



RESEARCH PAPER**Embodied Spaces: Architectural Elements as Symbols of Power and Identity in Partition-Era Historical Fiction****¹Dr. Saira Iqbal, and ²Samina Batool**

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ABSTRACT

This study seeks to examine the role of architectural elements in modern historical fiction, using *Khadija Mastoor's* novel *Aangan* as a case study. It specifically focuses on how these elements symbolize the socio-political tensions and power struggles during the Partition era in South Asia. The Partition, a significant historical event, not only altered the physical landscape but also deeply affected individual and collective identities, leaving lasting psychological scars. By utilizing qualitative analysis grounded in Place Theory, this research examines how the author incorporates architectural motifs to reflect the complexities of power dynamics and identity formation amidst conflict. The findings indicate that architecture serves as a critical lens through which to understand the intertwined relationships between space, trauma, and identity, revealing how physical environments embody the struggles and resilience of affected communities. Based on these insights, future research should further explore the interplay between narrative forms and built environments, advocating for a deeper integration of architectural analysis in literary studies to enhance our understanding of historical events and their impacts on human experiences.

KEYWORDS Architecture, Culture, Environment, History, Literature

Introduction

Architecture is closely intertwined with a variety of disciplines, such as sociology, philosophy, engineering, and literature, which enriches the interpretations associated with it. Among these fields, literature stands out as a particularly valuable source that greatly enhances our understanding of architecture (Aydin et al., 2020). 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). 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". The interplay of space and narrative in literature has long fascinated scholars, particularly in the context of historical fiction, where physical environments often reflect and shape the emotional and ideological landscapes of characters. This paper delves into the concept of narrative architecture and spatial dynamics within modern historical fiction, specifically through the lens of Khadija Mastoor's novel *Aangan*. Set during the tumultuous period of the Partition in 1947, *Aangan* intricately weaves the experiences of a middle-class family

grappling with the profound personal and societal upheavals that accompany the end of colonial rule in India.

In this narrative, the inner courtyard emerges as a pivotal space that symbolizes both the sanctuary of domestic life and the battleground for political and familial conflicts. This duality serves as a powerful reminder of how the architecture of the home can encapsulate the broader themes of power politics, identity formation, and social tension that permeated the era. As the characters navigate their intertwined fates, the layout and usage of space within the haveli not only reflect their internal struggles but also echo the larger ideological divides that defined the historical context of their lives.

Mastoor's nuanced portrayal of the emotional depths of her characters against the backdrop of their physical surroundings invites a critical examination of how space influence's identity and agency. The study will analyze how the spatial configuration of the haveli informs the characters' interactions, aspirations, and sense of belonging. By situating these elements within the broader historical narrative of Partition, the research underscores the importance of architectural narratives in understanding the socio-political complexities of the time.

Furthermore, this exploration seeks to reveal how built environments can embody and convey cultural, political, and emotional narratives across different historical contexts. In doing so, the paper aims to highlight the significance of place in shaping human experiences and identities during one of the most turbulent times in South Asian history. Ultimately, through the lens of narrative architecture and spatial dynamics, this study endeavors to provide a deeper understanding of the characters' struggles with identity, displacement, and political allegiances, enriching the discourse on how literature reflects and responds to the intricacies of its historical milieu.

The novel *Aangan* by Khadija Mastoor, set during the Partition of India, presents a complex interplay between personal and political conflicts within a middle-class family. However, there is limited scholarly attention on how the physical and architectural spaces within the novel, particularly the inner courtyard, serve as symbolic and narrative devices that reflect deeper emotional and ideological divides. The absence of a focused analysis on how these spatial dynamics contribute to the characters' experiences of power, identity, and displacement highlights a gap in understanding the role of architecture in shaping narrative and character development in modern historical fiction. This study seeks to address this gap by exploring the relationship between narrative architecture and the emotional and political tensions within *Aangan*, revealing how physical space can influence identity and ideological struggles during periods of historical upheaval.

Literature Review

Literary fiction, renowned for its capacity to vividly portray architectural and urban spaces as integral settings, proves to be an asset for architectural and urban research. A prominent illustration of this is the article "Architectural Literary Analysis: Reading 'The Death of The Street' Through Ballard's Literature and Trancik's 'Lost Space'," which thoroughly examines this relationship. Additionally, the study titled "The Fictional Representation of Modern Urban Concentration in the Work of J.G. Ballard" investigates modernism by analyzing fictional narratives within the context of architectural discourse. J.G. Ballard, a prominent British New Wave writer, is highlighted for his dystopian themes. This research narrows its focus to three of his science fiction stories: *The Concentration City* (1957), which portrays a dystopian, overcrowded city with limited open space; *Chrono polis* (1962), which explores the restricted use of urban environments; and

Billenium (1961), in which inhabitants are confined to living spaces of only 3m² due to overpopulation. These works provide a critical perspective on the modern urban concentration and offer insights into modernist critiques.

Saira Iqbal, in her article examines the emotional and psychological dimensions of place attachment, particularly focusing on the symbolic role of architecture in shaping communal identities. By analyzing Ghulam Abbas's *Anandi*, Iqbal highlights how architectural settings impact marginalized communities, such as the "Zanan-e-bazaari" (women of the marketplace), whose perspectives are often neglected in urban and architectural discourse. Utilizing interdisciplinary frameworks like Place Theory, Phenomenology, and Social Logic of Space, she explores how built environments influence human experiences and reflect societal values. Iqbal's research advocates for inclusive urban development that addresses social inequalities and elevates marginalized voices within architectural spaces (Iqbal, 2024).

Sophia Psarra, in her article 'The Book and the Labyrinth Were the Same' - Narrative and Architecture in Borges' Fiction, published by the Welsh School of Architecture, examines the strong presence of architecture in Borges' literary work. Psarra investigates how spatial models function within Borges' narratives and how these models can inform architectural understanding. Her analysis reveals a narrative strategy that links the linear progression of the text with geometric symmetry, connecting all narrative elements beyond their temporal sequence. This emphasizes the philosophical and architectural contexts within Borges' fiction (Psarra, 2003).

Additionally, Turkish researchers have made valuable contributions to the interdisciplinary reading of space. In *Reading 19th Century Architectural and Interior Space Reflections of Modernization through Literary Space: Emile Zola's Nana*, they examine social and spatial components derived from the 19th-century Parisian social landscape, as depicted in Zola's *Nana* (1988). The study reveals two central conflicts related to the birth of modernism, highlighting how literature can directly reflect and inform architectural and spatial concepts.

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).

Furthermore, Supakit Yimsrual, in his article *Architectural Anthropology and the Study of the Built Environment*, addresses the long-standing tendency of architecture to focus predominantly on material aspects, such as construction techniques, building types, and environmental factors. Yimsrual argues that such perspectives often neglect the social realities of the inhabitants within these structures. His work connects architectural research with social and cultural anthropology, coining the term "architectural anthropology" to describe this interdisciplinary bridge (Yimsrual, 2013). This approach expands the scope of architectural analysis by incorporating social dimensions often overlooked in traditional architectural studies.

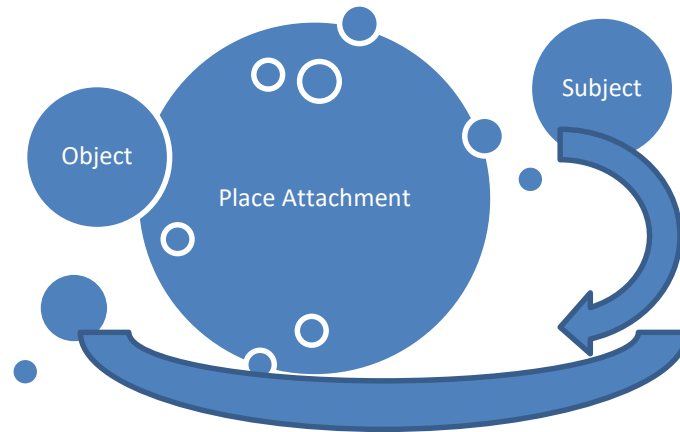
Hypothesis and Research Questions

The study hypothesizes that architectural elements in modern historical fiction symbolize the socio-political tensions and struggles for power during the Partition era. This hypothesis posits that these physical spaces reflect the conflicting identities and traumas of individuals and communities, revealing how architecture embodies the complexities of power politics and identity formation during this tumultuous period. To explore this hypothesis, the following research questions guide the investigation: How do descriptions of space in modern historical fiction reflect the psychological states of characters and their experiences of identity reconstruction amidst socio-political upheaval? Additionally, in what ways does the architectural element of the courtyard serve as a significant social and cultural space that mirrors broader themes of community, belonging, and identity within the narrative?

Material and Methods

This study employs a structured methodology to explore the intersection of architectural theory and Urdu literature, specifically focusing on *Khadija Mastur's* novel *Aangan* (Inner Courtyard). The research begins by selecting Urdu literature as the primary tool and defining the genre as the novel, which offers a rich narrative context for analyzing spatial dynamics. The methodology incorporates architectural theories, specifically Place Theory and Place Attachment, to examine how spaces are represented in literature. The chosen era spans from 1947 to the present, with a particular focus on a story set in 1952, shortly after the Partition. *Mastur* is selected as the author, and her thematic focus is narrowed to *Aangan*, which is characterized by its architectural descriptions that encompass broader notions of space and place, buildings, settlements, construction styles, and infrastructure. The analysis identifies common elements within the architectural theory as it pertains to the novel, focusing on aspects such as functional attachment, emotional attachment, nostalgia, economical factors, and semiotics. Furthermore, the research investigates how social practices are connected to space through themes of shifting due to job transfers, memories and experiences, decoding architectural expressions (such as windows, doors, and courtyards), migration, and the interactions of Hindu and Muslim communities, as well as political activities. This multifaceted approach aims to uncover the nuanced relationship between architecture and narrative in the context of post-Partition literature.

Place attachment in this research is explored as the emotional bond individuals form with places, using literature as a tool for analysis. Guiliani (2003) describes place attachment as a multifaceted concept reflecting the connection between individuals and meaningful spaces. Despite varying definitions, the growing interest in place attachment reflects its evolving theoretical development. While past research has examined different aspects, this study introduces a new perspective by focusing on how architecture in literature, specifically in *Aangan* (Inner Courtyard), adds a unique dimension to the understanding of place attachment. The story will be analyzed based on the bipartite model of Place Attachment.



Development

Figure 1 : Bipartite Model of Place Attachment

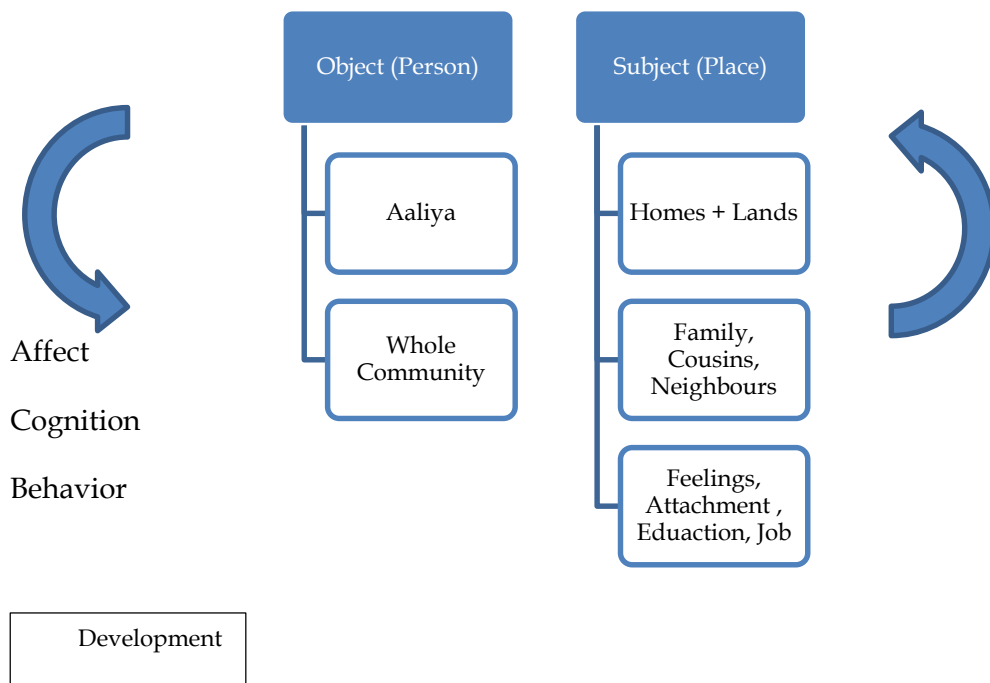


Figure 2 : Object, Subject and Development

Now, Place Attachment is divided into two components i.e. the Object and the Subject.

Object is the person that can be used as an actor that is influenced by the place. In this story there are different characters that are influenced by the subject. Those characters can be external and internal that are carried out for the development of a relation between object and subject. The term “Person” Has two sub-divisions, cultural and individual. Place attachment occurs at both the individual and group levels.

Structure and Analysis of the Spatial Narrative

Further analysis will be carried out based on following elements:

- a) Descriptions of Space and Character Psychology

In *Aangan*, the layout of the *haveli* (traditional Indian courtyard house) plays a crucial role in reflecting the emotional states of the characters. Each room or corner of the house represents different facets of the family members' personalities and their internal struggles. For example, the inner courtyard – a central space traditionally used for family gatherings – becomes the emotional core of the novel, mirroring the unity and the fractures within the family. The inner courtyard is where private and public lives intertwine, as it serves as a space where family members confront both their personal issues and larger societal challenges, such as the partition of India and the political rifts that arise from it.

The building where people live, affect and define their view about the place. The setting or the impact of the architecture, what people have in their mind connected to interfere in the psyche of people. Such architecture continues to reside in people's memories and stories connecting it to the image of who they are. Even though architectural settlements are a part of human existence (Glusac, 2015). The relation between the residents or the occupants and their personal environments can be conceptualized in terms of Brunswik's (1956) lens model. According to him, elements in the environment can serve as a kind of lens through which an observer can decode or perceive underlying constructs, meanings and affiliations.

People used to spend a lot of time in their personal living room and the place where they work. They often decorate and design those places according to their own choice that is the reflection of their conscious and unconscious mind. They choose color, pattern, motifs and decor that suits their taste (Samuel D. Gosling, Sei Jin Ko, Thomas Mannarelli, 2001).

One can easily say that the setting of a room shows the priorities and financial condition along with the importance of the owner. Interactionist theories suggest that individuals select and create their social environments and to strengthen their dispositions, attitudes and self-views. Consistent with Steinbeck's intuition, it is hypothesized that individuals also select and craft physical environments that reflect and reinforce who they are (Samuel D. Gosling and Sei Jin Ko, Thomas Mannarelli, 2001). The portrait of Maulana Muhammad Ali Jauhar shows her (Grandmother's) personality and affiliation with the political personality and his aim.

Excerpt 1

"Aliya stepped out of the house and looked around her. Down the road, a goatherd went by with his goats, closer to a house a few naked children played in the dust. She could see a cluster of mud houses in the distance. Apart from the peon's hut, which was painted the official yellow, there was only one double-storied house that stood close to theirs."

Relevant Excerpts from the novel

Excerpt 2

"The long room was bare except for two chairs and the beds shrouded in tall dark mosquito nets. A portrait of Maulana Muhammad Ali Jauhar, its frame encrusted with the residue of countless dust storms, hung on one wall".

Reconstructing Identity through Architectural Narratives

Story telling through visuals displays a history of the past, an identity for present, and a story for the future. Architecture is an ever-present form of visual story telling. The built environment has the ability to capture the history of a place, and the story is then being narrated through the space. Architecture, through its visuals, structure and built

environment forms a spatial link between the past, present and future. It also serves as a connecting point between place and culture (Wallace, 2007).

Several excerpts show the relation between space, place, culture and people. Mastur starts her novel with the following lines:

Excerpt 3

"How soon silence overtakes a winter's night. The sky has been clouded over since evening. There is an edge to the chill in the air. Outside the window. Steeped in silence, the street light burns stilly. Across the street, from a grove of trees next to the half-built school building, an owl call"

The excerpts in *Aangan* depict the silence and gloomy environment and the only hope is visible through the window in the form of a streetlight. She sketched intricately about the window, the trees visible through the windows and the half- built school building signifies both that will be cleared later. Half built school building can be a symbol of two:

- Development in Progress
- Interference in Development/ Construction.

Mastur has described the area and its development by describing architecture, material and space around the house. Red brick houses, no apparent plan and scattered arrangement shows a desolate district.

Excerpt 4

"It was a desolate district with red brick houses seemingly built to no apparent plan, as if someone had picked them up and scattered them around haphazardly. What a lot of temples there were in little place. Their golden steeples rose to the sky in an act of everlasting supplication. Morning and evening temple bells filled the air with their tintinnabulation. The sound of bhajans, muted by the distance, could be heard at the house."

Religious symbols have a significant and existential value. It always points to the circumstances concerning human existence that distinguishes symbols from concept. The rich heritage and beliefs of Hinduism have a perfected art of symbolism. Religious architecture is the expression of man's effort to pay tribute or to pray to his god. This is another way to promote a culture or a religion. Symbolism is mainly a derivation of faith. Faith relates itself directly or indirectly to our culture. Culture is a product of people and society. It is a direct expression of one's beliefs, ideas, fears, happiness, celebrations and norms. This get transferred to living spaces, buildings and structure that we call architecture. Architecture is a form of symbolic expression which represents in concrete form. That solid form represents the religious consciousness of the people (Kaur N. , 2012). The way people respond and understand becomes perception and these perceptions get crystallized in form of geometric shapes as symbols pertaining to their faith.

Golden steeples, temple bells, sounds of bhajans all are the material and immaterial symbol to signify the temple is nearby. In this excerpt, the tintinnabulation of temple bell shows that the population of the district is of both Hindus and Muslims. Moreover, "Haphazard" settlement depicts lack of proper planning and development.

Excerpt 5

“There were so many trees. Mango, jaman, pipal, thick with foliage, lined the narrow, dusty white unmetalled road. Travelers, oblivious of care, their bundles beneath their heads slept soundly in their shades”.

The external environment has a significant effect on the way people live, which is determined by natural conditions, anthropogenic factors, the density of urban constructions and the size of vegetations areas (L.S. Al-Jezawy, M.A.Elwazeer, W.H.Sayed, 2018).

Landscape elements also play a significant role in various cultures around the world. Architecture of the built environment and landscape complement one another to create symbolically charged environments. That created environment helps in making meaningful rites and rituals related to the environment.

The elements of composition are the visual qualities that people see and respond to when viewing a space. Visual qualities can convey many different emotions and feelings.

There are many elements of architecture landscape:

1. Lighting
2. Stone
3. Wood
4. Plants
5. Water
6. Landform
7. Bricks
8. Metals
9. Plastic
10. Glass

The story deals with the shifting of a family from one place to another at different occasions. The sentence structure, use of words and description says all, without specifically mentioning.

Excerpt 6

“Packed cases and bundles had strewn the courtyard on the day they had come to the new house.”

The building where people live, affect and define their view about the place. The setting or the impact of the architecture, what people have in their mind connected to interfere in the psyche of people. Such architecture continues to reside in people’s memories and stories connecting it to the image of who they are. Even though architectural settlements are a part of human existence (Glusac, 2015).

In this story as it’s a product of partition and pre-partition, migration and change of place is an important aspect of partition. The characters took time to adjust at the new place. The location and development can easily be found out by “closer to the house a few naked children played in the dust”, naked children playing in dust is a depiction of a less established district.

Following is an excerpt:

Excerpt 7

“Aliya stepped out of the house and looked around her. Down the road, a goatherd went by with his goats, closer to a house a few naked children played in the dust. She could see a cluster of mud houses in the distance. Apart from the peon’s hut, which was painted the official yellow, there was only one double-storied house that stood close to theirs.”

The use of colour is symbolic. In every culture and every society different colour symbolizes different meanings. For example, today a government school or a hospital should have red walls to signify the building. At that time, yellow was the colour on official buildings. So, the writer sketched the colony having houses with yellow walls to show an official colony. So, the use of color has high impact signifiers in cultural communication as well.

Architecture or built environment is not simply the “design of buildings” that is a physical structure or a material physical enclosure. It is also an expression of thoughts, beliefs and emotions in built form. Architecture beyond strong moral and social essentials, it has a veil of immaterial attributes as well. Hence, the houses and landscapes in which we live affect our lives emotionally, psychologically and physically as well. The art of architecture is to dwell the building or residence and to transform it to the place regardless of time once it is occupied.

Color emphasizes its form and attributes of the material that is used in its construction. Same is the case with the rooms that are shaped differently have different spatial qualities associated with the meaning and function.

b) Use of Courtyard as an important Architectural, Social and Cultural Element

A courtyard is a central place, and an architectural design element commonly applied for its social and environmental potential (Almhafdy et al., 2013). Its origin was from hot and dry regions. The concept of courtyard imported from the western countries rather than adapting and applying original and traditional concepts into modern courtyard (Edwards, 2006). This courtyard is a dominant form in many Asian countries. Many ancient courtyards are a clear indication that the design variants of courtyard have been designed and improved by the integration of social, cultural and environmental factors. Courtyard were often the basic or primary meeting place for specific purpose including gardening, cooking, working, sleeping or even in some cases to keep animals (Edwards et al., 2006). As an open space within a cluster or urban fabric, courtyard is responsible to carry out various functions, social, leisure and microclimate as well. The importance of such a space was by their being in central sites within the building (Almhafdy et al., 2013). Surrounded by arcades, colonnades, paved, landscaped with water bodies, various plants they all have an important role in our social and working life. Moreover, a courtyard as a space can provide climatic as well as visual or acoustic protection. It can be used as an appropriate place for promoting natural, healing environment. According to Rust (2010), designers and architects could place healing components of nature in courtyards within the building footprint, along with windows at the end of corridors to allow natural light to filter through to the public and private areas. Shades, water, trees and flowers induce positive effects towards the five senses of the human body.

The excerpt setting and surroundings narrate about the personalities of the characters. Aaliya was observing all of them. She was sitting in the window, shows her nostalgic personality and behaviour and the use of courtyard.

"From the tap in the courtyard, a thin stream of water flowed into the flowerbeds. The marigold stirred with the breeze. Why had she not given a flower, a gift of spring, to Barre Chacha as he left? She had missed the moment, and it was too late."

"She peeped out of the window into the courtyard below and saw that the beds had been made up for the night and everyone was sitting there silently. Only Barre Chacha was lying on his bed and rubbing his hand on his chest. Barri Chachi was cutting betel nut in a listless manner and Kariman Bua was making rotis in a great show of energy. Jamil Bhaiya was sitting on the old iron chair, pulling at his fingers. Of Chhammi, there was no sign. Not a sound had been heard from her since the news of Abba's sentence. All her quarrels seemed to have been forgotten."

Excerpt 10

"Stepping out of the bathroom, Amma gave her the news with an air of great complacency.

'Yes,' she said coming out into the courtyard after finishing her breakfast. Barri Chachi was sitting at the tap washing her face. Flattened by the rain, the plants in the flowerbed crouched close to the ground. She had dressed for school and was combing her hair when the cry of 'the teacher's tonga is here', was heard outside."

The physical division of rooms within the haveli mirrors the increasing emotional and ideological rifts among family members. As the narrative unfolds, spaces that were once sources of comfort and unity become fraught with tension, paralleling the political divides arising from differing allegiances to figures like Gandhi, Jinnah, or the British. The haveli's design also underscores gendered spatial dynamics—men inhabit public areas, while women are often relegated to the inner courtyard and private spaces. This spatial confinement not only reflects the emotional repression of female characters but also highlights their restricted roles and limited freedoms within the household. While courtyards traditionally serve as venues for social interactions and leisure activities, such as enjoying tea, their use is overshadowed by the prevailing patriarchal structures that confine women to these spaces, emphasizing their marginalization within the broader social context. Thus, the architecture of the haveli becomes a powerful symbol of both familial dynamics and societal norms, illustrating how physical environments can shape and reinforce emotional and ideological divides.

Excerpt 11

"Canoas chairs were arranged in the courtyard and the tea table was spread with a cloth that had been embroidered by Apa's hand. Under a barrage of instructions from Amma, the maid servant was laying out the tea things. After sprinkling the hinna plant with water. Apa came and sat on the chair next to Amma. Safdar was sitting next to Abba. Aaliya was standing near Abba's chair, but nobody paid her any attention."

A social healing space like the courtyard offers an area where individuals can gather, share experiences, and spend time together. In *Aangan*, an architectural literary analysis reveals how the design of spaces supports the narrative itself. By focusing on the characters, the house's layout, and their lifestyle, the novel effectively examines the socio-psychological dimensions of the setting. The story's central theme revolves around relocation and resettlement, and it highlights how these changes shape the characters' personalities. As the title suggests, "Inner Courtyard" underscores the socio-cultural

significance of courtyards, emphasizing their impact on people's daily lives and social interactions, as various studies on courtyards have shown.

Space as a Mirror of Broader Themes

The architectural structure of the home mirrors the broader social upheaval and disintegration caused by partition. As the family members become increasingly isolated from one another – both physically and ideologically – the *haveli* transforms from a symbol of heritage and stability into a site of loss, much like the divided subcontinent.

The ruination of the home following the partition can be seen as a metaphor for the fragmentation of identities and the displacement experienced by millions of people during this historical moment. The house, once central to the family's sense of belonging, becomes a haunted space of memory, echoing the broader themes of nostalgia and loss in the novel.

Excerpt 12

"In the cold winter weather, in this same courtyard, seated on this very takht, we used to consume fistfuls of sesame sweets; munching away till our jaws ached. Now the winter comes and goes without a taste of even one sweet. Strange are the ways of time and fortune!"

Excerpt 13

"The doors of the baithak opened and shut. Barre Chacha did not come in."

Excerpts 14

"Stray dogs howled in the street. She wished she could sleep. Her eyes felt raw. One day when she come here and had spent her first night in this very room, she had been unable to sleep all night. Now when she is about to leave, sleep had again forsaken her."

Conclusion

This study highlights the significant role that architectural elements play in modern historical fiction, particularly in the context of the Partition era. By positing that these physical spaces symbolize the socio-political tensions and struggles for power, the research reveals how architecture reflects the conflicting identities and traumas experienced by individuals and communities during this tumultuous period. The analysis underscores the intricate relationship between built environments and human experiences, illustrating how architecture serves as both a literal and metaphorical lens through which the complexities of identity formation and power dynamics are explored. Ultimately, this exploration contributes to a deeper understanding of how narrative architecture can enrich our comprehension of historical events, offering insights into the emotional landscapes shaped by socio-political upheaval. As modern historical fiction continues to engage with themes of displacement and identity, the interplay between architecture and narrative remains a vital area for further research, enriching our appreciation of the profound connections between space, culture, and human experience.

Recommendations

The following recommendations are proposed:

- **Interdisciplinary Collaboration:** Encourage partnerships between literary scholars, architects, and sociologists to explore how architectural elements reflect socio-political dynamics in historical narratives.
- **Comparative Literary Analysis:** Conduct comparative studies of various historical fiction works to examine the use of architectural motifs in different socio-political contexts, enhancing understanding of identity and place attachment.
- **Visual and Spatial Analysis:** Integrate visual and spatial analyses of architectural settings in literature to deepen insights into how physical environments influence character psychology and narrative development.
- **Community Engagement:** Collaborate with local communities to gather oral histories that can provide personal insights into place attachment and identity formation in relation to architectural spaces during the Partition.

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