic of Space	
5	Finding out the key concepts	The Social Logic of Space	Naked Voices
		Ordering of Space, Relation of space with society	Cramped Houses Spaces, social and psychological behavior, financial standing
6	Philosophy	Phenomenology	

In this context, the paper employed a research methodology known as architectural literary analysis, utilizing literary fiction as a tool for delving into architectural research. This method is grounded in "literary

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[12] Architectural Literary Analysis was the term coined by Zeynep Tuna Ultav in her research paper Architectural Literary Analysis: Reading "The death of the street" through Ballard's Literature and Trancik's "Lost Space".

analysis," entailing the exploration of architectural depictions within literary texts by specifically examining the descriptions of settings in novels about various architectural theories and concepts. Literary analysis can encompass diverse elements such as character, setting, plot, theme, dialogue, architecture, diction, among others. In this research, literary analysis primarily centers on architecture, encompassing settlements—whether urban or rural—house construction, setting, decoration, materials used, resident population, spatial utilization versus free space, the impact of the environment, and the behavioral aspects of residents within that context. Additionally, phenomenology is integrated into the methodology, enabling a deeper understanding of the subjective experiences and perceptions of individuals within the architectural and literary contexts, thus enriching the research approach.

The focus of the research

| Focus | Architecture Realm |
| | Non-Architecture Realm |

| Architecture Realm | Theory of Architecture - Social Logic of Space |
| | |

| Non-Architecture Realm | Urdu Literature (Short Story) |
| | |

Social Logic of Space

Architecture is not only considered as a "social art" simply because buildings are essential visual symbols of society, but also because through them we can recognize society. How the buildings are designed and constructed both individually and collectively create and order space (Hillier & Hanson, 1983). The society in which we live needs some necessary components to work. The deep analysis of architecture focuses on building, construction techniques, and logic behind the arrangement of space. are some of those components that a society needs. The architectural structure is considered an artefact while the space within the structure of the building, or the elements of architectural components is the main contribution that shows the relationship between people. The activities produced by the architecture may be a building, a lawn, a corridor, a window, a settlement, the space within the building or the feelings or affiliation with that specific space defines society, societal relation, and its impact. Hillier and Hanson proposed that the study of space and its relation to society helps to understand the workings of society and the element that encourages different societies to adapt to different spatial forms (Fig1,2).

Analysis

Three elements are selected from this story:

Characters

In this narrative, two primary characters are mentioned: Gama, the elder one, resides with his wife and works as a huckster, peddling items door-to-door, though he grapples with alcoholism. On the other hand, *Bholu*, a painter, travels through the streets, making sounds and offering to paint pots for people. Manto crafts a characteristically sensitive and thoughtful persona for Bholu, while portraying Gama as indifferent and nonchalant. The depiction of the remaining community members serves to reinforce the overarching narrative (Fig. 3).

Architectural Depictions

The initial architectural depiction in this story highlights that both brothers are migrants and reside in a servant quarter adjacent to a substantial building. Their move to the city was driven by the pursuit of employment, a common motive for many individuals relocating to urban areas, subsequently influencing the spatial dynamics and lifestyle of city dwellers. The brothers inhabit a cramped dwelling, situated in a block of diminutive flats within a Lahore slum. The flats, originally intended for legal residents, have been unlawfully occupied by members of the community, including Bholu and Gama. The term "Huge Building" holds a significance that will be explored later in the narrative. Illegitimate occupation of the quarters is a shared circumstance among the people of the community, a situation mirrored by Bholu and Gama, who reside on the second floor of the quarter (Fig. 4).

 Following is an excerpt:

سردیاں آرام سے گزر گئیں۔ گرمیاں آئیں تو گاما کو بہت تکلیف ہوئی۔ بھولو تو اوپر کوٹھے پر کھاٹ بچھا کر سو جاتا تھا۔ گاما کیا کرتا۔ بیوی تھی۔ اور اوپر پردے کا کوئی بندوبست ہی نہیں تھا۔ ایک گاما ہی کو یہ تکلیف نہیں تھی۔ کوارٹروں میں جو بھی شادی شدہ تھا اسی مصیبت میں گرفتار تھا۔

> "Winters passed…. As summers came *Gama* went in trouble. *Bholo* was single. He can easily sleep anywhere on his matrices'. What could *Gama* do? He had a wife, there was no privacy on the roof. Not only Gama but all the people of the quarters had to face this problem" (*Manto*, 1986).

The changing seasons bring about shifts in the characters' lived experiences and perceptions. As winter transitions into summer, Gama encounters difficulties, presenting a unique set of challenges. Bholo, being single, possesses the flexibility to comfortably sleep anywhere on his mattress, reflecting a sense of adaptability and simplicity in his relationship with the environment.

Gama, on the other hand, faces a more complex situation. His marital status introduces a layer of privacy concerns, particularly in the context of their dwelling's rooftop. The lack of privacy becomes a significant aspect of Gama's phenomenological experience, impacting not only his personal space but also influencing his interactions with the environment.

This shared challenge extends beyond Gama, affecting all residents of the quarters. Through a phenomenological lens, the discomfort and constraints arising from the communal living arrangement

become a collective experience, shaping the way each individual perceives and navigates their surroundings. The lack of privacy on the rooftop becomes a shared phenomenon, influencing the daily lives and interactions of the community members within the quarters.

Top of Form

As the saying goes, "Necessity is the mother of invention," a resourceful couple in the neighborhood devised a solution by using curtains around their charpoys (beds), prompting others in the quarters to follow suit. While this innovation disrupted the natural airflow, it proved to be a preferable alternative to the stifling interiors. The inadequacies in the construction of the flats become apparent indirectly through the depicted effects, highlighting the rooms' suffocation and the absence of a proper ventilation system, making it challenging to endure the summers within these cramped and airless spaces.

Another excerpt regarding the arrangement and setting is as follows:

شادی سے چار دن پہلے بھولو نے اپنی دہن کے لیے اوپر کوٹھے پر ٹاٹ کے پردے کا بندوبست کیا۔ بانس بڑی مضبوطی سے فرش میں گاڑے۔ ٹاٹ خوب کر کس کر لگایا۔ چارپائیوں پر نئے کھیس بچھائے۔ نئی صراحی منڈیر پر رکھی۔ شیشے کا گلاس بازار سے خریدا۔ سب کام اس نے بڑے اہتمام سے کیے۔

"Four days before the marriage he arranged curtains made of cloth for his wife. Bamboo lanes were adjusted strongly around the charpoy. New sheets were suffused on the charpoy. Flask was placed on the niche. New glass was bought from the market. All the arrangements were done with full heart" (Manto, 1987).

The introduction of bamboo lanes serves as an inventive way to establish boundaries and delineate a distinction between public and private spaces within the narrative. These bamboo lanes act as a physical demarcation, symbolizing the creation of a specific and intentionally designed area for privacy and personal use.

On the day of the event, the individual exhibits reluctance to bring someone into the artificially crafted space enclosed by the bamboo lanes. This hesitation implies a complex interplay of emotions and perhaps a reconsideration of the significance of the constructed boundary. The preference to stay inside the quarter instead suggests a tension between the desire for privacy and the potential discomfort or reservation associated with introducing someone to this intentionally designated, intimate space. This nuanced reaction adds layers to the narrative, emphasizing the intricate relationship between personal spaces, social expectations, and individual emotions within the context of the story.

دیر تک وہ نیچے کوارٹر میں اپنی دلہن کے پاس بیٹھا رہا۔ وہ بے چاری شرم کی ماری سر نیوڑھائے، گھونگٹ کاڑھے سمٹی ہوئی تھی۔ سخت گرمی تھی۔ بھولو کا نیا کرتا اس کے جسم کے ساتھ چپکا ہوا تھا۔ پنکھا جھل رہا تھا مگر ہوا جیسے بالکل غائب ہی ہو گئی تھی۔ بھولو نے پہلے سوچا تھا کہ وہ اوپر کوٹھے پر نہیں جائے گا۔ نیچے کوارٹر ہی میں رات کاٹے گا۔ مگر جب گرمی انتہا کو پہنچ گئی تو وہ اٹھا اور دلہن سے چلنے کو کہا۔ رات آدھی سے زیادہ گزر چکی تھی۔ تمام کوارٹر خاموشی میں لیٹے ہوئے تھے۔ بھولو کو اس بات کی تسکین تھی کہ سب سو رہے ہوں گے۔ کوئی اس کو نہیں دیکھے گا۔ چپ چاپ دبے قدموں سے وہ اپنے ٹاٹ کے پردے کے پیچھے اپنی دلہن سمیت داخل ہو جائیگا اور صبح منہ اندھیرے نیچے اتر جائے گا۔

"He sat late night with his newly wed bride inside the quarter. He was sitting covering herself with a log bridal scarf (dupatta). The weather was too hot. *Bholo's* new *kurta* was drenched in sweat. He decided not to shift to the roof top where his artificial room with walls of cloth was set but because of severe suffocation he had to. He made sure that everyone else is sleeping because no one could be able to see him this way. He can enter in his artificial room and can be out before the sun rise."

جب وہ کوٹھے پر پہنچا تو بالکل خاموش تھی۔ دلہن نے شرمائے ہوئے قدم اٹھائے تو پازیب کے نقرئی گھنگھرو بجنے لگے۔ ایک دم بھولو نے محسوس کیا کہ چاروں طرف جو نیند بکھری ہوئی تھی چونک کر جاگ پڑی ہے۔ چارپائیوں پر لوگ کروٹیں بدلنے لگے، کھانسنے، کھنکارنے کی آوازیں اِدھر اُدھر ابھریں۔ دبی دبی سرگوشیاں اس تپی ہوئی فضا میں تیرنے لگیں۔ بھولو نے گھبرا کر اپنی بیوی کا ہاتھ پکڑا اور تیزی سے ٹاٹ کی اوٹ میں چلا گیا۔ دبی دبی ہنسی کی آواز اس کے کانوں کے ساتھ ٹکرائی۔ اس کی گھبراہٹ میں اضافہ ہوگیا۔ بیوی سے بات کی تو پاس ہی کھسر پھسر شروع ہوگئی۔ دور کونے میں جہاں کلن کی جگہ تھی۔ وہاں چارپائی کی چرچوں چرچوں ہونے لگی۔" یہ دھیمی پڑی تو گاما کی لوہے کی چارپائی بولنے لگی۔۔۔۔۔۔۔ عید حلوائی کی کنواری لڑکی شاداں نے دو تین بار اٹھ کر پانی پیا۔ گھڑے کے ساتھ اس کا گلاس ٹکراتا تو ایک چھنا کا سا پیدا ہوتا۔ خیرے قصائی کے لڑکے کی چارپائی سے بار بار ماچس جلانے کی آواز آتی تھی۔ بھولو اپنی دلہن سے کوئی بات نہ کرسکا۔ اسے ڈر تھا کہ آس پاس کے کھلے ہوئے کان فوراً اس کی بات نگل جائیں گے۔ اور ساری چارپائیں چرچوں چرچوں کرنے لگیں گی۔ دم سادھے وہ خاموش لیٹا رہا۔ کبھی کبھی سہمی ہوئی نگاہ سے اپنی بیوی کی طرف دیکھ لیتا جو گٹھری سی بنی دوسری چارپائی پر لیٹی تھی۔ کچھ دیر جاگتی رہی، پھر سو گئی۔

When he reached the roof top, it was all silence. When the bride took a step the anklet bells started ringing. *Bholo* immediately felt the sleep surrounding him vanished away. People seemed fidgeting on beds. The meaningful coughing turned audible. The suppressed wishers started soaring in humid air. *Bholo* held his wife by wrist and went behind the curtain. Suppressed laughter struck his ear. His nervousness increased. He felt someone started whispering as he talked to his wife... At the corner where *Kulan* used to sleep the bed made noises, as it slowed down the noise from Gama's corner turned audible. *Eido* sweet seller's unmarried daughter got up to drink water four times. Her glass striking with pitcher produced a sound. *Khaira* butcher's son was heard rubbing match sticks again and again" (Manto, 1987).

In this scene, phenomenology unveils a rich tapestry of sensory experiences and perceptions, offering insights into the characters' inner worlds and the communal atmosphere on the rooftop. As the protagonist ascends to the rooftop, the initial silence sets the stage for a heightened awareness of auditory stimuli. The

anklet bells on the bride's steps become a focal point, triggering a cascade of sounds. Bholo, initially enveloped in sleep, experiences a sudden awakening, highlighting the immediate impact of sensory stimuli on one's consciousness.

The people in the vicinity respond to the unfolding events with subtle actions. The meaningful coughing, suppressed wishes, and emerging laughter, all become audible manifestations of the collective emotional atmosphere. The phenomenological lens emphasizes the interconnectedness of sensory experiences, emotions, and the shared consciousness of the community members on the rooftop.

As *Bholu* takes his wife behind the curtain, his heightened nervousness becomes palpable. The whispers and sounds around him contribute to the immersive environment, where every noise, from the bed creaking to the striking of glass, becomes an integral part of the communal sensory landscape. The interplay of these sounds serves as a collective backdrop, shaping the characters' experiences and interactions in a phenomenological context.

The scene captures the essence of phenomenology by delving into the immediate, subjective experiences of the characters, showcasing how sensory perceptions and shared consciousness intertwine to create a rich and nuanced narrative.

The architecture of the flats and colony they used to live in was devoid of secrecy and privacy. Privacy is the central regulatory human process by which persons make themselves accessible and approachable to others. In homes, privacy is normally partitioned and a separate place to live. Walls, doors, and curtains can be an important element of privacy (Mohd Razali & Talib, 2013). An individual's interaction level is one mechanism used in achieving a desired level of privacy. Besides needing enough space to move about and perform various tasks, each person moves within a domain that changes concerning the input provided to them. The size of space determines perceptions, experiences, and uses of that environment. According to environmental psychology, each person is perceived as an individual surrounded by an invisible shelter, or even a series of shelters, extended beyond the epidermis. The personal protective spheres that control privacy vary in different cultures and even from person to person. They also differ from time to time as society and social bonds are continually transformed and reconstructed (Georgiou, n.d.).

Edward T. Hall defines four distinct distances at which interpersonal transactions normally take place. These are Intimate, Personal, Private and Public. His theory is known as Proxemics. It is the study of how people unconsciously structure a space around them (Hall, 1966). One of them is Intimate space. It is that area immediately surrounding the individual's body. This area is the most private and involves both physical and emotional interactions. This level of physical distance often depicts a very close relationship that provides comfort between individuals. It appears during intimate or very close contact such as hugging, whispering, or touching etc (Brown, 2000). When the most intimate of these private areas is intruded on by other individuals, the person starts to act defensively or to say at least extraordinarily (Hall, 1966) (Fig 5).

In this segment, architectural literary analysis and phenomenology offer insights into Bholu's experience and the impact of spatial dynamics on his relationships. *Bholu's* lack of an intimate space, as portrayed in the narrative, becomes a significant architectural element contributing to the storyline. The disturbance in his mind is not merely a psychological state but is intricately linked to the spatial design of his living

environment. The architectural structure considered an artefact, becomes a narrative device reflecting the intimate struggles of the characters.

Phenomenologically, the disturbed night underscores how the lack of privacy in the space influences *Bholu's* mental state. His discomfort and the subsequent problems upon his wife's return highlight the interconnectedness between the architectural environment and the characters' emotional experiences. The architectural literary analysis allows for the exploration of how spatial elements, such as the absence of private space, become symbolic representations of the characters' relationships and psychological states.

As *Bholu* sends his wife away, the architectural structure, in this case, becomes a catalyst for the deterioration of the relationship. The lack of privacy in the space is not merely a physical constraint but a narrative device shaping the characters' interactions. The lens of architectural literary analysis and phenomenology emphasizes how the spatial components within the building contribute significantly to the portrayal of relationships and the characters' lived experiences, showcasing the intricate interplay between architecture, emotion, and narrative development.

Impact of Architectural space on people

The narrative vividly illustrates how the architectural space, both in its physical structure and the utilization of spaces within, becomes a powerful force shaping the characters' experiences and relationships. Through the lens of architectural literary analysis and phenomenology, the intricate interplay between built environments and human emotions comes to the forefront, showcasing the profound impact that spatial dynamics can have on the lives and interactions of the characters within the story. The environment all around affected the character's (*Bholo*) mind and urged him to get married like others. The reason was the lack of privacy in personal space. He never wanted to get married but in a few days of summer, he requested his brother to look for a girl for him so that he may get married soon.

His brother wanted to know the reason, but he replied vaguely by saying,

<div dir="rtl">

" کچھ نہیں یار۔۔۔۔۔ دائیں بائیں جدھر نظر ڈالو کچھ نہ کچھ ہورہا ہوتا ہے۔۔۔۔۔۔ عجیب عجیب آوازیں آتی ہیں۔ نیند کیا آئے گی خاک!"

</div>

"Whenever I look around me, something strange is going all around on the roves of other quarters."

The brother started laughing meaningfully and made fun of him in front of other married men. His deep observation around him, the gestures and body language of the married couple urged his sexual desires and aspiration for a life partner. So, this was the effect of the styles of the house that built such a relation to society that he found himself in an urge to have a life partner.

Now, when all the arrangements were done, his mood got changed. He was happy and waiting for the day to get married. But that happiness did not last for long. When he came to his charpoy, random thoughts started hitting his mind. Due to lack of space, he was imagining what he would be doing and how others would be observing him.

"Would he be able to produce those sounds??" Would the people around him listen those sounds?? Would they spend the night by awaking as I used to be?" What if Someone sees inside the curtain"?

He was worried more than before. His mind was knitting such lame thoughts because of the space around him. He wasn't comfortable with the cloth because of privacy issues. The big day came. He wanted to run away from the house, but he didn't have any shelter to go. Then he decides to face the situation. So, this was the effect of the space he was living in. Anxiety, frustration, worriedness, uncomfortable day and nights, and overthinking surrounded him. One day, he saw his brother and his wife whispering in the kitchen.

گاما کی بیوی کا جواب بھولہ نہ سن سکا مگر اس کے باوجود اس کو ایسا محسوس ہواکہ اس کی ساری ہستی کسی نے ہاون میں ڈال کر کوٹ دی ہے۔ ایک دم گاما اونچی آواز میں بولا۔" نہیں نہیں----- یہ تم سے کس نے کہا۔"

> "*Bholu* couldn't hear *Gama's* wife answer but despite he felt his whole dignity being crushed in a grinder. Immediately *Gama* shouted, "No, no who said this to you?" *Gama's* wife replied, "Ayesha told to a friend of hers, I just had it from somewhere". In a painful tone *Gama* said, "It's very terrible".

Bholu experienced a searing sensation, akin to a knife piercing through him, causing a profound imbalance in his mind. In response, he abruptly rose and, driven by an overwhelming impulse, ripped apart all the curtains adorning the rooftop. The commotion drew the attention of several onlookers who gathered on the roof, attempting to intervene and restrain him. Despite their efforts, *Bholu* resisted, and a confrontation ensued, escalating the situation. Kulan, wielding a bamboo stick, struck *Bholu* on the head, causing him to collapse unconscious. Upon regaining consciousness, *Bholu* found himself disoriented and detached from his senses. Subsequently, he roams the streets unclothed, compulsively tearing down any curtains he encounters (Fig 6).

Conclusion

The research explored the complex connection between literature and architecture, proving the hypothesis that architectural patterns and spaces have some significant meanings that impact human experiences. The study emphasized the independent role of architecture in shaping narratives addressing societal issues related to space. Using "Naked voices", as a case study, the research approves the value of literature especially fiction for architectural analysis, depicting how narratives illuminated living conditions in an overburdened society and issues like urbanization and psychological effect of compromised privacy. The research emphasizes the scope for architects to draw insights from literature using narratives as intricate case studies to explore the deep influence of architectural elements and spatial design on individuals and society. The story successfully explains the multidimensional aspects of society, exploring the psychological, behavioral and financial dimensions. It powerfully depicts the characters' financial constraints , preventing them from hiring a separate , well designed space and highlighting the impact of living conditions on individual personalities, as influenced by both the physical and social environment, echoing Carl Jung's insights.

If the scenario had been changed where architectural designs prioritize the psychology of the inhabitants, potential improvement would have been seen in *Bholu's* life. However, the ongoing challenges of poverty, overpopulation and lack of resources force the characters to adapt to their existing community living conditions.

The main theme of the story is not a romantic or marital theme but it's the basic need for privacy that is often lacked in overcrowded urban settings. Building appears to be a strong symbol that reflects societal values, with the narrow and congested flats becoming a concrete representation of a lower-middle-class society. The story unveils the importance of houses as spaces where social relations are seen highlighting the inter-relationships between houses and communities. The congested living conditions within the flats underscores the strain of crowdedness leading to weakened relationships due to the absence of privacy and causing a suffocating effect on *Bholu's* personality.

Aligning the study with the architectural point of view, the story emphasizes the impact of the design of the building on individual's health, taking insight from Paul Rudolph's belief that architecture serves to fulfill occupants' psychological need through the manipulation of space, light, proportion, texture and material.

These narratives efficiently carved together the contribution of structures and experiences, depicting the mutual relationship between architecture and literature. The flats, on one hand, highlight strong relationships; on the other hand, they reveal excessive interference that weakens personal connections. Overall, the narrative elaborately examines. Overall, the narrative intricately examines the complicate dynamics between psychological and social needs within the context of architecture and living spaces (Fig 7,8).

The main concluding remarks are summarised as:

1. Using Architectural Literary Analysis as a methodology presents a convincing and valid approach to analyzing architectural concepts shown in literary text. This method holds a significant contribution to both architectural and non-architectural spheres, offering insightful perspective.

2. This interdisciplinary research builds a foundation for a mutual relationship between architecture and literature serving as a unique research methodology for both fields. This alliance between the two fields enhances the depth and breadth of the study.

3. The significant human need for privacy holds considerable importance, influencing one's mental well-being. Communities residing in overcrowded areas often grapple with a lack of privacy. The architectural construction of houses not only delineates the residents' lifestyle but also significantly shapes the relationships among them, an aspect that can be further explored through the lens of phenomenology.

Source of Funding

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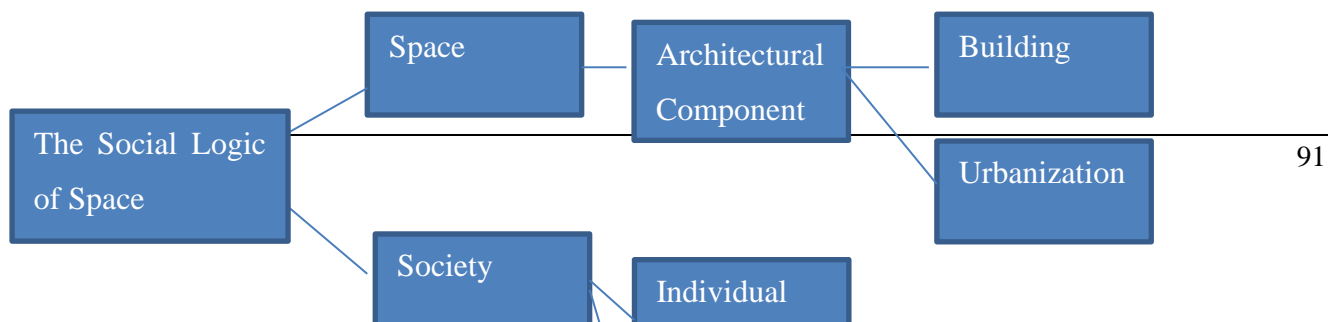
Figures

Group /Community

Figure 1: Focus of the theory Social Logic of Space

Space (Architectural Components)	Society	Literature
Buildings (Block of Tiny Flats in a slum)	Characters (Individuals)	Fiction – Short Story by *Manto*
Urbanization (Migration from Rural to Urban Area)	Community (Factory worker)	
Area near the Factory		

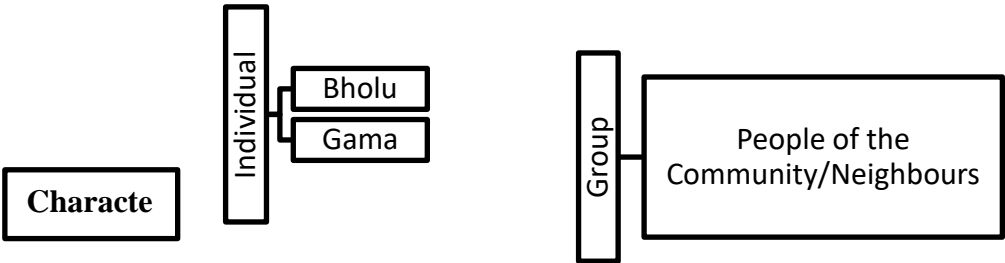**Figure 2**: Details of Space, Society and Literature

Figure 3: Visual description of the characters

Architectural	Servant Quarters (Over-crowded hovel)/Block of Tiny flats
Depictions	Slum Area
	Migration
	Huge Building
	Roof top of the quarters
	Setting of beds on the roof top
	Use of Curtains

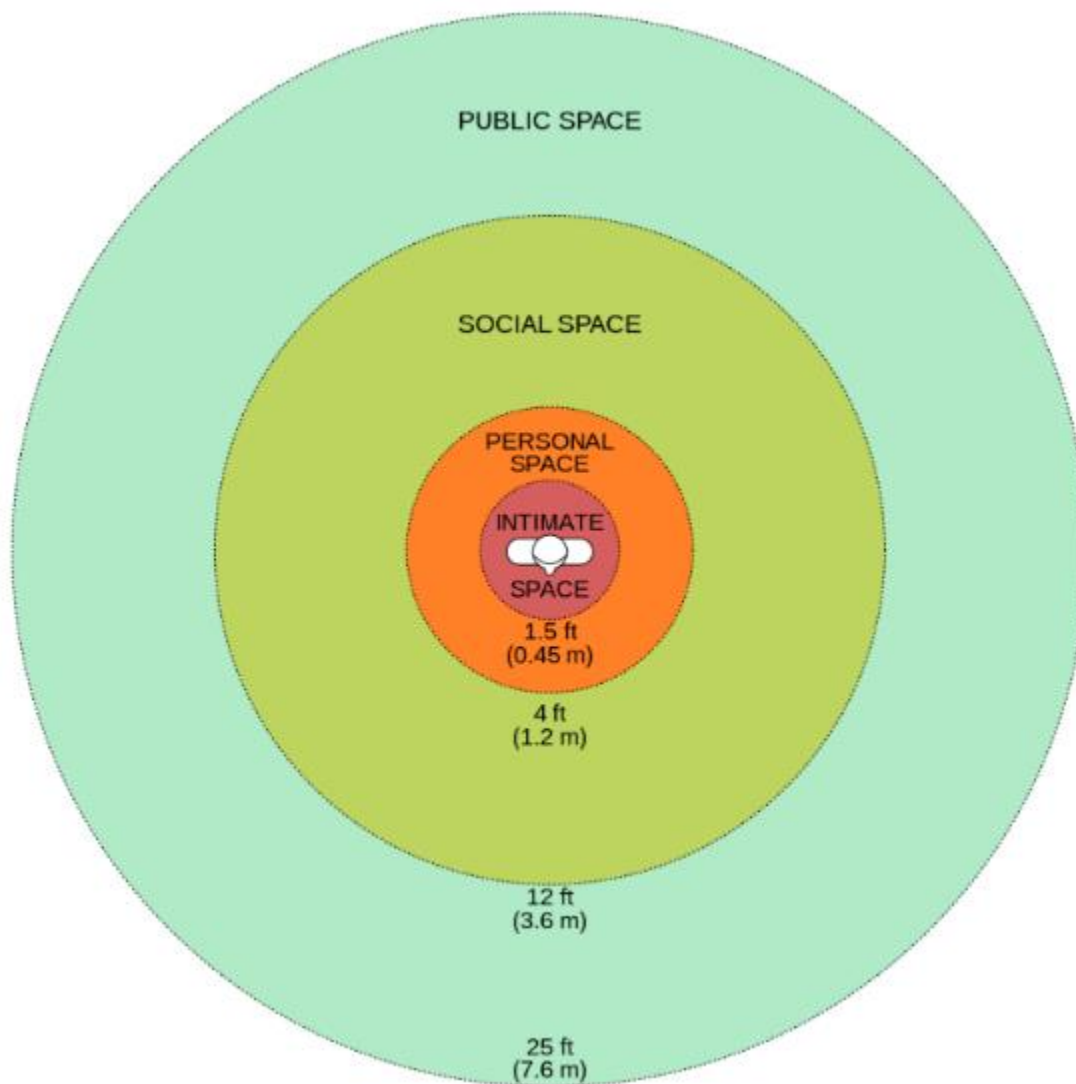**Figure 4 :** Architectural depictions in a story

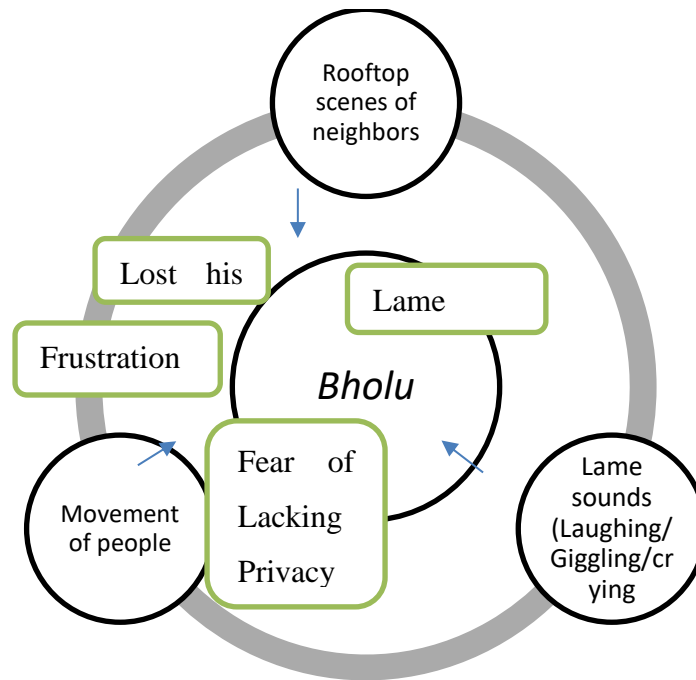**Figure 5.** Model of different levels of spaces by Edward T. Hall

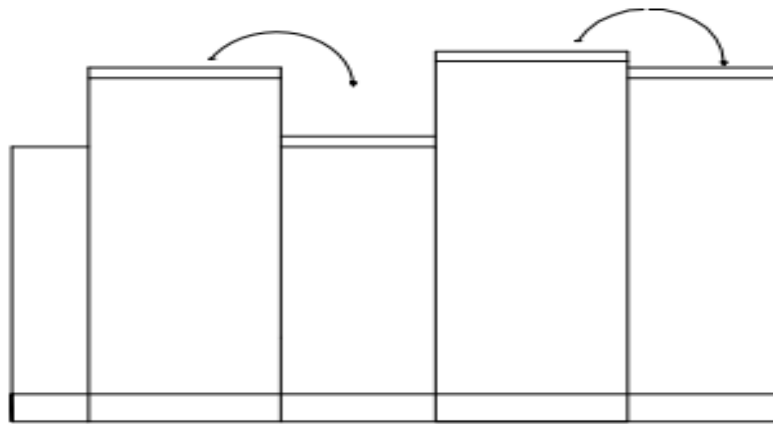**Figure 6:** Effect of ambiance created by the built environment

Figure 7 : Lack of Privacy on Rooftops (an elevation drawn by the researcher)

Figure 8: A house in Lahore was spotted out like the one sketched in story, photographed by the author