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A Dialogic Discourse Analysis of Saadat Hasan Manto's Short Story “*For Freedom*”

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### Abstract

*Saadat Hasan Manto is a well-known author of the short story “For Freedom.” This study aims to explore the multifaceted representation of women in Manto’s short story by employing Dialogic Discourse Analysis (DDA) as a methodological approach. Through the use of stylization and parody as prominent examples of Unidirectional and Vari-directional double-voiced discourse, the researcher is able to uncover the intricate layers of meaning within the story and gain a deeper understanding of the ways in which gender, power, and ideology intersect in the pursuit of personal and collective freedom. Through analyzing the data, using feminist CDA, it is found that the narrative of the story is critically analyzed, revealing the underlying power dynamics and ideological representations of gender. Moreover, the narrative unveils the ideological objectification and identification of women, shedding light on the complexities of gender ideologies and power dynamics prevalent in society.*

**Keywords:** DDA, Unidirectional double-voicing, Vari-directional double-voicing, Stylization, Parody, Feminist CDA.

### Introduction

It is a widely debated topic whether the Partition of India in 1947 was an inevitable event or not. Recent evidence supports the view that credible freedom has been given to the Muslim minority in United India, and division may not have been their chosen decision. The worry of a Hindu-conquered government taking over after the British Raj may have led to the requirement of a separate country for Muslims. Both sides of leadership may have made mistakes, and hindsight is always clear-sighted. However, even 50 years after the British left over India was in a state of chaos, the debate regarding the 1947 Partition and its penalties continues.

The Partition of India resulted in devastating sectarian violence that left an unknown number of people massacred on both sides of the divide. This savagery was unprecedented in history, as people who had previously lived together in mutual tolerance and understanding suddenly turned on each other. The magnitude of the tragedy was even more horrifying than the Holocaust, where the state machinery was used to systematically exterminate the European Jewish people. In contrast, the violence in the subcontinent was carried out by ordinary people who became demented killers overnight. Friends and neighbors turned on each other, and reprisals were widespread. There were no limits to the violence, with each community seeking to double the score of the other.

In addition, the Partition of India had overwhelming consequences for women, who became its nastiest victims. Hundreds of thousands of women were raped, killed or abducted. The brutality was indiscriminate, sparing neither children nor the elderly. Many women were forcibly taken as sex slaves, and their bodies were used as weapons of war.

The Partition uprooted millions of people, and women had to endure arduous and dangerous journeys to find safety. The chaos and confusion of the time resulted in many women being separated from their families, some of whom were never reunited. The trauma of Partition and the loss of loved ones left many women in a perpetual state of grief. While a considerable amount of literature has been produced on the Partition in the past few decades, the focus of traditional historiography has mainly centered on the ‘great politics’ of Congress and the Muslim League plus the control efforts between numerous political foundations. As a result, there has been a dearth of courtesy paid to the women's side of the Partition (Chattha, 2001). Although there have been recent efforts to bring out the women's side of the Partition, there is still a gap in research regarding the specific impact of the Partition on women. Women were subjected to mass suicides, rape, torture, kidnappings, forced marriages, and changed crimes that were specially gendered in character. According to Ian Talbot, at least one million people lost their lives during the shared riots that wrecked out (Talbot, 2001, p. 23). However, this amount does not account for the sole problems that women confronted during this turbulent time.

In addition to this, Pakistani literature in English reflects the duality and diversity of Pakistani society and culture. Muniz Shamsie highlights that Pakistani English literature often presents a complex interplay between traditional Pakistani values and the influence of Western literary traditions. The writers navigate this duality by incorporating elements of their Pakistani heritage while embracing the English language as a means of expression. This fusion of cultures and languages creates a distinct literary landscape that captures the multifaceted nature of Pakistani identity.

Furthermore, the Partition narratives form an essential part of Pakistani literature, reflecting the experiences, struggles, and identity formation of the people affected by this significant historical event. These narratives explore themes such as displacement, loss, communal tensions, and the quest for identity in the aftermath of partition.

During the Partition era, Dr. Bapsi Sidhwa, a highly acclaimed author, resided in Lahore with her Parsi family. She vividly remembers a poignant incident when she was strolling alongside the family's gardener and stumbled upon a gunny sack. Upon opening it, they discovered the lifeless body of a remarkably young man. Witnessing such a heartbreaking scene deeply impacted her, as she realized the tragic waste of a youthful existence filled with untapped potential.

Few literary works encapsulate this situation with greater dramatic effect than Saadat Hasan Manto's renowned Urdu short story "*Toba Tek Singh*," which captures the dislocation caused by Partition. The narrative powerfully conveys how the Partitioned borders undermine the significance of place, community, and the shared human experience.

Likewise, in the short story '*Khaled Mian*,' the narrator explains the immobility of the evening as Mumtaz expects news of his last son. Similarly, in this story, the austerity of the narrator's room is described as being "destitute of even an electric light." In another short story '*My Name is Radha*,' there was an eatery where all the cinema people came. However, nowhere is Manto's economy of language more fully realized than in '*Ram Khilavan*'. Another story, '*The Dog of Tithwal*', tells of the warmth in Kashmir, months after the division of the subcontinent. In this short story, tedium soldiers choose one day to entertain themselves by gunfire at a dog while he is straining to amble crossway and finally murder the scared animal in cold blood.

Thus, the fact that Saadat Hasan Manto would not have celebrated serves as a thought-provoking reminder for all individuals, regardless of which side of the border we belong. Manto's writing, specifically the selected book dataset, consisting of twelve powerful pieces, demonstrates his humanism and conviction that conflict over religion and nationalism does not bring happiness. Instead, he believed in fellowship, caring, love, decency, tolerance, and forgiveness. These values are more crucial today in the subcontinent than ever before. Thus, Manto, who despised didacticism, would have probably proposed that his message to the people of the subcontinent would be "Make Peace."

### Research Questions

The current research endeavors to provide answers to the following research questions:

1. How do Unidirectional double-voiced discourses reflect patriarchal social order in Manto's short story "*For Freedom?*"
2. How do Unidirectional double-voiced discourses reflect ideological objectification plus the identification of women in Manto's short story "*For Freedom?*"

### Review of Literature

Saadat Hasan Manto, born in 1912, found solace and sustenance in the realm of writing, which played a vital role in extending his lifespan beyond the mere forty-two years he walked the earth. Disenchanted with the middle-class environment that encompassed his upbringing, Manto directed his focus toward unmasking its inherent hypocrisy, employing the dual tools of violence and sexuality. Renowned for his exceptional prowess as an essayist and short-story writer, Manto's literary works often blur the boundaries between the two genres, with his essays possessing the narrative quality of short stories and certain short stories bearing the weight of profound essays.

Vishal Ranjan (2018) goes into the bold voice of Saadat Hassan Manto present in his short tales in his essay titled "Empowered at the Margins: Women in Manto's Stories," which serves as a source of motivation for readers. Many of Manto's female protagonists, notably sex workers, battle for survival and try to make sense of their dismal situations in the face of racism, marginalization, and objectification. He portrays women as tenacious warriors who manipulate

through hardship and find refuge in shattered reality, rather than helpless victims. This research focuses on Manto's short stories on sex, sensuality, and gender abuse.

Also, Tariq Usman (2019), write an article on "Voices In and Across the Borders: A Case of Dialogism in Manto's Mottled Dawn." In this work, he said the stories in the collection 'Mottled Dawn' portray a range of voices which is the hallmark of Bakhtin's concept of dialogism. His selected short stories include '*Colder than Ice*' and '*The Assignment*.'

Riya Dennis (2020) in her research work titled "Dissent of Manto: A Protest of Nation, Gender, and Humanity," explores Saadat Hassan Manto's portrayal of women's emancipation and their different positions within a patriarchal culture in his short stories "*Ten Rupees*," "*Mozail*," and "*Licence*." Manto stresses the survival of women in an authoritarian and repressive culture through these storylines, portraying them as powerful spokespersons questioning the false notions that perpetuate gender inequity. His books strive to empower women, regardless of vocation, including prostitutes, and to campaign for their emancipation. Manto also delves into the harsh reality of women being trafficked, treated as commodities, and exploited. The research digs at women's quest for social independence and the numerous ways in which their lives are shaped.

In addition to this, Abid F. and Dr. Hammad Mushtaq (2020) in their work "New Historicist Aspects in Manto's Stories" has explored the psychological effects of Saadat Hasan Manto, who was considered the most controversial Urdu fiction writer.

Prof. Shiv Sethi's (2020) article, "Life on the Edge: Manto in These Turbulent Times," contends that if Manto had been alive and writing in his signature sharp and critical style, he would have likely faced execution for fearlessly exposing the establishment's certainties and projecting defamatory portrayals. Manto was a daring revolutionary who exposed the ignoble underbelly of society's collapsing socio-political order. He became the most ardent defender of the subcontinent's socio-literary women's movement. Notably, Manto's moving stories such as "*Thanda Gosh*" (Cold Flesh) and "*Kali Shalwar*" (Black Shalwar) fought for women's rights. Manto, unlike many self-righteous moralists, did not consider prostitution to be an unforgivable sin. It carried a certain irreplaceable value in his opinion.

In his scholarly endeavor titled “Biopolitics of Gendered Violence in Saadat Hasan Manto’s Stories: ‘Sharifan,’ ‘Xuda Ki Kasam,’ and ‘Ghate Ka Sauda’: Reflections on Authentic Testimonies of Trauma” (2020), U. Poudel elucidates the portrayal of female characters in Manto’s narratives as being akin to homo sacer (set apart)—individuals subjected to the biopolitical violence stemming from the tumultuous events of Partition riots. Manto, within the framework of the mentioned stories, delves into the nuanced exploration of gendered violence prevalent during the tragic episode of the Partition of India.

In his scholarly contribution, “Disgrace, Distress, and Death: Traumatized Women in Partition Fiction” (2022), Devi Prasad Gautam conducts a comprehensive analysis of literary works centered around the profound violence characterizing the Partition of South Asia in 1947, resulting in the creation of India and Pakistan. The study delves into short stories such as Saadat Hasan Manto’s “*The Return*,” Kartar Singh Duggal’s “*Kulsum*,” Khadija Mastur’s “*They Are Taking Me Away, Father, They Are Taking Me Away*,” and Ghulam Abbas’s “*Avtar: A Hindu Myth*.” Additionally, it scrutinizes novels such as Khushwant Singh’s “*Train to Pakistan*,” Bapsi Sidhwa’s “*Cracking India*,” Bhisam Sahni’s “*Tamas*,” and Chaman Nahal’s “*Azadi*” to explore the repercussions of genocidal violence, particularly focusing on its impact on female characters.

In his scholarly work entitled “The Prose of Otherness and Humanity: Representing Partition Violence in Sahni’s ‘*The Train Has Reached Amritsar*’ and Manto’s ‘*Mozel*’” (2023), Pabitra Raj Baral endeavors to scrutinize the portrayal of cultural trauma and the narrative of othering in Bhisam Sahni’s “*The Train Has Reached Amritsar*” and, conversely, the narrative of humanity in Saadat Hasan Manto’s “*Mozel*.” The analysis is conducted within the framework of Jeffrey C. Alexander and Ron Eyerman’s cultural trauma theory, Avishai Margalit’s conceptualization of memory, and Gynendra Pandey’s historiography employing the revisionist mode. Employing the method of textual analysis, the study also incorporates critical assessments of the texts that were pertinent. The research findings underscore that Sahni’s prose seeks to address the issue of trauma by invoking identity politics rooted in ethical memory, while Manto’s narrative, in contrast, employs a formal meta-ironic technique to evoke readers’ moral sensibilities and humanity on a broader scale.

In her scholarly work titled “Self-Help is Help-Self: The New Motto of Self-Aggrandizement in Manto’s Women” (2023), Preeti Chaudhary examines Saadat Hasan Manto’s literary contributions, contending that his works effectively address the profound impact on an entire generation of women who endured significant hardships both preceding and following the Partition. The research paper places a particular emphasis on the victimization and narratives of women who, historically relegated to silence and neglect, were marginalized and overlooked.

As, the concept of ‘double-voiced discourse’ was originally coined by the Russian philosopher Mikhail Bakhtin (1895–1975) in the context of literary analysis, particularly in relation to the novels of Dostoevsky. Bakhtin’s ideas regarding double-voiced discourse and the broader concept of ‘heteroglossia’ were multifaceted and evolved throughout his extensive writing career. In this research, the researcher draws upon Bakhtin’s essay titled ‘Double-voiced Discourse in Dostoevsky’ (Bakhtin, 1994/1963) to develop the study’s theoretical understanding of double-voiced discourse.

Within this essay, Bakhtin primarily explores the relationship between authors and their literary creations, examining aspects such as narrative, characterization, and stylization. He approaches this as a ‘metalinguistic’ or ‘stylistic’ approach to studying literature. However, Bakhtin also emphasizes that double-voiced discourse is a prevalent feature of everyday interactive speech. He illustrates this point with an example:

“When someone else’s words are introduced into our speech, they inevitably take on a new interpretation and become subject to our evaluation, thus acquiring a double-voiced nature” (Bakhtin, 1994/1963, P. 106).

By analyzing Bakhtin’s essay, researchers gain insights into the intricate nature of double-voiced discourse, its manifestations in both literary and everyday contexts, and its significance in understanding the dynamic interplay of voices and interpretations within communication.

Additionally, CDA provides a comprehensive theoretical framework for understanding the relationship between societal practices and language structures. Feminist Critical Discourse Analysis (CDA) provides a diverse set of tools and methodologies to examine the situated and contextualized use of language in both written texts and spoken conversations. Furthermore,

CDA research within the field has produced explicit analyses that shed light on the presence of systemic inequality in various forms. These analyses are reflected in scholarly articles published in renowned journals such as *Discourse and Society*.

Also, feminist scholars in discourse analysis can gain valuable insights into the interconnections and specific strategies employed in various forms of social inequality and oppression. This knowledge can then inform critical feminist analysis and contribute to strategies for social change. The fusion of feminism and CDA, therefore, has the potential to generate a robust and impactful political critique that can drive action and transformation.

In addition, Feminist Critical Discourse Analysis (FCDA) is a political perspective that focuses on gender and aims to unveil the intricate connections between gender, power, and philosophy in dialog. It applies to the research of both discourse and language, challenging methods that rank one language mode over the second (Lazar, 2005a). Unlike other linguistic approaches, CDA frameworks for discourse analysis also recognize the importance of a multimodal aspect (Kress and van Leeuwen, 1996; Scollon, 2001). This acknowledgment highlights the inclusion of visual images, layouts, gestures, and sounds, among other semiotic modalities, in the analysis. Such a multimodal perspective enhances and deepens the analysis, offering valuable insights.

By adopting a multimodal view of discourse, Feminist CDA provides a comprehensive and holistic approach to critique the discursive constructions of gender (Lazar, 1999, 2000). It allows for a more nuanced examination of the ways in which gender is constructed and represented in various modes of communication. This multimodal lens is an important aspect of Feminist CDA and contributes to a more inclusive and comprehensive analysis of gendered discourses, breaking away from traditional linguistic approaches that often overlook visual and other non-verbal elements.

The existing body of literature on the representation of women in the works of Saadat Hasan Manto is limited in its exploration of the application of Dialogic Discourse Analysis (DDA) as a methodological approach. This research aims to bridge this gap by employing dialogic discourse analysis to delve into the portrayal of women in Manto's short story "*For Freedom*," specifically focusing on the Partition narrative. By adopting this analytical framework, the study seeks to shed light on the multifaceted representation of women in Manto's literary works, examining the



nuances and complexities that emerge within the dialogues and discourses surrounding female characters.

This investigation holds the potential to provide deeper insights into Manto's treatment of gender dynamics, offering a more comprehensive understanding of the representation of women in his writings within the historical and sociopolitical contexts of pre- and post-Partition India. Such an examination of Manto's work through the lens of dialogic discourse analysis contributes to the broader discourse on women's representation in literature and enriches researchers understanding of Manto's literary contributions within the realm of gender studies.

### **Methodology**

This section gives a full summary of the study's methodological techniques. It comprises the data gathering procedure, as well as the type of data obtained for analysis. The research employs the Feminist Critical Discourse Analysis (Lazar, 2007) as a theoretical framework, to investigate the text's gender-related features and power dynamics. Furthermore, Bakhtin's (1984) Dialogic Discourse Analysis (DDA) acts as the analytical framework, in which the utterance serves as the primary unit of analysis in literary discourse analysis.

### **Nature of Data**

The data for this study is taken from the book "Manto: Selected Short Stories" translated by Aatish Taseer. The short story "*For Freedom*" is selected for analysis under the analytical framework for this study which is 'Dialogic Discourse Analysis' by focusing attention on Unidirectional double-voicing and Vari-directional double-voicing. This study is qualitative in nature with an exploratory research design, although the data is also sorted in quantitative form i.e., frequency tables included dialogic features of Unidirectional double-voicing and Vari-directional double-voicing to help the reader to get a deeper understanding of the nature of data being analyzed.

### **Data Analysis**

#### **Stylization in "*For Freedom*"**

The short story 'For Freedom' by Saadat Hasan Manto is a masterpiece of his stories on Partition and purely a feminist one. Manto has an acute awareness of the political undercurrents of his time, but he only refers to those events about freedom struggle, subcontinent, and absurdity of the Partition (Daruwalla, 2016, p. 126) the story started with;

*"I no longer remember the year, but they were days when 'Long Live the Revolution' rang through the streets of Amritsar."* (Taseer, 2008, p. 118)

The description of the scene and the powerful choice of words by Manto make this story a beautiful masterpiece of this time. The reader gets trapped in the scenery of the story as 'he (Manto) penetrates deep into the human soul (Shaheen, 2016, p. 223).

Manto's thoughts and beliefs are visible in this story, in which he explores every problem in the world, every human concern, their aspirations, and the causes of their torment (Sharma, 2020, p. 94). Here, double-voicing is present as the thoughts and dialogues of the narrator are in sympathy with Ghulam Ali's thoughts.

*"It contained the pure fearlessness of a young man who seemed, in a moment, to be able to grab young women, also traveling the road, and to say to her, 'Listen, I want you,' and in the next, to be imprisoned by the law."* (Taseer, 2008, p. 122)

This is an example of 'stylization' in the story which reveals the 'gender ideology.' As, to claim that patriarchal gender ideology is structural means that it is implemented and renewed in a society's institutions and social practices that mediate between the individual and the social order (Lazar, 2007, p. 147). Similarly, the thoughts of Ghulam Ali is exactly what male gender holds in our society. As 'Shahzada' in his youthfulness thought of grabbing a woman and wanted to marry her.

Afterward in the story, the narrator said that 'Shahzada' was in love with Nigar. The narrator gives Nigar a description as;

*"It was the girl I had seen standing deferentially near the jasmine bush. And the love was not mutual; Nigar was just as captivated by him."* (Taseer, 2008, p. 123)

Again, in the story the thoughts and dialogues of ‘Nigar’ is an example of unidirectional double-voice discourse, as her dialogues are in sympathy with the narrator's words and thoughts;

*“She was not beautiful, but a singular specimen of womanhood. The combination of humanity and selflessness that characterizes dutiful Hindu women, making them worthy of worship, was blended lightly into Nigar; [...] I feel that she was like a beguiling compound of Muslim prayer and Hindu ritual”* (Taseer, 2008, p. 123-124)

The character of Babaji is a description of power in the short story. The narrator said people swore that his eyes possessed a magnetic power, that there was a kind of magic in his voice, and then was the cool of his smiling mind. This clearly shows how Babaji’s personality overpowers people's minds. As, the interest of feminist CDA lies in how gender ideology and gender power relations are (re)produced, negotiated, and contested in representations of social practices, in social relations between people, and in people’s social and personal identities in texts and conversations (Lazar, 2007, p. 147).

Afterward in the short story, the scene of Babaji’s ashram during Babaji and Panditani’s presence was worthy of close attention. The only Babaji sitting before them seemed like the mightiest earthquake could not unseat him from the pedestal on which the world had placed him. The next lines in the story are an example of the presence of feminist discourse in this short story as the narrator narrates;

*“Some distance from him, a newly blossomed flower from the Kashmir Valley bowed reverentially. She bowed both out of respect for being in the presence of this elderly man and because she was moved by her patriotic song. [...] she might also have liked to honor some young, vigorous figure who’d grab her soft wrist and take her headlong into the roaring bonfire of life.”* (Taseer, 2008, p. 127)

These lines appear as unidirectional because the voice of panditani singing song is in sympathy with narrator dialogues. This shows how unidirectional features explore the construction of gender ideology in this story. This is because feminist discourse analysts view stereotyped gender construction as an ideological structure based on a physiological gender dichotomy and characterized by a hierarchical dominance relationship (Adetutu, 2018, p. 53). As, the description

of Panditani here, living in the ashram is similar to what patriarchal society holds of women like her. This scene makes Manto act manly, as in his thoughts many ideas going on which related to women's beauty and the Partition of the subcontinent. As;

*“Babaji’s presence as well as the Panditani’s unstained beauty were very affecting. [...] I felt a different kind of frisson go through my body.”* (Taseer, 2008, p. 127)

Further in the story, the conversations between Ghulam Ali and Nigar, as well as their interactions with other characters, reveal their inner struggles and changing perspectives on freedom, marriage, and personal fulfillment. In the story, the dialogues of three characters Ghulam Ali, Nigar, and Panditani are an example of ‘stylization’ as unidirectional double-voicing. As Babaji turned to the panditani, and pointing to Nigar, said;

*“Nigar has arrested our Shahzada.”* (Taseer, 2008, p. 128)

The word ‘arrested’ appear as ironic here as Nigar beauty captivates the attention of Ghulam Ali towards her and they started loving each other. Again;

Nigar reddened; Ghulam Ali's mouth fell open with surprise; the panditani’s onion-pink cheeks acquired a serene glow. She looked at Nigar and Ghulam Ali as if to say,

*“This is very good news.”* (Taseer, 2008, p.128)

Babaji once again turned towards the Panditani. He said:

*“These children have come to ask my permission to marry. And what of you, Kamal? When will you marry?”* (Taseer, 2008, p.128)

In a trembling voice, she replied,

*“But I am to go to your ashram.”* (Taseer, 2008, p.128)

This dialogue between Babaji and Panditani is an example of stylization as unidirectional double-voicing as they agree to each other points. This also reveals the construction of ‘gender as ideological structure’ where women should be married in a patriarchal society. From a feminist perspective, it is claimed that a patriarchal society is organized along gender lines and that this social organization empowers men at the expense of women (Allagbe et al, 2021, p. 13).

Although, ‘Kamal’ was living in an ashram, she as Babaji asked her, should have to marry to spend her living, even in such ashrams.

In addition, by demonstrating the ultimate disenchantment of ‘Shahzada Ghulam Ali’ with the leaders of the freedom movement, Manto further foregrounds this flawed historical perspective of the inviolability of these leaders. Manto reveals that the double agenda of these politicians and the British Raj caused Ghulam Ali’s disappointment (Abid & Mushtaq, 2020, p. 63). As the story developed, the researcher had the impression that the character of ‘Shahzada Ghulam Ali’ in the story sincerely wanted to reach out of the oath he made during his marriage ceremony. This idea came to his mind just after the speech of Babaji at their marriage ceremony. As he said;

*“Mine and Nigar’s marriage will be such an honorable marriage. Until the time when India attains its Independence, mine and Nigar’s relationship will be no more than a friendship.”* (Taseer, 2008, p.137)

While Babaji spoke at length about his conviction on marriage. He believed that the real happiness of marriage could only be attained when the relationship between men and women was not physical. He did not set nearly the same store for the sexual relationship between a man and a woman as society did. It is an example of unidirectional double-voiced discourse where both voices of the characters are in harmony with each other: the voice of Babaji and Shahzada Ghulam Ali. It is an example of ‘stylization’ as unidirectional double-voiced discourse.

In this story ‘Babaji’ is represented as a powerful figure whose blessings are important for a political person like ‘Shahzada’ for his marriage. When he had expressed his intention to Nigar and she was ready. All that was left to be done was to attain Babaji’s blessings. Also, Babaji has his ideology for marriage which is working throughout the story.

The representation of gender roles like the beauty of Panditani and her voice, her physician appearance, and the beauty of Nigar and her role in Partition make this story a pure depiction for my study analysis. As data has revealed from a feminist perspective, the dominant notion of gender is understood as an ideological structure that divides people into two classes, men and women. Based on a hierarchical relationship of domination and subordination, the content of which varies with time and place (Lazar, 2007, p. 146). Thus, keeping in view, the ideas of

Babaji, and Ghulam Ali after reading the religious book, the representation of women during the marriage ceremony and the captivating beauty of panditani make this story a masterpiece of gender ideological construction.

Also, the character of Nigar is shown as a ‘feminist analytical activist’ as the ‘analysis of discourse is undertaken to reveal the gendered power that determines the dominant structure of society’ (Lazar, 2007 cited by Khan et al, 2023, p. 629). Similarly, Nigar was a nurse and eagerly wanted to take part in revolutionary activities to play her role in the Partition of India. As the narrator narrated in the short story;

*“She was a nurse at the women’s hospital and perhaps the first Muslim girl to step out of purdah to join the Congress’ [freedom] movement.”* (Taseer, 2008, p.123)

Nigar in this story was seen as a woman who did not decide on her own. Her ideas just like other women dominated by men like Ghulam Ali and Babaji. She looked like in a constant state of dilemma about her life and the oath that she followed on the advice of Ghulam Ali and Babaji. As Ghulam Ali during his marriage ceremony after listening to Babaji's speech became emotional and in a surge of feeling he turned to Nigar and addressed her in a loud voice;

*“Nigar! Are you willing to mother a slave child? Would that please you?”* (Taseer, 2008, p.137)

While Nigar, who was already unsettled, in part from becoming so recently married and in part from hearing Babaji’s speech, become still more perturbed when she hears this ‘bolt from the blue’ she was only able to say;

*“Sorry, No, no of course not.”* (Taseer, 2008, p.137)

Nigar dialogues here are aligning with what ‘Shahzada’ said to her. To some extent, she argues the case of disciplinary thinking, rather than the case of authoritative disciplinary we might say.

Thus, Bakhtin’s exploration of the double-voiced word has imparted the understanding that within a single text, there exists a dynamic interplay of dialogic relations. To effectively grasp and express these relationships, it becomes necessary for us to engage in a dialogue with them. Critical discourse analysis, known as DDA, urges us to respond holistically to the entire context

and discourse of a text. It also equips us with specialized tools that facilitate articulation of the relational aspects that significantly shape the interactions of various characters within the text.

### **Findings and Conclusion**

By carefully examining the data, it is found that Saadat Hasan Manto's short story "*For Freedom*," translated by Aatish Taseer, provides a rich exploration of feminist social and patriarchal structures through the representation of various characters and events. By using feminist CDA as a lens, the story unveils the ideological objectification and identification of women, shedding light on the complexities of gender ideologies and power dynamics prevalent in society.

One of the key findings is the representation of Nigar and other women in the ashram. As a central character, Nigar and the representation of Panditani living in an ashram serves as a prominent portrayal of women's subjugation and objectification in the story. The beauty and appeal of the ashram rest on the performances of Panditani, such as Kamal, who sing songs and entertain the inhabitants, reinforcing the objectification of women as objects of pleasure and aesthetics. This representation signifies an oppressive social structure in which women's worth is often reduced to their physical appearances and performance for others' entertainment.

The other key finding is marriage ceremonies and gender roles. As the depiction of the marriage ceremony between Shahzada Ghulam Ali and Nigar further reveals society's patriarchal nature. The story portrays traditional gender roles, with women expected to submit and adhere to social norms while men assume dominant positions. Nigar's longing for parenthood, apart from her personal aspirations, emphasizes the societal pressure on women to fulfill conventional roles as wives and mothers.

Another key finding is the oath and Babaji's influence. As, this story presents an oath taken by Shahzada Ghulam Ali and Nigar, guided by Babaji's counsel. This oath shapes their understanding of marriage but also reflects the influence of societal norms and religious authority on their lives. Babaji's role as a male authority figure reinforces the patriarchal structures that govern characters' decisions and behaviors.

The story concludes with Shahzada Ghulam Ali's reflection on bravery, which emphasizes that going against nature is not an act of courage. This moral point towards the social norms and patriarchal structures that often force individuals, especially women, to suppress their true selves and desires to conform to societal expectations. The story critiques the oppressive norms that stifle individuality and advocates true bravery in embracing one's identity and desires.

*“To go against nature is in no way, under no circumstances, bravery. It's no achievement to kill yourself through abstinence, or to endure it. [...] stunts like these will bring neither God nor freedom.”* (Taseer, 2008, p. 150)

Thus, Manto's short story *“For Freedom,”* translated by Aatish Taseer, serves as a powerful critique of the feminist social and patriarchal structures prevalent in society. Through the representation of characters like Nigar, the portrayal of gender roles in the marriage ceremony, and the exploration of ideological objectification, this story sheds light on the complex dynamics of gender ideologies and power. By employing feminist CDA as a lens, the narrative's deeper nuances are brought to the forefront, highlighting the suppression of women's voices and the potential for resistance and change. The story's morality in bravery urges readers to challenge oppressive norms and embrace individuality, making it a truly feminist narrative that resonates with the struggles faced by women in society.

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**ISSN Online: 2709-7625**

**ISSN Print: 2709-7617**

**Vol.6 No.4, 2023**

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