

**RESEARCH PAPER****Architectural Narratives: Exploring *Anandi* by Ghulam Abbas within the nexus of Place Theory, Social Logic of Space and Phenomenology****Dr. Saira Iqbal**Assistant Director Press and Media, Department Director of Public Relations, Allama Iqbal Open University, Islamabad, Pakistan, <https://orcid.org/0009-0007-5430-2281>**Corresponding Author**[saira.iqbal@aiou.edu.pk](mailto:saira.iqbal@aiou.edu.pk)**ABSTRACT**

The research aims to analyze the emotional and psychological dimensions of place attachment, emphasizing the symbolic significance of architecture in shaping communal identities. It investigates how built environments influence human experiences and advocates for inclusive urban development to address social inequalities. Ultimately, this paper seeks to enrich architectural discourse by highlighting the transformative potential of marginalized communities within the framework of inclusive urban spaces. The relationship between architecture and society profoundly shapes human experiences and identities. In Ghulam Abbas's *Anandi*, the architectural settings significantly impact the lives of marginalized communities, particularly the "Zanan-e-bazaari" (women of the marketplace). However, their perspectives are often overlooked in urban and architectural discussions. This study addresses this gap by exploring how architectural environments affect these communities through interdisciplinary frameworks like Place Theory and Phenomenology. By examining the emotional aspects of place attachment, the research aims to illuminate the symbolic role of architecture in reflecting societal values and to advocate for inclusive urban development that amplifies marginalized voices. Utilizing a qualitative, interdisciplinary methodology, this study analyzes *Anandi*, integrating insights from architectural theory, sociology, and cultural geography. Operating within the frameworks of Place Theory, Social Logic of Space, and Phenomenology allows for a comprehensive analysis of the text. Abbas's narrative reveals the symbolic role of architecture in reflecting societal values and behaviors. The vibrant marketplace serves as a microcosm of social norms and biases, shaping identities and influencing interactions. Future research in architectural humanities should delve into the narratives embedded within built environments, emphasizing their role in shaping cultural identities and fostering more inclusive spaces.

**Keywords:** Architecture, Culture, Narrative analysis, Society, Space**Introduction**

In the realm of Pakistani literature, *Ghulam Abbas* stands as a luminary figure, revered for his significant contributions to *Urdu* literature, particularly in the genre of short stories. His works are renowned for epitomizing realism, employing a language that is both simple yet profoundly impactful, resonating deeply with readers. Through his narratives, *Abbas* skillfully navigates the complexities of society, offering keen observations of life's intricacies through vibrant characters that pulsate with life.

*Abbas* demonstrates a profound understanding of human relations and the intricate nuances of human nature. With astuteness, he weaves together the events, circumstances, and challenges of his era into compelling narratives, presenting them in a manner that is not only positive but also constructive. Often drawing from the lower and middle classes, *Abbas* sheds light on the struggles of individuals within a society marked by harshness and injustice, emphasizing their innocence and victimhood amidst systemic cruelty.

His stories serve as mirrors to the mental, emotional, and social attitudes prevalent in society over the past half-century. While similar themes have been explored in scholarly works, *Abbas's* approach is distinct, employing a lighter, fictional touch to depict the same situations and true histories. In essence, *Abbas's* literary legacy lies in his ability to capture the essence of society through compelling narratives that resonate with readers across generations.

This research paper aims to delve into one of *Abbas's* notable short stories, "*Anandi*," as a case study. "*Anandi*" centers around a marginalized community known as the "*Zanan-e-bazaari*," colloquially referred to as prostitutes or women of the marketplace. Through a nuanced exploration of this narrative, we aim to unravel the intricate relationship between architecture, society, and space as portrayed in *Abbas's* work. Specifically, we will examine how the narrative depicts the societal dynamics, the symbolic significance of architecture, and the experiences of marginalized communities within societal contexts.

By analyzing narratives like "*Anandi*" that depict architectural forms, we seek to provide insights into the psychological, behavioral, and financial dynamics of societies at specific historical junctures. Additionally, we aim to shed light on the interplay between space, community, and societal development, with a focus on marginalized communities' experiences. Through this research, we hope to contribute to a deeper understanding of the role of architecture in shaping societal perceptions and behaviors and inform strategies for addressing social inequality and fostering inclusive urban development.

This narrative delves into the lives of the "*Zanan-e-bazaari*," a marginalized community of women often derogatorily labeled as prostitutes, situated in the bustling heart of a marketplace. Their presence, though essential to the economic pulse of the area, provokes discomfort among the settlement's residents, leading to their forced relocation to the outskirts of town. However, as time progresses, the once-desolate area they inhabit undergoes a remarkable transformation, flourishing into a thriving marketplace. Despite their integral role in fostering economic growth and community cohesion, societal memory fades, and calls for their expulsion resurface after two decades, driven by concerns over social propriety. This cyclical narrative poignantly exposes the irony of societal perception, wherein the very individuals vital to community prosperity are repeatedly marginalized and overlooked in the name of preserving social decorum. Through this tale, the story subtly critiques entrenched societal norms, shedding light on the intricacies of human interaction and the consequences of societal prejudice.

## Literature Review

Research conducted by Turkish authors reveals the relation between architectural research and the literary fiction. It is developed and formed on the basis that "architectural research must go further 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. Some of the Scholars who have long argued for the equipment and their necessity of such tools, suggests and debates that further from here, the mutual instrumental relationship between architecture and literature can be studied. For example, Havik (2006) asks "which methods of literary reflection are possible and instrumental in architectural research?". In support of this approach, Thomson (1996) states "Historically, the use of architecture in literature is also the serving of architecture by literature are found to be indeed enduring, and therefore the writers in this field have long used architecture as literary allegory, for character definition, to symbolize, and to contextualize". Architecture serves as a vital art form reflecting societal values, as explored in Ghani Ur Rahman and Saira Iqbal's (2021)

study of Ahmed Nadeem Qasmi's *Ghar se Ghar Tak*. The research highlights how built environments define social status and impact psychological perceptions, positioning architectural space as a crucial element in understanding identity and class dynamics. This interplay underscores the profound relationship between architecture and literature, revealing how spatial design communicates social hierarchies (Rahman & Iqbal, 2021).

### Material and Methods

The methodology for this study involves a systematic approach to analyzing the selected fiction, "City of Bliss" by *Ghulam Abbas*, through the lens of architectural theory, specifically focusing on the Social Logic of Space and Place Theory. The first step involves deciding the genre of the work, which in this case is fiction, specifically a short story. Next, the author, *Ghulam Abbas*, is identified as the creator of the selected work. The study then limits its focus to *Abbas's* work "City of Bliss" to maintain coherence and relevance. Subsequently, architectural theories related to social space, such as the Social Logic of Space and Place Theory, are identified as the theoretical framework for analysis. Key concepts within these theories, including the Social Logic of Space, Place Attachment, Visual Symbol of Society, Sense of Place, and Utilization of Space in Society, are identified for analysis within the context of the selected case study. The narrative elements of "City of Bliss," such as *Zanan-e-bazaari* (marketplace women) and the development of a new market, are examined through functional and symbolic attachments to space, shedding light on the socio-cultural dynamics depicted in the story. Through this methodological approach, the study aims to unravel the intricate relationship between architecture, society, and space as portrayed in the selected work of fiction. This study is carried out under the umbrella of Phenomenology as a philosophical approach.

**Table 1**  
**Methodology of the Research**

| Sr. No.  | Steps                                | Case in the Case Study   |  |
|----------|--------------------------------------|--|--|
| 1        | Deciding the genre                   | Fiction (Short Story)  |  |
| 2        | Author                               | Ghulam Abbas   |  |
| 3        | Limiting the work of author          | <i>City of Bliss</i>   |  |
| 4        | Finding out the architectural Theory | Social Logic of Space<br>Place Theory  |  |
| 5        | Finding out the key concepts         | The Social Logic of Space<br>Place Attachment  | City of Bliss  |
|          |                                      | Visual Symbol of Society,<br>Construction of building and creation of space ,<br>Sense of place, Utilization of space in society | <i>Zanan e bazaari</i> – a symbol , a market place near <i>zanan e bazari</i> , a new market to the new place. |
|          |                                      | Functional Attachment,<br>Symbolic Attachment,   | Development of market,<br>Women of market place, their attachment (emotional functional)                       |
| Approach |                                      | Phenomenology  |  |

There is a very important role of a "place" in developing and maintaining self-identity and group identity of people (Kil, Stein, Holland, & Anderson, 2012). A place is an experiential process that is responsible for making and identity and distinctive place tcharacter. The model of Social Logic of Space will be implemented (Model 1).

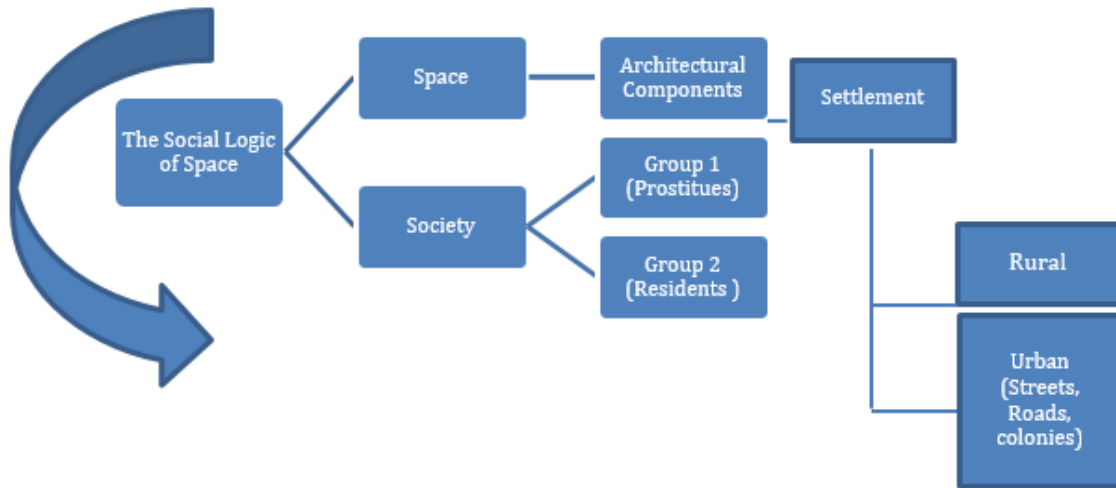


Fig 1. Model of Social Logic of Space presented by the author.

*Anandi- City of Bliss* will be analysed on the basis Characters, Place as a visual symbol of society, Utilization of Space in Society and Architectural depictions, Attachment as a link between person and place, Effect of the Marketplace and Women of the Marketplace on Society

## Results and Discussion

### Characters

Within this narrative, a group identified as "prostitutes" assumes roles as characters. These women originate from the lower echelons of society, and their profession is perceived as shameful by societal standards. The repercussions of their occupation extend to the environment they inhabit, imbuing it with connotations of dishonor. Conversely, the locale becomes emblematic of disgrace due to its association with these women and their profession. These women were associated with the land that was the main cause and they were labelled as a stain on humanity, nobility, and culture.

### Place as a visual symbol of society

Architecture stands as the pinnacle of material culture, possessing unparalleled expressive power as a symbolic representation of a society's ethos. Take, for instance, the Taj Mahal, which embodies notions of love, romance, and cultural refinement. However, simultaneously, divergent interpretations exist; while some perceive it as a sublime manifestation of love's grandeur, others view it through a lens of critique, seeing it as a stark reminder of the disparities between the wealthy and the impoverished.

As *Sahir Ludhianwi*, in his poem "*Taj Mahal*" has written:

*The lush gardens and palaces,  
the Yamuna's edge;  
the exquisitely carved portals,  
the arches and niches,  
the handiwork of the one  
emperor who, buttress'd  
by infinite wealth  
has mocked our very love,  
our impoverish'd, destitute love.  
Even so, my love,  
let us meet*

*someplace else* (Ludhianvi, 1964).

Consequently, a building can simultaneously hold multiple symbolic meanings, reflecting the complexities of societal values and perceptions. It can serve as a poignant reminder of the exploitation of labor, the appropriation of resources, and the inequities inherent within a culture (Gupte, Mehrotra, & Shetty, 2011). So, was the case with *zanaan-bazaari*. The narrative unfolds with a convened meeting aimed at discussing the removal of a locale known as "*Zanaan-e-Bazaari*" from the city, perceived by many as a shameful emblem. "*Zanaan-e-Bazaari*" refers to the "women of the marketplace," colloquially identified as prostitutes, whose presence is openly deemed objectionable by society.

The excerpt is as follow:

بلدیہ کا اجلاس زوروں پر تھا۔ ہال کچھ کھچ بھرا ہوا تھا اور خلاف معمول ایک ممبر بھی غیر حاضر نہ تھا۔ بلدیہ کے زیر بحث مسئلہ یہ تھا کہ زنان بازاری کو شہر بدر کر دیا جائے کیونکہ ان کا وجود انسانیت، شرافت اور تہذیب کے دامن پر بد نما داغ ہے۔

"The Municipal Council was at full boil. The assembly hall was packed nearly to bursting, and contrary to normal, not a single member was absent. The issue under debate in the Council was the expulsion from the city of the *zanaan-e baazaari*, the "women of the marketplace," for their very presence had become an unsightly and intolerable stain on the skirt of humanity, nobility, and culture."

Each place has its own distinctive character that play an important role in human life (Najafi & Bin Mohd Shariff, 2011). The residences of these women were situated at the heart of the market, serving as a vital nexus connecting the city to other parts of town. Anyone visiting the market or commuting to schools and colleges had to traverse this thoroughfare. However, in the eyes of the community, the presence of these women's dwellings was deemed disruptive and disconcerting. This illustrates how a space becomes intrinsically linked to a particular community or profession. In this case, the area became synonymous with prostitution, a social stigma that cast a shadow over the entire locality. Consequently, traversing this space became a source of shame and embarrassment for the inhabitants of the town. From the perspective of the Municipal Council members, the assembly hall being "packed nearly to bursting" suggests a heightened sense of urgency and collective concern regarding the presence of the "*zanaan-e baazaari*" in the city. The language used, such as "full boil" and "unsightly and intolerable stain," reflects the strong negative emotions and perceptions associated with the presence of these women. Similarly, phenomenology can shed light on the lived experiences of the "*zanaan-e baazaari*." The portrayal of their presence as a stain on "humanity, nobility, and culture" suggests that they are perceived as outsiders or deviants within the societal framework.

### Utilization of Space in Society and Architectural depictions

The location in question was not merely a thoroughfare; rather, it formed the bustling epicenter of the city's commercial activities. Consequently, it attracted visits from individuals of high social standing, who frequented the commercial hub for various purposes.

"اور پھر حضرات آپ یہ بھی خیال فرمائیے کہ ان کا قیام شہر کے ایک ایسے حصے میں ہے جو نہ صرف شہر کے بچوں بیچ عام گزر گاہ ہے بلکہ شہر کا سب سے بڑا تجارتی مرکز بھی ہے چنانچہ ہر شریف آدمی کو چار و ناچار اس بازار سے گزرنا پڑتا ہے۔ علاوہ ازیں شرفاء کی پاک دامن بہو بیٹیاں اس بازار کی تجارتی اہمیت کی وجہ سے یہاں آنے اور خرید و فروخت کرنے پر مجبور ہیں۔ صاحبان! یہ شریف زائیاں ان آبرو باختہ، نیم عریاں بیسواؤں کے بناؤ سنگار کو دیکھتی ہیں تو قدرتی طور پر ان کے دل میں بھی آرائش و دلربائی کی تخی نئی انگلیں اور ولولے پیدا ہوتے ہیں اور وہ اپنے غریب شوہروں سے طرح طرح کے غارتوں، لونڈوں، زرق برق ساریوں اور قیمتی زیوروں کی فرمائشیں کرنے لگتی ہیں۔ نتیجہ یہ ہوتا ہے کہ ان کا پڑ مسرت گھر، ان کا راحت کدہ ہمیشہ کے لئے جہنم کا نمونہ بن جاتا ہے۔"

“... And gentlemen! Let us also not forget that their place of residence is located in a portion of the city, which is not merely a primary thoroughfare, but indeed also constitutes the city’s greatest commercial centre. Consequently, every honourable man is compelled perforce to pass through that bazaar.”

Another notable aspect is that the women were not residing within the market; rather, the market had developed around their living quarters. Logically, areas known for the presence of prostitutes were considered social hubs, attracting a diverse array of visitors, particularly during that era. This influx of visitors heightened the market’s desirability and attractiveness, prompting investors to capitalize on the central location by investing in surrounding properties.

After a month-long debate, the decision was made to relocate these women to a distant area, six kos away from the city. While this area had once been inhabited, it had since fallen into disrepair, inhabited only by snakes, bats, and owls. The rationale behind relocating the women to such a remote location was to segregate them from the “normal” population of the city. Consequently, the dynamics of the city and its inhabitants underwent a significant transformation.

دن کو بارہ بجے جیسے ہی کھانا کھانے کی چھٹی ہوئی دو ڈھائی سو راج، مزدور، میر عمارت، منشی اور ان بیسواؤں کے رشتے دار یا کارندے جو تعمیر کی نگرانی پر مامور تھے، اس مسجد کے آس پاس جمع ہو جاتے اور اچھا خاصا میلہ سا لگ جاتا۔ ایک دن ایک دیہاتی بڑھیا جو پاس کے کسی گاؤں میں رہتی تھی، اس بستی کی خبر سن کر آگئی۔ اس کے ساتھ ایک خورد سال لڑکا تھا۔ دونوں نے مسجد کے قریب ایک درخت کے نیچے گھٹیا سگریٹ، بیڑی، چنے اور گڑ کی بنی ہوئی مٹھائیوں کا خوانچہ لگا دیا۔ بڑھیا کو آئے ابھی دو دن بھی نہ گزرے تھے کہ ایک بوڑھا کسان کہیں سے ایک مٹکا اٹھا لایا اور کنویں کے پاس اینٹوں کا ایک چھوٹا سا چبوترہ بنا پیسے کے دو دو شکر کے شربت کے گلاس بچھنے لگا۔ ایک کنجڑے کو جو خبر ہوئی وہ ایک ٹوکڑے میں خربوزے بھر کر لے آیا اور خوانچہ والی بڑھیا کے پاس بیٹھ کر "لے لو خربوزے، شہد سے میٹھے خربوزے" کی صدا لگانے لگا۔ ایک شخص نے کیا کیا، گھر سے سری پائے پکا، دیکھی میں رکھ، خوانچہ میں لگا، تھوڑی سی روٹیاں، مٹی کے دو تین بیالے اور تین کا ایک گلاس لے آ موجود ہوا اور اسی بستی کے کارکنوں کو جنگل میں گھر کی ہنڈیا کا مزا چکھانے لگا۔

“At noon as soon as it was time for lunch a couple hundred masons, laborers, foremen, munshis, and those relatives or representatives of the prostitutes who were entrusted with the oversight of the construction would gather at the mosque, making it look for the entire world as though they were having a regular fair. One day a rustic old woman who lived in one of the nearby villages showed up having heard news of the settlement. She was accompanied by a small boy. Under a tree near the mosque, the two of them set out a tray laden with cheap cigarettes and *biris*, and sweets made of chickpeas and *gur*. It hadn’t been even two days since the old woman arrived when a similarly old farmer brought a large earthen water pot from somewhere, constructed a small brick platform near the well, and began selling glasses of sweet *sharbat* (juice) two for a penny. A greengrocer who had heard the news brought a large basket full of melons and setting his wares near the old woman with the tray began to call out, “Get yer melons here! Sweeter than honey, get yer melons here!” And another, what did he do?—He went home, cooked up a dish of brains and feet, put it in a pan, got some rotis, a few earthen bowls, and a tin drinking glass, loaded it all on a tray, brought it all back, and began to give the workers at that settlement, out in the middle of nowhere, a taste of some good home cooking”.

This passage vividly depicts the bustling activity and communal atmosphere that emerges at lunchtime near the mosque, where a diverse array of people gathers. Among them are masons, laborers, foremen, munshis (clerks), and representatives of the prostitute’s overseeing construction. Despite their diverse backgrounds and roles, they come together, creating an atmosphere reminiscent of a lively fair.

Environment psychologist and Architectural psychology claim that physical setting play a substantial role in facilitating the purpose and objectives of the residents and the users of that place (Altman & Low, 1992). The introduction of the rustic old woman and the boy adds a touch of authenticity and warmth to the scene. They arrive from a nearby village, bringing with them a tray filled with humble offerings such as cheap cigarettes, *biris* (tobacco rolls), and sweets made of chickpeas and *gur* (jaggery). This gesture of hospitality and generosity fosters a sense of camaraderie among the workers and visitors.

The subsequent arrival of the old farm56wdwer with a large earthen water pot, offering glasses of sweet *sharbat* (juice) at an affordable price, further enhances the sense of community and shared experience. Similarly, the greengrocer's arrival with a basket of melons adds to the bustling marketplace atmosphere, as he enthusiastically promotes his wares.

Lastly, the mention of another individual cooking up a dish of brains and feet, along with *rotis* (flatbreads) and earthen bowls, to offer the workers a taste of home-cooked food reflects the communal spirit and generosity of the community. Despite being in a remote area, these gestures of sharing food and creating a makeshift marketplace contribute to a sense of belonging and solidarity among the workers.

Therefore, a new city was founded at the opposite corner. Within a mere six months, the construction of the houses was finished. *Abbas* eloquently portrays the intricacies of constructing these houses, detailing them as follows:

چھ مہینے گزرنے نہ پائے تھے کہ یہ چودہ مکان بن کر تیار ہو گئے۔ یہ سب کے سب دو منزلہ اور قریب قریب ایک ہی وضع کے تھے۔ سات ایک طرف اور سات دوسری طرف۔ بیچ میں چوڑی چکلی سڑک تھی۔ ہر ایک مکان کے نیچے چار چار دکانیں تھیں۔ مکان کی بالائی منزل میں سڑک کے رخ وسیع برآمدہ تھا۔ اس کے آگے بیٹھنے کے لئے کشتی نما شہ نشین بنائی گئی تھی۔ جس کے دونوں سروں پر یا تو سنگ مرمر کے مور رقص کرتے ہوئے دکھائے گئے تھے اور یا جل پریوں کے مجسمے تراشے گئے تھے، جن کا آدھا دھڑ مچھلی کا اور آدھا انسان کا تھا۔ برآمدہ کے پیچھے جو بڑا کمرہ بیٹھنے کے لئے تھا۔ اس میں سنگ مرمر کے نازک نازک ستون بنائے گئے تھے۔ دیواروں پر خوش نما سچی کاری کی گئی تھی۔ فرش چمکدار پتھر کا بنایا گیا تھا۔ جب سنگ مرمر کے ستونوں کے عکس اس فرش زمردین پر پڑتے تو ایسا معلوم ہوتا گویا سفید براق پروں والے راج ہنسون نے اپنی لمبی لمبی گردنیں جھیل میں ڈبو دی ہیں۔

They consisted of two stories each, and they all were essentially of the same design. There were seven on one side and seven on the other, with a broad street down the middle. The lower level of each house consisted of four shops, and on the upper floor facing the street there was a wide veranda on each. The forward part of the verandas had been constructed with a kind of bench, boat-like in appearance and fit for a king, at the ends of which were depicted either marble peacocks in mid-dance or carved statues of water nymphs, their bodies half fish and half human. Inside each house in the sitting room behind the veranda were delicate pillars of marble, and the walls were done in beautiful mosaic. The floors were made of brilliant green stone, and when the marble pillars reflected in their emerald sheen it seemed as though luminous white-winged swans were dipping their slender necks in some magical lake.

The architectural design of the buildings was not just aesthetically pleasing, but also practical. With open verandas and attractive decorations, the buildings appealed not only to residents but also to potential investors due to the logical and innovative placement of shops on the ground floor. Witnessing the rapid development of the area, others in the community became eager to join the settlement as well.

This passage highlights the dual significance of architectural design in shaping community dynamics. Firstly, the buildings are depicted as aesthetically pleasing, with open verandas and attractive decorations, suggesting a deliberate effort to create visually appealing spaces. However, beyond mere aesthetics, the design also proves to be practical, particularly with the innovative placement of shops on the ground floor. This strategic decision not only enhances the functionality of the buildings but also makes them economically viable, attracting potential investors.

Moreover, the rapid development of the area serves as a catalyst for community growth and cohesion. As others witness the progress and prosperity of the settlement, they become eager to be part of it, reflecting the social influence of built environments. Overall, the passage underscores the interconnectedness between architectural design, economic opportunity, and community development, illustrating how physical spaces can shape social interactions and aspirations within a community.

رفتہ رفتہ دوسرے لوگ بھی اس بستی میں آنے شروع ہوئے۔ چنانچہ شہر کے بڑے بڑے چوکوں میں تانکے والے صدائیں لگانے لگے "آؤ، کوئی نئی بستی کو" شہر سے پانچ کوس تک جو پکی سڑک جاتی تھی اس پر پہنچ کر تانکے والے سواریوں سے انعام حاصل کرنے کے لالچ میں یا ان کی فرمائش پر تانگوں کی دوڑیں کراتے۔ منہ سے ہارن بجاتے اور جب کوئی تانگہ آگے نکل جاتا تو اس کی سواریاں نمروں سے آسمان سر پر اٹھا لیتیں۔ اس دوڑ میں غریب گھوڑوں کا برا حال ہو جاتا اور ان کے گلے میں پڑے ہوئے بھولوں کے ہاروں سے بجائے خوشبو کے پھینکے کی بدبو آنے لگتی۔ رکشا والے، تانگے والوں سے کیوں پیچھے رہتے۔ وہ ان سے کم دام پر سواریاں بٹھا، طرارے بھرتے اور گھنگھرو بجاتے اس بستی کو جانے لگے۔ علاوہ ازیں ہر ہفتے کی شام کو اسکولوں اور کالجوں کے طلبہ ایک ایک سائیکل پر دو دو لدے، جوق در جوق اس پر اسرار بازار کی سیر دیکھنے آتے، جس سے ان کے خیال کے مطابق ان کے بڑوں نے خواہ مخواہ محروم کر دیا تھا۔

"Gradually other people too began coming to the settlement. The drivers of the two-wheeled horse carriages began calling out at the city's largest and busiest intersections, "New settlement, new settlement, come see the new settlement!" Arriving at the paved road that extended five kos out of the city the carriage drivers, at the request of their passengers or out of greed for the tips they might receive, began to race each other"

Considering the utilitarian dimension of architecture, settlements, in their practicality, facilitate the emergence of complementary necessities, as noted by Ibn-e-Khuldun. These requirements encompass both physical and social dimensions. Buildings not only create physical spaces but also delineate them. This duality is akin to the symbolism of the Great Wall of China in Kafka's narrative, which not only served as a physical barrier but also symbolized unity among the people (Juneja, 2001). The association with a particular space led to the unification of people, prompting them to establish a new settlement elsewhere. Witnessing the remarkable growth of this settlement, even the prostitutes, who initially resisted the idea of relocation, began to feel remorseful. Not only did vendors and shopkeepers migrate to the area, but city financiers also seized the opportunity, purchasing vast swathes of land and swiftly constructing numerous small houses for rental purposes.

As development progressed, even the government became involved, investing in and facilitating the city's infrastructure. Within days of a petition being submitted to the government, electricity connections were provided to the settlement's residents. Subsequently, official arrangements were made for sewage disposal, public lighting, and waste management. Government surveyors arrived to delineate the streets and lanes, while a steamroller was deployed to level the unpaved streets.

Thus, the relocation of the prostitutes from one market to another sparked the creation of a new settlement on previously barren land. This phenomenon underscores the tendency for people to follow movements and congregate where there is activity. Investors are naturally drawn to areas bustling with life, rather than desolate and silent spaces.



### Attachment as a link between person and place

Altman and Low (1992) defined place attachment as a sentimental bond characterized by affection between an individual and their surroundings. According to them, place attachment encompasses the interplay of emotions, knowledge, beliefs, behaviors, and actions related to a particular environment (Najafi & Bin Mohd Shariff, 2011). Some of the women faced apprehension when considering leaving their familiar surroundings for a new location due to their emotional attachment to the place. These women, who were associated with the marketplace, harbored a deep emotional connection to their environment. Reluctant to depart, they had spent numerous years in this location, which not only served as their identity but also as a source of livelihood. Their attachment extended beyond the physical realm to encompass emotional and psychological dimensions, reflecting the significance of the time they had invested in that space.

The model of Place Attachment designed and presented based on theory will be implemented in this research.

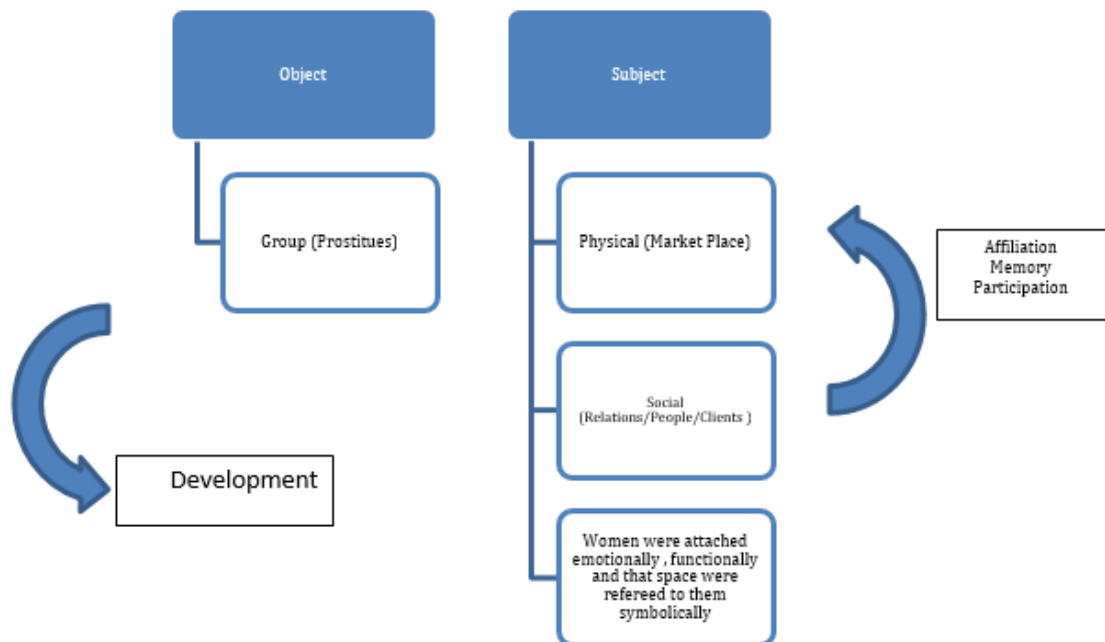


Fig 2. Model of Place Attachment presented by the author.

The model of Place Attachment presented in this research offers a comprehensive framework for understanding the complex interplay between individuals and their environments. Grounded in the concepts of emotions, knowledge, beliefs, behaviors, and actions, the model elucidates how individuals develop and maintain attachments to specific places. By incorporating elements such as emotional bonds, familiarity, and personal experiences, the model underscores the multifaceted nature of place attachment. Furthermore, it highlights the dynamic nature of these attachments, which can evolve over time in response to various environmental, social, and psychological factors. Overall, this model provides valuable insights into the intricate relationship between individuals and the places they inhabit, offering a nuanced understanding of the phenomenon of place attachment.

### Effect of the Marketplace and Women of the Marketplace on Society

Abbas masterfully depicts the impact of the marketplace on the broader society, providing a nuanced perspective through the voices of its citizens. Speaking on behalf of a

concerned citizen, he articulates the detrimental effects of the marketplace, particularly associated with the women of the market, on various segments of society. Through the lens of daughters, wives, husbands, and children, Abbas illuminates the multifaceted repercussions of the marketplace's presence, highlighting issues such as social stigma, familial discord, and moral degradation. Furthermore, he incorporates the perspective of a nobleman who critiques the educational implications associated with the market, underscoring broader societal concerns regarding values, ethics, and the shaping of future generations. Through these narratives, Abbas offers a compelling portrayal of the complex interplay between societal structures, cultural norms, and individual experiences within the context of the marketplace.

"اور پھر حضرات آپ یہ بھی خیال فرمائیے کہ ان کا قیام شہر کے ایک ایسے حصے میں ہے جو نہ صرف شہر کے بیچوں بیچ عام گزر گاہ ہے بلکہ شہر کا سب سے بڑا تجارتی مرکز بھی ہے چنانچہ ہر شریف آدمی کو چار و ناچار اس بازار سے گزرنا پڑتا ہے۔ علاوہ ازیں شرفاء کی پاک دامن بہو بیٹیاں اس بازار کی تجارتی اہمیت کی وجہ سے یہاں آنے اور خرید و فروخت کرنے پر مجبور ہیں۔ صاحبان! یہ شریف زادیاں ان آبرو باختہ، نیم عریاں بیسواؤں کے بناؤ سنگار کو دیکھتی ہیں تو قدرتی طور پر ان کے دل میں بھی آرائش و دلربائی کی نئی نئی امنگیں اور ولولے پیدا ہوتے ہیں اور وہ اپنے غریب شوہروں سے طرح طرح کے غازوں، لونڈروں، زرق برق ساریوں اور قیمتی زیوروں کی فرمائشیں کرنے لگتی ہیں۔ نتیجہ یہ ہوتا ہے کہ ان کا پُر مسرت گھر، ان کا راحت کدہ ہمیشہ کے لئے جہنم کا نمونہ بن جاتا ہے۔"

"اور صاحبان پھر آپ یہ بھی تو خیال فرمائیے کہ ہمارے نونہالان قوم جو درسگاہوں میں تعلیم پا رہے ہیں اور ان کی آئندہ ترقیوں سے قوم کی امیدیں وابستہ ہیں اور قیاس چاہتا ہے کہ ایک نہ ایک دن قوم کی کشتی کو بھنور سے نکلنے کا سہرا ان ہی کے سر بندھے گا، انہیں بھی صبح شام اسی بازار سے ہو کر آنا جانا پڑتا ہے۔ یہ قہنائیں ہر وقت ابھرنے والے سنگار کئے ہر راہرو پر بے حجابانہ نگاہ و مزہ کے تیر و سنن برسائی اور اسے دعوتِ حسن دیتی ہیں۔ کیا انہیں دیکھ کر ہمارے بھولے بھالے نا تجربہ کار جوانی کے نشے میں محو، سود و زیاں سے بے پروا نہ نونہالان قوم اپنے جذبات و خیالات اور اپنی اعلیٰ سیرت کو معصیت کے مسموم اثرات سے محفوظ رکھ سکتے ہیں؟ صاحبان! کیا ان کا حسن زاہد فریب ہمارے نونہالان قوم کو جادۂ مستقیم سے بھٹکا کر، ان کے دل میں گناہ کی پر اسرار لذتوں کی تشنگی پیدا کر کے ایک بے کلی، ایک اضطراب، ایک ہیجان برپا نہ کر دیتا ہو گا"۔۔۔

"My colleagues! When our noble daughters see the finery and embellishments of these ill-reputed, half-naked seductresses, it is only natural that there arise in their hearts as well newfound desires for the trappings of ornamentation and allure. They then begin to demand of their poor husbands all manner of rouges, lavenders, gold-embroidered saris, and costly jewellery, resulting in their tranquil homes, their abodes of comfort and ease, being reduced to the very model of hell on earth!

Even nation builders themselves come under scrutiny from the citizens, as they raise concerns about the potential risks posed to the emotions and thoughts of young people passing through the market. They argue that such exposure presents an open invitation for young individuals to idolize and prioritize superficial beauty above all else.

"And my colleagues! Let us also not forget the budding youth of the nation who are now obtaining their education in our schools, and upon whose future advancement are pinned the very hopes of the nation! Reason dictates that it will be their collective head on which one day the garland wreath of this country's salvation will be placed. They too are compelled perforce each morning and evening to commute by way of that bazaar. These strumpets, done up in their myriad jewels and ornaments, ceaselessly rain down on each innocent wayfarer the arrows and spears of their provocative glances, issuing open invitations to the worship of their beauty. Seeing these harlots, can our simple, inexperienced adolescents, steeped in the intoxication of youth, unconcerned with profit and loss, keep their emotions and thoughts, their noble pedigree safe from the venomous effects of disobedience and sin? Mustn't the ascetic-seducing beauty of these fallen women

lead our budding entrepreneurs to stray from their path of righteousness? Mustn't they stir in these young men's hearts the temptation to sin's innermost delights, produce in them a restlessness, an agitation, a passion!?

Not only was the mental well-being of society affected, but concerns were also raised regarding health and the economy. Situated at the heart of the market, the residents endured disturbances from the noise of music and musical instruments, disrupting the peace and tranquility of the night. One individual lamented, "Throughout the night, the constant banging on tables, the loud singing, the fights among their passionate clients, their profanity, their clamor, their uproar, their laughter, their cries—I tell you; the ears of the gentle residents nearby have suffered! Life has become exceedingly burdensome. If sleep is disrupted at night, what hope remains for peace of mind during the day?"

Distractions from internal or external sources of noise can impact considerably on productivity. Not only is noise a clear distraction that hinders office workers carrying out their work accurately and efficiently, but it can also have a detrimental impact on health and levels of stress (Shepherd et al., 2013).

Furthermore, the prevalence of illegal activities such as drug abuse, violent crimes, and incidents of homicide and suicide is escalating steadily. This represents just one facet of the issue. Considering the social and psychological ramifications of the marketplace, a new settlement was established, diverting the attention of the populace towards this fresh locale.

After two decades, the area underwent significant development, boasting its own railway station, town hall, courthouse, college, and high schools. The city also became a hub of media activity, with numerous periodicals and newspapers, including literary, spiritual, ethical, industrial, medical, women's, and children's magazines. Additionally, the city featured numerous places of worship, orphanages, and government hospitals, with one exclusively for women. Originally named *Husnabad* (The City of Beauty), the city underwent a name change to *Hasanabad* before reverting to its centuries-old name, "*Anandi*" (City of Bliss), due to confusion with another name. Despite its thriving and attractive appearance, the focal point of the city remained the same market where the *zanaan-e baazaar* resided—the women of the marketplace. History seemed to repeat itself as citizens once again clamored to relocate the marketplace 12 kos away from the city, citing various concerns.

The analysis of "*Anandi*" by Ghulam Abbas through the lens of architectural theory, cultural geography, and literary fiction reveals profound insights into the intersection of societal norms, community dynamics, and architectural spaces. Through the narrative, it becomes evident that architecture serves as a visual symbol of society, embodying its values, perceptions, and power dynamics. The presence of the "*Zanan-e-bazaari*" within the marketplace illustrates the intricate relationship between individuals and their environments, showcasing how societal prejudices shape spatial boundaries and community identities. Furthermore, the narrative highlights the transformative power of marginalized communities in urban development, emphasizing the need for inclusive approaches to address societal inequalities and foster communal well-being.

Moreover, the narrative unfolds as a poignant commentary on the cyclical nature of societal perception and the unintended consequences of marginalization. Despite their pivotal role in fostering economic vitality and community development, the "*Zanan-e-bazaari*" find themselves repeatedly cast out, their contributions overlooked in favor of preserving social decorum. This cyclical narrative underscores the complexities of human interaction, societal norms, and the enduring impact of built environments on societal dynamics. Ultimately, "*Anandi*" serves as a compelling reminder of the intertwined relationship between architecture, culture, and social justice, advocating for inclusive urban development and community empowerment.

## Conclusion

In conclusion, the narrative of "*Anandi*" by Ghulam Abbas serves as a profound exploration of the intricate relationship between architectural spaces, societal norms, and community dynamics. Through the lens of the marginalized community of "*Zanan-e-bazaar*" or the women of the marketplace, *Abbas* masterfully illustrates the profound impact of spatial arrangements on societal development and identity.

The story begins with the expulsion of the women from the city center to a remote area due to societal discomfort, only for that desolate space to transform into a thriving town over time. Despite their integral role in fostering economic vitality and community development, the women are once again coerced to vacate the town, highlighting the irony of societal perception and the unintended consequences of marginalization.

Through *Abbas's* narrative, we witness the symbolic significance of architecture as a reflection of societal values and behaviors. The bustling marketplace becomes emblematic of societal norms and prejudices, shaping the identities of its inhabitants and influencing their interactions. Moreover, the story poignantly underscores the profound connection between individuals and their environments, emphasizing the emotional and psychological dimensions of place attachment.

Furthermore, the narrative sheds light on broader societal issues such as social stigma, familial discord, and moral degradation, all influenced by the presence of the marketplace and its inhabitants. *Abbas's* skillful navigation of these themes offers valuable insights into the complexities of human interaction and the consequences of societal prejudice.

In essence, "*Anandi*" serves as a compelling testament to the intricate interplay between space, community identity, and societal progress. By illuminating the transformative power of marginalized communities and the symbolic significance of architectural spaces, *Abbas* invites readers to reflect on the enduring impact of built environments on societal dynamics. Ultimately, the narrative serves as a poignant reminder of the importance of inclusive urban development and the need to address social inequalities within our communities.

## Recommendations

Here are some recommendations based on the architectural literay analysis of Ghulam Abbas's "*Anandi*":

- **Inclusive Urban Planning:** Urban development projects should prioritize inclusive design principles that consider the needs of marginalized communities, ensuring their voices are heard in the planning process.
- **Cultural Sensitivity in Architecture:** Architects and urban planners should integrate cultural elements that reflect the identities and histories of diverse communities, fostering a sense of belonging and attachment to place.
- **Community Engagement:** Encourage participatory design approaches where community members actively contribute to the development and revitalization of their neighborhoods, strengthening community ties.
- **Research and Documentation:** Further studies should be conducted to explore the impact of architectural environments on marginalized communities, providing empirical evidence to inform policy and design.

- **Interdisciplinary Collaboration:** Foster collaboration between architects, sociologists, and cultural geographers to create holistic approaches that address the complex interactions between architecture and social dynamics.

**References**

- Abbas, G. (1980). *Anandi*. Karachi: Sajjad Kamran Publisher.
- Altman, I., & Low, S. (1992). *Place Attachment*. New York: Plenum Press.
- Gupte, R., Mehrotra, R., & Shetty, P. (2004, December). *Architecture & Identity. Some Works on Architecture and Urbanism*: [<https://cityscans.wordpress.com/indian-architecture/architecture-identity/>]
- Rahman, G. U., & Iqbal, S. (2021). Space defining social status: A case study of a short story *گہر سے گہر تک* *Pakistan Heritage*, 12, 11. Hazard University.
- Hillier B, Hanson J. (1984). *The Social Logic of Space*. Cambridge University Press
- Inalhan, Goksenin & Yang, Eunhwa & Weber, Clara. (2021). PLACE ATTACHMENT THEORY. 10.1201/9781003128830-16.
- Juneja, M. (Ed.). (2001). *Architecture in Medieval India: Forms, Contexts, Histories*. India: Permanent Black.
- Kil, N., Stein, T. V., Holland, S. M., & Anderson, D. H. (2012). Understanding Place Meanings in Planning and Managing the Wildland-Urban Interface: The Case of Florida Trail Hikers. *Landscape and Urban Planning*, 370-379.
- Ludhianvi, S. (1964). *Taj Mahal*. Rekhta: <https://www.rekhta.org/nazms/taaj-mahal-sahir-ludhianvi-nazms>
- Najafi, M., & Bin Mohd Shariff, M. K. (2011). The Concept of Place and Sense of Place In Architectural Studies. *World Academy of Science, Engineering and Technology*, 56.
- Shepherd, D., Welch, D., Dirks, K. N., & McBride, D. (2013). Do Quiet Areas Afford Greater Health-Related Quality of Life than Noisy Areas? *International Journal of Environmental Research and Public Health*, 10, 1284-1303.