

INSTRUMENTAL RATIONALITY AND SOCIAL STRUCTURE WITH REFERENCE TO FEMALE SUBJUGATION IN MANTO'S SHORT STORIES: A HABERMASIAN LENS

Ummi Farwa

Department of English Literature, Faculty of Arts and Social Sciences, Government College
University Faisalabad, Pakistan

Tabassum Maqbool*

Department of English Literature, Faculty of Arts and Social Sciences, Government College
University Faisalabad, Pakistan
tabassum.maqbool@gmail.com

Saira Akhter

Department of English, Government College Women University Faisalabad, Pakistan

ABSTRACT

*In this research work, Saadat Hasan Manto's short stories are textually analyzed using a Habermasian lens. Manto's ideas on female subordination, societal supremacy, and freedom are stressed in this paper. The main goal of this qualitative study is to demonstrate the applicability of Manto's discovery in the modern day within the context of Habermas' critical social theory. This study illustrates unequivocally how social institutions' instrumental rationality colonizes and rationalizes the lifeworld. According to Habermas, societal structures like political and economic systems are encroaching on our daily lives. He is worried about the lines separating the lifeworld and the system. Additionally, Habermas' realistic objective for critical theory is for human liberty to be unhindered by any superfluous shackles. The short stories of Saadat Hasan Manto are drawn from *Mottled Dawn: Fifty Sketches and Stories of Partition* translated by Khalid Hasan and *Manto's Selected Short Stories* translated by Aatish Taseer. According to the study's findings, Manto and Habermas both reject social structures that oppress people and exert unjust dominance or colonization. The goal of maximizing human emancipation is shared by both. According to the results of the textual analysis, Manto's characters like Saughandi, Nesti, Raadha, and Mozail do not accept submission and advocate for independence from ideological, political, and social restraints.*

Keywords: Life world and System, instrumental rationality, social structures, domination, emancipation

INTRODUCTION

Jürgen Habermas' critical social theory is quite relevant and applicable to Saadat Hasan Manto's short stories. Critical knowledge is defined as being formed on principles that set it apart from the natural sciences or the humanities through its preference to self-reflection and emancipation by Habermas, a strong advocate of critical social theory, in *Knowledge and Human Interests* (1968), raising the epistemological debate to a different extreme.

Despite his opposition with Adorno and Horkheimer's theories in *Dialectic of Enlightenment*, Habermas concurs that the period of modernity signifies a transition ahead from enlightenment and emancipation to a new kind of slavery in the shape of instrumental rationality. Habermas' work surpassed the philosophical underpinnings of German idealism and brought critical theory nearer to American pragmatism (Habermas, 1968).

Being a proponent of critical theory, Habermas holds the view that individuals must be liberated from all kinds of dominance. Habermas just like Manto unmasks the social structures and stresses the reflective assessments and critique of the society. This study clearly reveals the rationalization and colonization of the lifeworld by the instrumental rationality of social structures. Habermas believes that

* Corresponding Author

social structures such as political and economic processes are constantly encroaching on people's lives. He is interested in the distinctions between the lifeworld and system. Social institutions dominate and manipulate the people's daily lives.

Saadat Hasan Manto, a prolific writer, mentions the concepts of dominance, liberation and subjugation in his short stories. A lot of literature has been written on these concepts in Manto's time but the sole purpose of this research is to get the description of these concepts in his short stories and to show its relation to the Habermas' critical social theory especially to the ideals of emancipation, self-formative process, life world and system. A critical theory is put out by Habermas which believes in the amplification of human liberation as its worth. Manto's relevance with Habermas is observed in these three short stories, "Hattak" (Insult), "Mishtake" (Sorry) and "License". In "Insult", the character of Saugandhi gives the clear representation of the Habermasian concept of self-formative process, emancipation, lifeworld and system. Manto has given Saugandhi complete freedom to evolve and then fight the society that made her. Saugandhi is rejected in Manto's story by the mere "Ooun!" word spoken by a wealthy Seth brought by a pimp. The Seth's "Ooun" word has caused a deep wound on her psyche. She seems to be in a state of agitation. She begins to glance around her existence in rage and disgrace and raises various questions in her mind: Is it possible to reject a woman simply by glancing at her? Is she an object without a soul? Is it an admission that she doesn't exist? The humiliation penetrates her spirit, shattering her exploiter Madhav's pretense of love. Saugandhi attacks and kicks Madhav (her exploiter) out of her room; the dog joins in and assists her by barking and attacking Madhav. Manto, through the character of Saugandhi, aspires to create a democratic society in which everyone is free to live without ideological, political or social limitations. Keki Dharuwala cites, "The characters that peppered his stories were strange, regularly coming from the rubbish of society. The prostitute, the pimp, the street bully jostled for a spot with the individuals who battled for freedom (1996, p. 119). Manto's another short story "Sorry" is set in a world where morality has completely collapsed. It offers an alternative perspective on India's independence and Pakistan's creation through the lens of unprecedented sadism that has poisoned relations between the two countries to the point that they are perpetually at their borders with mutually assured-destructive nuclear weapons. Manto simply emphasizes how metanarratives, named as 'system' by Habermas, have influenced human beings. Politics and religion transformed sane people into savages. They had lost their senses.

In his short story "License", Manto explains an experience that is equivalent to a nightmare from which there is no escape. Nesti, a character in this short story, has expressed her nightmare in the following words: "She often feels she does not sell herself, yet others manage to buy her secretly" (Aatish 2008, p. 110). Sukrita Paul Kumar in her article, "Surfacing from Within: Fallen Women in Manto's Fiction", writes:

In a number of Manto's stories, there is an impending sense of immediacy with which one confronts a totally degenerate society, a world of enslaved women, of women commodified and consumed in accordance with the unquestioned fact of male sexual need and the principle of supply and demand. (1996, p. 155)

A few names in the history of the world actually had the courage to revolt against the societal norms, and their great ideas continue to impress the present society. Saadat Hassan Manto is one of them. Manto was an Indo-Pakistani writer who published 22 collections of short stories and other works during his career. Manto frequently wrote about societal issues that he believed hampered humanity's progress. Manto captures the attention of readers with a complex web of solace, multiplicity, and profusion of his vocabulary. His works show that he was looking for a way out of the dominant ideologies and orthodoxies of his day. Freedom from man-made convictions, he claims, is a prerequisite for the unbroken propagation of the gospel word.

REVIEW OF LITERATURE

Writings and views of other authors are explored to get the gist of how they conceptualize the works of Manto in their writings. Then Habermasian critical social theory is reviewed especially its major concepts like emancipation, lifeworld and system. As the present study deals with the connection between Manto's and Habermasian viewpoints, the literature review is narrowed down to the contemporary views of writers.

Sabah Mushtaq (2017) in her newspaper article, "Manto's idea of liberty", throws light on a rebel whose ideas were antagonist to social ethos and until this day his ideas shake foundations of South

Asian nations. She explains the idea of his own kind of liberty in an exuberant manner, the idea that varied from society and the very idea that made him notorious in an orthodox society. He rebelled against social norms in his ideas, seeking independence from mainstream objectives and a primitive vision of his time. Freedom from socially woven ideas, according to Manto, is essential for the unhindered propagation of the salvation message. Since then, this message has appeared in the prose and poetry of other writers. For example, Manto's concept of freedom is reflected in Faiz Ahmed Faiz's poem "Morning of Freedom (Subha-i-Nau)." This liberation poem resembles Manto's concept of liberation.

Vishal Ranjan (2018) in his article, "Empowered at the Margins: Women in Manto's Stories", has explored how the courageous voice of Saadat Hassan Manto can be found in plenty in his short stories, which serve as an inspiration to the readers. They are full of female characters, primarily sexworkers, who battle for survival and attempt to comprehend of their miserable situations despite racism, marginalization, and objectification. He portrays women as fighters who learn to live in turmoil and make peace out of broken realities, rather than helpless victims. The focus of this study is on his short stories that show how to divide narratives into those that deal with sex, sensuality, particularly gender abuse. Because they could only see the female character in his writings as a never-ending victim without any additional impact, his detractors label him as a comprehensive feminist writer. A woman's life served as the inspiration for his stories. This study examines two of the English-translated short stories from the collection *Kingdom's End*. The characters in these short stories are presented as narratives where they are not limited to existing status as sufferers but have transformed into protagonists within their own capacity, which distinguishes them from earlier studies even if they are feminist studies. Ranjan has suggested that readers should read Manto from a new viewpoint, one that focuses on the rebellious behaviors that his characters embody.

In "Why Manto Continues to Be Relevant Today", Shyamala Rajasekar (2018) pinpoints that Manto had a firm belief in this fact that literature's sole purpose is to be the mirror of society. He has impressively presented this thing in his literary works. Manto raises his voice for the women who are voiceless and oppressed. This empathy bestows Manto with a label of 'controversial writer'. For him, literature is the mirror image of society and reflects everything ugly and macabre in it. The writer puts forth that due to the intolerance in the country the society and democracy are slowly dying. Intolerance is the new nationalism. Patriarchy is still dominant and communal hatred is still rampant. Caste issue keeps getting stronger day by day. Shyamala poses a question about the progress of the societies since 1947 as their reflection in literature must change with changing times but there seems to be no change. Rajesh Tyade (2019) points out that Saadat Hasan Manto wrote a number of stories with women characters at the center in "Literary Herald Women Victims of Partition in the Works of Saadat Hasan Manto." He was strongly against the partition on the basis of religion. His stories focus on the massacre and oppression of partition. He wrote about the women who were exploited sexually and assassinated brutally. Manto has felt no shame in exposing the horrific deeds of religious haters against the other community. He has courageously highlighted the inhuman deeds of defilement, ruthlessness and mercilessness and molestation were explored in "Khol Do" (Open It). His stories are even remembered today because of his impressive style.

In her research project "Dissent of Manto: A Protest of Nation, Gender, and Humanity," Riya Dennis (2020) seeks to understand how Saadat Hassan Manto supported women's emancipation and portrayed many types of women inside a patriarchal culture in his short stories "Ten Rupees", "Mozail", and "License". This emphasizes how women endured authoritarian and oppressive culture. His leading female roles are portrayed by him as spokespersons. He criticizes the social hypocritical ideals that cause women to feel despondent in society because of traditional gender disparity. By using his writing to empower women, whether they are prostitutes or not, Manto strives to promote the liberation of women. He also discusses how women are trafficked, sold, and provided as a commodity. The study explores how much they want social independence and shows how women's lives in traditional societies take on a variety of forms. He continued by outlining the ways in which men mistreat and exploit women in order to accomplish their own ends.

The article "Life on the Edge: Manto in These Turbulent Times" written by Prof. Shiv Sethi (2020) conveys the idea that if Manto had been alive and writing in his trademark astringent style, almost certainly, he could have been executed for exposing the certainties projecting defamations on the establishment. Manto was a revolutionary who left no occasion to uncover the ignoble underside of

the disintegrating socio-political structure of the society. He was the most articulate voice of the socio-literary women's movement in the subcontinent. Manto unquestionably holds the stronghold of woman's rights with his heart-wrenching stories like "Thanda Gosht" (Cold Flesh) and "Kali Shalwar" (Black Shalwar). Unlike numerous smug moralists, Manto does not see prostitution as one of the cardinal sins. As indicated by him, prostitution is in a way irreplaceable. All through the ages, a whore has been considered the most disgraceful of creatures. The pursuers of Manto's works decidedly, through all the ages, will discover echoes of compassion in his distressing stories. His works like "Tamasha" and "Toba Tek Singh" hold a perfectly clear mirror to society and its ills, characteristics and intricacies which suggest clearly that Manto did not shy away when it came to documenting the harsh facts of life. Manto is even more applicable in these perilous times when humankind is degenerating more and more every single day.

In "Habermas and Communicative and Instrumental Rationality," Karl Spracklen (2009) argues that Jürgen Habermas' research has really been extremely persuasive within European critical sociology. But, his rhetorical attacks towards postmodernism in the United Kingdom and the United States have rendered him undeserving of social and critical analysis. Even though Habermas' writings cover a wide range of subjects, including political science, epistemology, and ethics, his primary objective is to promote societal advancement and offer another significant method for interacting with society. By acknowledging the conflict between two hostile rationalities—communicative rationality, that results from interpersonal interaction and the sharing of ideas (such as the idea and concept of the Enlightenment), and instrumental rationality, that results from capitalism and the modern nation-state—the foundational effort of Adorno and Gramsci can be merged with liberal ideals about emancipation, according to Habermas. He strikes an equilibrium between the need to portray and explain the sedentary submergence of democratic society's lifeworld, the Enlightenment mission, and historical writing wariness towards constructing metanarratives. Habermas claims that the outcomes of an analogous instrumental rationality are market economics and administrative republics. These instrumental rationalities constrain people's ability to sustain as well as pursue things besides commodification, much like communicative rationality does for free, communicative action. Accordingly, instrumental activity leads to commodified relaxation and inactive usage. People's capacity to endorse and follow up on something other than commodified stuff is compelled by these instrumental rationalities: instrumental rationality prompts instrumental activity, which prompts commodified leisure and passive consumption.

Douglas Kellner (2014) in his article, "Habermas, the Public Sphere, and Democracy: A Critical Intervention," first clarifies Habermas' definition of the public sphere before highlighting the ongoing attention to Habermas' concern and its significance for discussions about democratic politics, social life, and civic traditions in the modern era. With a focus on involvement in politics as the backbone of a free system and an essential element of personal development, Habermas' interest in democratization was tied to this theme. Because of this, Habermas' idea of the public sphere depicted a zone of foundational principles and rehearsals between the personal benefits of daily living in popular culture and the domain of political control. According to Habermas, the "middle class public sphere" was made up of social gathering places where people congregated to talk about basic issues affecting society and to work together to oppose subjective and hierarchical forms of social and public dominance. A free press, liberty of assembly, and the capacity to actively engage in civic discussion and dynamic were all implied by the public sphere. Following the upheavals brought on by majority rule, Habermas proposed that the universal public sphere be standardized in sacred demands, ensuring a huge spectrum of democratic freedoms and establishing a legal process to adjudicate between statements between numerous people or gatherings, either between people and gatherings as well as the body politic. According to Habermas, general assessment was framed by democratic discussion and agreement inside the average public sphere, general assessment is now controlled by governmental, financial, and globalist establishment who supervise complete evaluation like a component of structures the forum and hegemony in the deteriorated public sphere of government aid state free firms. In the present era of "welfare state capitalism and mass democracy," as Habermas terms it, a public sphere that is monopolized by the media has replaced the non-traditional public sphere that emerged with the Enlightenment and the American and French Revolutions.

To sum up, the review of the above-cited works from various dimensions e.g. instrumental rationality of social institutions, concept of emancipation, subjugation and manipulation of lifeworld, provides adequate ground for the analysis of Manto's short tales from Habermasian viewpoint.

RESEARCH METHODOLOGY

Textual analysis is used as the primary method of inquiry for the current study, which is qualitative in nature. The theoretical framework of this research is based on Habermas' critical social theory which is a postmodern critique. Habermas (1986) is of the view that critical social theory is a distinctive framework that elucidates circumstances, social means, contents, limitations, restrictions, and objectives of all socially organized human behavior. The mainstream political and intellectual perspectives are rejected by critical social theory. It highlights human liberation; additionally condemns capitalism. This very theory exposes social structures and uncovers their illegal control, manipulation and oppression in numerous forms. Human liberation "from the constraints of unnecessary domination in all its forms" (1975, p. 18) is Habermas' realistic goal for critical theory. Freedom involves three unique perspectives: freedom from superfluous need hardship and work, ideological control, and other psycho-social constraints, and freedom from dread. Habermas stresses the importance of human liberation in his philosophy.

Habermas develops his critical theory in his key books, *The Theory of Communicative Action* (1985) and *Structural Transformation of the Public Sphere: An Investigation of a Category of Bourgeois Society* (1962). Habermas clarifies the recorded subtleties of a particularly 'self-formative' change that was actually occurring in an exceptional snapshot of history in *The Transformation of the Public Sphere*, 1971. He expects the evolutionary processes and social self-change should be improved from the inside such that it will be worthy to everyone who should live with their expected and unintended outcomes. This argument is linked to his concept of 'formative processes' in critical social theory, which integrates an aesthetic sciences concept of emancipatory instruction (rather than preparation), which is not limited to general training at puberty and would continually enlighten public knowledge. Emancipatory talk and study has a focal part in the self-formative processes (Habermas, 1971).

Habermas' social ontology is a theory of late-twentieth-century society's makeup. Advanced social orders, according to Habermas, contain two basic circles of sociality: lifeworld and system. These circles are dedicated to communicative and instrumental activity. E. Husserl's 'lifeworld' state was adopted by Habermas. The lifeworld is simply a person's day-to-day living. This is something the individual has to deal with on a regular basis. It is our way of life, our social relationships, and it takes ordinary contact into account. According to Habermas, societal systems such as political and monetary processes are gradually taking over the lifeworld. The barriers that separate the state and the lifeworld worry him. He believes that our normal advancement relations have been colonized and obliterated by advancing social systems. Money and coercion, he asserts, cannot be the building blocks for human relations that depend on agreement and communication. We cannot have true popular government because of the colonization of the lifeworld. Instrumental relations cannot be the foundation of a happy and peaceful life. In any case, lifeworld is just one of two underlying components of Habermas' society theory. Habermas contends that two viewpoints are possible when examining society: that of a "participant" in the lifeworld and that of a "system observer." Habermas distinguishes between an economic and administrative subsystem in the scheme. (Calhoun, C.J. 1992)

The rationale for the selection of Habermas' critical social theory as the study's conceptual framework is because it offers the key critical social theory aspects that are relevant to the study's main research questions. Despite having different frames of reference, Habermas and Manto held similar views on the colonization of system, the enslavement of lifeworld, and emancipation.

DATA ANALYSIS

Three short stories by Manto's exhibit relevance to Habermasian critical social theory through textual assessment. According to the study, Manto's characters are timeless and still hold up in the postmodern era.

Hattak (Insult)

Saugandhi, the prostitute in "Hattak" (Insult), wakes up from her slumber in the late afternoon to tend to the client. She puts on lipstick and smiles, but her Seth customer ignores her and disappears completely when he sees her. This embarrassment creates a great deal of emotional distress in her and

she gets enraged. Saugandhi indulges in a monologue as she turns to return home, reflecting upon her rejection:

He did not like my face so what if he didn't? I too don't like the faces of so many men that man, the one who came that moonless night, he was so ugly----did I not make a fuss? Was I not disgusted when he slept with me? All that is fine but the fact is you are not the one who rebuffed him...you are not the one who rejected him. (Aatish 2008, p. 112)

Plainly, she had not dismissed him since she was unable to do so as she had no other option except to offer her body to him. It was thus that she was not annoyed with either herself or her pimp, Ram Lal (yet with the Seth). This rage is the one that the author feels. Manto is of the opinion that Saugandhi and Ram Lal are victims of capitalism and their torment and misery upset him profoundly. He puts forth all his outrage against that Seth since he considers him a symbol of tradition. Habermasian concepts of emancipation, lifeworld and system are quite evident in this short story. Habermas wishes to recognize the social and institutional conditions that promote self-rule: emancipation implies the establishment of really fair and democratic organizations equipped for withstanding the destructive impacts of private enterprise (capitalism) and state organization. Manto wishes the same. Through the characters of Saugandhi and Ram Lal, Manto also wants to have such a democratic society in which everyone has the liberation to live freely from ideological, political and social constraints. The lifeworld is an individual's regular daily existence. According to Habermas, societal structures like the political and monetary frameworks are gradually encroaching on the life world. System colonizes the lifeworld and Manto has depicted this colonization of system through his female characters. In order to survive in a society, Saugandhi sells her body and bears humiliation. Her whole existence is being taken over by this society. This very depiction of Saugandhi's character changes 'Hattak' into a grave human misfortune. The progressive part of the story will stay relevant till the social framework that makes a woman experience this hattak, this embarrassment of having no tangible option except to sell her body even to the filthiest man for a small amount of cash.

Saugandhi intends to stop her repetitive misuse. Her anger liberates her of all her illusions. The following day, her lover, a crafty and dishonest man, pays her a visit. He claims to be her true love, but in reality, he is just a scoundrel looking to trick her out of money. In order to protect herself from future deception, Saugandhi kicks her lover Madhav out of her house. She goes back to her massive Sagwan bed, where she tries to relax by cuddling her puppy, the one and only living creature she can count on for affection and friendship.

The tale comes to a close like this:

She found herself surrounded by a terrifying silence. Never before had she experienced this sort of dead stillness in her room. Everything seemed to be empty, like a train that has been shunted into a shed after all its passengers have alighted. She had an uneasy feeling that there was a sort of vacuum sucking at her from within. She tried her best to fill this void somehow, but failed. ... Suddenly, she picked up her dog and lying down in her spacious bed, went to sleep, with the mangle stricken animal in her arms. (Aatish 2008, p. 115)

The character of Saugandhi gives the clear representation of the Habermasian concept of self-formative process as Habermas is of the view that the evolutionary processes, social self-change should be improved from the inside. It will benefit everyone who will live with their expected and unintended goals. He believes that only person who has the power to defeat the ills of society is the person herself as Saugandhi ponders over her humiliation and vows to stand for herself. She realizes at this point that self-respect must be everything for her. She is fully cognizant of the fact that she cannot change the whole society but she can change herself. So, she does that without even giving it a second thought. That is what Habermas contends that social change arises from within and Manto beautifully portrays this concept in his work.

There was a time, in the past, when Saugandhi continued to live a good and happy life with her family. In any case, there is a dark pit Manto does not want to look at, and he no longer accepts us to look at, in relation to the carefree life and selling her body in an unpopular region of Bombay. Whatever happened during the intercession cannot be revealed, but any possible explanation would have little impact on the story or its protagonist. Manto, on the other hand, wants us to understand what happened that night when she was insulted and chased away without a second thought by Seth the potter, who arrived in his opulent car, showed her the light, and expressed his displeasure with the deceptive "Oh

no!" Manto wants us to understand how she overcame her rejection of self-identity by establishing a true ontology of self-identity.

As per Habermas, the cultural or societal pathologies incorporate ideological contortions and unjustifiable types of mastery or domination. In Hattak, Seth is a man of power. He symbolizes the ugly traditional set up of the dominating society where the man having some cash is considered powerful and has all the right to form his own monopoly in the society and this society approves this attitude.

Saugandhi's character is depicted as a mindful lady who is determined and brave and knows how to stop bullying and move on with her life. For her, an innocent dog's company is preferable over continuing to bear enslavement and deception. The character of Saugandhi, who has the intuition to recognize her exploitation, is considerably more admirable compared to many wise married couples from a variety of backgrounds. This is one of the reasons why contemporary scholars chastised Manto's writings because they were unfamiliar with such female portraits.

Sorry (Mishtake)

This story by Manto is just a passage long. If eliminated from its context, it seems like a pedestrian piece of nonchalantly gathered irregular assortment of words. At best, you may ignore it as a cumbersome, ignoble joke told much more gravely. In any case, outlined in its chronicled and political point of view of Partition, it is going with the themes, the remarkable contempt it released and the viciousness people abruptly become equipped for when disdain takes over their brains, it turns into an immortal, difficult and pitiless metaphor of every one of these things. And that is only the tip of the iceberg. It likewise fills in as a device of considering the human brain at its least good ebb and history at its most dramatic convulsion.

"Sorry" is situated in a universe of supreme moral breakdown. It gives an elective perspective on 'freedom' of India and 'creation' of Pakistan through the lens of their ongoing remarkable twistedness that keeps on harming relations between these two nations such a lot that they are for all time at one another's entryways with commonly guaranteed ruinous atomic weaponry. The characters (both the killer and the killed) included in this story are anonymous in the story. There is only a between-the-lines reference to the murdered without disclosing him being a Muslim or a Hindu. The executioner finds wrong choice of his casualty after he has run through the act. A man is presented as slaughtering and cutting open the stomach of another man somebody he thought is from another religion. Customarily, not at all like Hindus, Muslim men frequently go through the cycle of circumcision upon entering the world. As his knife goes underneath the navel, it chops down other man's pant belt. As the pant tumbles down, the executioner understands that he has committed an error. The other man has a place with a similar religion as the executioner. The executioner feels an abrupt regret and mumbles, "Chi, Chi, Chi ... it was a mistake" (Khalid 2011, p. 164). After that he is drenched in a feeling of regret. Manto presumably and purposely does not uncover anything about the identities since he sees no reason for that. This additionally features how extraordinarily negligent and insensitive the killings were. It clearly depicts that people were very insensitive and irrational during that time period. In an environment of unfeeling homicide, the short story is actually about the collective demise of humanity. Manto just points out that how metanarratives which are named as 'system' by Habermas had affected human beings. Under the influence of politics and religion, sane human beings are turned into savages. They lost their rationality. As per Habermas, the 'lifeworld' gets colonized by the so called 'system' and this story is the exact depiction of this concept. A man brutally kills the other person. Manto makes a point here that it does not matter who kills whom rather what matters is that in this whole game of partition and monopolization of system, lifeworld suffered and humanity breathed its last. Habermas and Manto are on the same page. They want emancipation from such constraints, be it social, psychological or ideological. Manto's scanty style draws out the horrors of Partition riots of 1947–48 and stuns the reader. The beasts dwelling in common people come out once they become part of a horde. This clearly seconds the Habermasian view that life world is taken over by social structures. Here political system has transformed humans into animals. The thoughtless brutality is as yet interspersed by a touch of regret. The executioner feels sad that he committed an error. This shows from the inside he is still human, but outwardly he has become beast just because of the 'system'.

License

This story examines the male-dominated society in which women's employment opportunities are restricted and stereotypically planned. Abu, the young coach in this story, is known for his unique style. People were clamoring to recruit him as their coach. Abu lives an opulent lifestyle. He has started

staring at Nesti, a sixteen-year-old cobbler girl who chooses to marry him, with starry eyes. She does not ask for permission from her parents before getting married. It indicates that she is a youthful and confident young lady who can settle on her own choices. She makes a serious decision about her marriage. This shows that she is a very decisive person. She also outperforms the class gap between them. Abu was apprehended by police two months later, and "a kidnapping case was registered against him" (Aatish 2008, p. 105). Nesti remained in Abu's business. He was arrested by the police for an extended period of time. Nesti's fate was to be dealt a series of blows. T.B. (tuberculosis) was a serious illness at the time, and Abu contracted it. At that point, Abu felt regretful that he squandered the whole life of Nesti, "If I had known I was going to die so young, I swear on the one, omnipresent God, I wouldn't have made you my wife. I have done you a great injustice" (Aatish 2008, p. 106).

With the death of her significant other, God has double-crossed Nesti. The men in her life are looking for ways to exploit her in some way. Abu's companion, Dino, intends to wed her. When she declined his deal to pay for the coach, which was her sole source of earning, he ceased doing so. She then gave it to the other coachman, and the exact same scenario took place. "He really broke all boundaries, arriving completely drunk one night to give her money, and making a grab for her as soon as he walked the door" (Aatish 2008, p. 108). Nesti doesn't have the foggiest idea what is happening, "What if I were to drive the coach myself" (Aatish 2008, p. 107). The female characters presented by Manto are not submissive. They are strong and are completely cognizant of their worth. That is what Nesti does. She has made an exceptionally strong stride. Instead of giving up, she chooses to be the first coachwoman in her region. She was constrained by her conditions to make such a stride; she needed her own hold, she wanted to be detached from this insane person who demanded control over her body in order to take the coach. It was a troublesome choice. Society wouldn't approve and people would discuss her but even then she chose freedom. This concept of emancipation is quite evident in Habermasian critical social theory. Habermas puts forth a critical theory which believes in the amplification of human liberation. Habermas lays stress that the interest directing his theory is liberation of the people. This emancipatory interest is described as "an attitude developed through the experience of suffering from something man-made that can and should be abolished" (Habermas 1986, p. 198). Critical theory seeks to liberate man from the unwanted mastery.

Manto's Nesti approves this concept of emancipation by Habermas. She has her own opinion, "What's the harm? Do women not toil and do manual labor? Here working in mines, there in offices, thousands working at home; you have to fill your stomach one way or another!" (Aatish 2008, p. 108). In this story Nesti took all the decisions alone, no one addressed her or helped her. She was not informed by anybody about how to obtain a license. She, at the end of the day, was uninformed about it. Nesti finally chose to do it.

Manto wants her female characters to be independent and unaffected by the social constraints that is why Manto expresses, "She was confident she could" (Aatish 2008, p. 108). This very blunt decision of Nesti hurts the patriarchy. "When she began harnessing the horse to the carriage, the other coachmen were stupefied, some thought it was a joke and roared with laughter" (Aatish 2008, p. 108). The older coachmen tried to convince her saying, "It was unseemly" (Aatish 2008, p. 108). She does, in fact, demonstrate her superiority in dealing with the carriage. "The coachmen were stunned by Nesti's dexterity; she handled the carriage expertly" (Aatish 2008, p. 108). Her work was certainly not that simple. It clearly indicates that for ladies this way is not smooth. On the other hand, the mentality of the travelers is also silly; a few travelers "would make her go aimlessly from pillar to post, sometimes cracking dirty jokes in the back. They spoke to her just to hear the sound of her voice" (Aatish 2008, p. 109). She faces all of this with utmost courage.

When she was summoned by the city committee officer and had her permit cancelled, it signaled the end of her decency and earning potential. Because she was a woman, she was not allowed to operate the coach. The behavior of patriarchal society, which is highlighted by Manto, confirms the Habermasian conception of lifeworld and system. Habermas states that some social structures are slowly but surely gaining control over the lifeworld. He thinks that our daily life has been colonized and overwhelmed by social structures advancing money and power as key to bliss and achievement. The system is consequently inserted in the lifeworld. This wouldn't be an issue if not for the way that the system develops to destroy the lifeworld, or in the words of Habermas, colonizes the lifeworld.

In License, Nesti's lifeworld is being colonized by the patriarchal system of that time. This social structure not only snatches her basic human right that is liberation but also oppresses her and

makes her think that she is an inferior being. Nesti's question is essentially a patriarchal inquiry directed at a woman who defies social norms. Nesti says, "Why can't women drive coach? (Aatish 2008, p. 109); a critical answer is given, "Your license is revoked." Nesti's argument for leading an honorable life seems to be a job at male-dominated business. Her efforts have been noble and labor-intensive. Habermas' perspective of 'public sphere' also fits here. He says, the public sphere is seen as a domain of social life where public opinion can be formed. (Habermas 1971, p. 398)

The idea of the public sphere, according to Habermas, is both a thought and a belief system. The public sphere is where subjects engage as equals in rational discourse in the pursuit of truth and the common good. This is what Nesti does. She forms her own opinion and doesn't come under the pressure of society. The questions posed by Nesti are a slap on the face of patriarchy. In the world full of silent lookers-on, she chose to raise her voice not just for herself but for the other women too. She chose to speak truth irrespective of repercussions. This sort of courage can only be seen in Manto's female characters. She was very vocal in her displeasure over the decision. She argued with the officer and asked him,

"Why women can't drive coaches. Women can grind mills and fill their stomachs. Women can carry rubble in baskets on their heads and make a living. Women can work in mines, sifting through pieces of coal to earn their daily bread. Why can't I drive a coach? I know nothing else". . . . She begs the official not to do that and snatch her only means of income. "Why do you stop me from hard, honest labor"? (Aatish 2008, p. 109)

The official commended her for getting a permit to give her body. This showed the deprecatory mentality of the man in the society. "Go to bazaar and find yourself spot. You're sure to make more that way" (Aatish 2008, p. 109). Nesti was left fractured and isolated from society as a result of this. Nesti's ascribed character has been taken from society's proposed character. Their chosen businesses were obliterated by the weight of social characteristics and formed roles. Society did not appreciate her firm and conflicted stance. With a history of shameful conduct, the male-driven head also directs and drives her into position. Indeed, she is debilitated by the situation and says, in a hopeless tone, "Abu your Nesti died today in the committee office" (Aatish 2008, p. 110). She submitted to the final judgement of society. "She was given a license to sell her body" (Aatish 2008, p. 110). Nesti has struggled to get the work she needs to complete an honor work. Man-centered society not only rejected her employment as a coachwoman, but also forced her into the filth of low-wage labor. Both Manto and Habermas are opposed to social designs that try to justify their power by mistreating various creatures. Afreen Faiyaz (2017) opines that "License" is a distressing story of an ethically stable lady, who even in difficulties maintains her modesty and loyalty to her husband's memories. However, the hostile stares of individuals do not permit her to live deferentially in the general public as she is compelled to surrender her driving permit for harlotry. Manto's hatred for the general public is clear where a lady can't sincerely work and procure a job by some other methods with the exception of selling herself.

FINDINGS

The characters from Manto's works are briefly illustrated in this work as they choose liberation from societal, political, and ideological restraints and decline to submit to authority. Objective of the researcher is to probe into Manto's thoughts about liberty and to find out its relevance with the Habermasian conception. The researchers find out through the characters of Saughandi and Nesti that emancipation should be without all the constraints which are clearly Habermasian perspective. Female characters in Manto's works are powerful and assertive, refusing to embrace manipulative social systems. The women in Manto's works are depicted as heroines.

In "Hattak", Saughandi appeared to be a self-aware woman who stood up for herself and liberated herself from all sorts of exploitation. She preferred the company of a dog to enslavement and deception. This research depicts the Habermas' perspective of 'self-formative' process in Saadat Hassan Manto's short stories. According to Habermas, social self-change should be improved from 'the inside'. She brings a real self-change in herself by negating social structures.

As per Habermas, system in the form of social structures rationalizes and colonizes the lifeworld. The study finds out that Manto's short narrative "Sorry" is a good example of this concept in which a man mercilessly kills another man on the mere basis of politics and religion. The system of that time colonized the lifeworld in a way that it snatched their rationality and sanity. Manto has highlighted that how the instrumental rationalities of social structures like religion and politics have manipulated

the lifeworld. Individuals' capacities to rationalize and function on something other than commodified stuff are compelled by these instrumental rationalities, so instrumental reasoning prompts instrumental intervention.

CONCLUSION

This study finds that the short story writer Manto is still relevant today because he has shed light on the universal truths in our social relations and human behavior. Manto has delved deep into human psychology. One of the numerous reasons of his pertinence is that this society is as yet delved into sectarian and communal killings, a disquietude against which Manto wrote so dynamically. He uncovers the natural unquenchability and want for blood camouflaged under clearly devout slogans. He has rebelled against the national and religious identity both; something that still resonates in the contemporary times. Manto's message was undoubtedly straightforward and universal.

The protagonists in Manto's works challenge conventional ideas about religion, politics, and gender roles. His most famous tales center on pimps and whores, characters who are not popular with the general public and who are largely to blame for the decisions they have had to make because many of them are survivors of physical and sexual assault who are eventually disowned due to "the social unacceptability of a "despoiled" woman." (Jain, 1659)

The researchers find out a new dimension by applying the Habermasian insight into Manto's short stories. The conclusion of this study is that Manto's conceptions and Habermasian viewpoints are very comparable. The study reveals that Manto and Habermas equally reject social systems' oppression, needless hegemony, and colonization. The goal of promoting human liberation is shared by both.

REFERENCES

- Calhoun, C. J. (Ed.). (1992). *Habermas and the public sphere*. MIT press.
- Daruwalla, N.Keki. (1996). *The Craft of Manto: Warts and All*. Center for South Asia, University of Wisconsin–Madison.
- Dennis, R. (2020). Dissent of Manto: A Protest of Nation, Gender and Humanity. *Navajyoti, International Journal of Multi-Disciplinary Research*, 5(1), 311-320.
- Faiyaz, A. (2017). *The Satanic Urges an Analysis of Radical Evil besetting the Short Stories of Saadat Hasan Manto*. Muse India. Retrieved from https://www.academia.edu/39007913/The_Satanic_Urges_An_Analysis_of_Radical_Evil_besetting_the_Short_Stories_of_Saadat_Hasan_Manto
- Habermas, J. (1962). *The Structural Transformation of the Public Sphere: An Inquiry into a Category of Bourgeois Society*. UK, Common wealth.
- _____. (1968). *Knowledge and Human Interests*. Print (Hardcover and paperback).
- _____. (1971). *The Structural Transformation of the Public Sphere*. The MIT Press.
- _____. (1975). *Legitimation Crisis*. Beacon Press.
- _____. (1985). *The Theory of Communicative Action, Volume 2: Lifeworld and System: A Critique of Functionalist Reason*. Beacon Press.
- _____. (1986). *Theory and practice*. Penguin Random House.
- Hasan, K. (2011). *Mottled Dawn: Fifty sketches and stories of partition*. Haryana, India: Penguin Books.
- Jain, J. (1659). Daughters of Mother India in Search of a Nation: Women's Narratives about the Nation. *Economic and Political Weekly*, 41(8). 1654–1660.
- Kellner, D. (2014). *Habermas, the Public Sphere, and Democracy: A Critical Intervention*. Retrieved from <https://pages.gseis.ucla.edu/faculty/kellner/papers/habermas.htm>
- Kumar, Sukrita P. (1996). *Surfacing from Within: Fallen Women in Manto's Fiction*. Retrieved from https://www.academia.edu/500623/Surfacing_from_within_fallen_women_in_Mantos_fiction
- Madison, G. (2005). Habermas, Psychoanalysis, and Emancipation. *Existential analysis*, 16(2), 208.
- Mushtaq, S. (2017, October 26). *Manto's idea of liberty*. The Nation. Retrieved from <https://nation.com.pk/26-Oct-2017/manto-s-idea-of-liberty>
- Rajasekar, S. (2018, September 28). *Why 'Manto' Continues To Be Relevant Today*. Intersectional Feminism- Desi style. Retrieved from <https://feminisminindia.com/2018/09/28/manto-continues-relevant/>

- Ranjan, V. (2018). Empowered At The Margins: Women in Manto's Stories. *Journal of Emerging Technologies and Innovative Research*, 5(6), 240-246.
- Sethi, S. (2020). Life on the edge: Manto in these turbulent times. *The free press Journal*, 7(2), 131-139. Retrieved from <https://www.freepressjournal.in/featured-blog/life-on-the-edge-manto-in-these-turbulent-times>
- Spracklen, K. (2009). Habermas and Communicative and Instrumental Rationality. *In The Meaning and Purpose of Leisure* (pp. 31-51). Palgrave Macmillan, London.
- Taseer, A. (2008). *Manto selected short stories*. Haryana, India: Penguin Random House.
- Tayde, R. (2019). Women Victims of Partition in the Works of Saadat Hasan Manto. *An International Refereed/peer-reviewed English e-journal*, 5(2), 162-164. Retrieved from Literary Herald.