

## Representation of Implicit Domestic Culture in Ahmed Ali's *Twilight in Delhi*

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Article Info	Abstract
<p><b>Article History</b></p> <p>Received: December 01, 2020</p> <p>Accepted: January 26, 2021</p> <hr/> <p><b>Keywords :</b> Culture, Twilight In Delhi, Sfg, Transitivity, Function Of Language</p> <p><b>DOI:</b> 10.5281/zenodo.4906239</p>	<p><i>Exploring implicit domestic culture in Twilight in Delhi (2007) by Ahmed Ali, the study applies theoretical framework of M.A.K Halliday's Systemic Functional Grammar (SFG) which asserts that meanings lies in the clause. The main argument of the paper is to linguistically examine the effects of social imbalance within family structure. It also argues that language is not neutral for it carries ideology in it; therefore, hegemonic power relations and its manipulation are explored leading to its effects on different lives. Data are analyzed qualitatively at clause level, using tools of ideational, interpersonal and textual meta-functions of language. As a guide, 19 Tables are formed to show and compares the processes according to the main issue of the study. Linguistic analysis of the text is done by using Transitivity, Mood, Rheme and Theme to identify power relations in Eastern families. The paper examined different sorts of 19 situations where the norms of implicit family culture were noticed. The study also discovered that the male members of the family exercised power over the female characters. The study is going to be an addition to future researchers of CDA to use SFG to literature to highlight and analyze social imbalance.</i></p>

### Introduction

In our eastern society, domestic life is imbalanced due to the patriarchal dominance as Lazar (2005) says that, "Patriarchy is also an ideological system that interacts in complex ways with say" (p. 1). This implicit domestic culture affects individual's mind and overall life in making decision and their behavior with other family members. In view of this idea, patriarchal dominance is explored through language. Investigation was carried out to dig out power and dominance issues prevalent in domestic culture implicitly particularly observing Major character. Ahmed Ali portrayed such culture in which we found injustice or imbalance in the society within the family. Thus, there was need to explore this imbalance which was hardly noticed.

The study is focused on the theoretical framework of systemic functional grammar. The effort is made to reveal patriarchy in social context through language. Focal area is language through which ideology, dominance, and power is practiced in social context. The framework helps to unveil the implicit ideology through language manipulated in socio-cultural contexts of Ali's *Twilight in Delhi*. Ahmed Ali has earned his name as a writer who wrote bilingual literature.

### Problem Statement

Recently, development has taken place in awareness of social and political problems which intersects with all other social classes such as race, gender, class and religion. Therefore, the focal point of this research is to explore the complex relationships and hegemonic power relations which are produced, enacted and sustained in novel; this misuse of power is indirectly affecting different characters' lives; that's why this study is focused on implicit domestic culture, exploring through language. The study is aimed at to explore patriarchy and male dominance along with its effects which is a prevalent factor socially throughout the novel used in discourse to subjugate men, women and children implicitly through language. Thus M.A.K Halliday's model provides deep insight to analyze language at clause level to explore the unequal power relationship and the inequalities with the women.

### Related Literature

This paper provides insight of available literature on the novel *Twilight in Delhi*. Awan and Yahya (2016) examined Ahmed Ali's the novel from dimension of Critical Discourse Analysis uncovering the hidden ideologies of the eastern cultures in comparison to the norms of the western society. Perwez and Lashari (2018) studied *Twilight in Delhi* from a different angle in reference to post-colonial theory in an international journal of English. Kumar (1976) identifies lyrical and mystical approach in his *Twilight in Delhi*. Moreover, she finds 'Time' to exist in the novel as an abstract character along with story's progression because it has to hurt and then heal (p. 26). Alam (2015) depicts the presence of British in post-colonial perspective. Arif and Gull (2015)

explored similarities and differences of changes occurring in Delhi. The study was based on socio-cultural aspect of Delhi. Sadia Riaz and Yar Khan (2015) worked on the image of Delhi in comparison to women's image as he started novel comparing it. Condition of Women in Delhi is equalized with the image of Decline of Delhi. Zainab and Ayub (2018) worked on very interesting and emerging area which is language. They worked on the usage and preciseness of language that how appropriately Ahmed Ali has used language. Tariq and Islam Bibi (2017) explored symbols and signs to find out social issues. The review shows that *Twilight in Delhi* has received little attention to explore implicit family culture from the dimension of Hallidayan model of SFG that gives a gap to fill.

### Methodology

Research Design is qualitative in its nature which is used in this research as it studies selected text, which gives evidences for creating social injustice. Qualitative research focuses on such social events or issues in which any phenomenon is observed from the point of view of what is happening, why it is happening and how it is happening in reference to society. Michael Halliday has developed model of grammar which is named as Systemic Functional Grammar (SFG) or Systemic Functional Linguistics (SFL) in 1960's. His Model is methodological and theoretical framework analyzing processes, participants, and circumstances to determine the mind frame of the characters (Halliday & Matthiessen, 1985). As a guide, 19 Tables are given to show how the six processes according to category of meaning. It applies the three steps: (1) to identify (1) the process in which who and what are determined (2) kinds of processes characters are involved in and (3) the characters who wrong and who are wronged. (ibid, 1985)

### Analysis and Discussion

This part of the paper gives concise data analysis taken from the novel, *Twilight in Delhi* through SFG to explore power relation and social imbalance within the restricted territory of implicit domestic life.

“It must be eleven o'clock, and your father has not come back yet” (Ali, 2007, p.7).

Clause 01	“It	Must	Be	eleven o'clock	and”
‘Ideational’	Subject	‘Finite’	Predicator ‘Existential Process’	‘Complement’ Circumstances ‘existent or event’	Adjunct: conjunctive
‘Interpersonal’	‘Mood: Declarative’	‘Positive Polarity’		‘Residue’	
‘Textual’	‘Theme’	‘Rheme’			

Clause 02.	“Your father	has not	Come back	Yet.”	
‘Ideational’	Subject	‘Finite’	Predicator	Adjunct: Circumstantial	Impl icit domestic culture is described vividly here in this line when Begum
‘Interpersonal’	Mood: Declarative’	‘Negative Polarity’	‘Material Process’ ‘Residue’		
‘Textual’	‘Theme’	‘Rheme’			

Nihal is waiting for her husband Mir Nihal, protagonist. This is inside culture of home in which text depicts that how women suffer. This is implicit culture that woman has to wait. She is fifty years old lady waiting deplorably having head cloth. Existential and material process at the same time going on since it is a situation when Mir Nihal is waited and second clause shows his material presence.

Strong Epistemic Modality to show possibility and understanding is shown using ‘Must be’ to elucidate Mir Nihal's routine that he was habitual to come home at this time. To show understanding of the matter positive polarity is used in first part about time but negative polarity in second part of sentence using declarative sentence. Begum Nihal is waiting for her husband Mir Nihal for unlimited time and in Indian domestic culture it was part of women's life to wait for her husband regardless of what were they doing outside because even if we look at the life of Mir Nihal he was used to be with Babban Jan at that time while his wife was used to awake till he came back to his home and serve him dinner. Begum Nihal is speaking in a very frank mood to her daughter that it is too late now for a child to be awake. But it is obligatory for her to be awake.

Now evident theme of the discussion is Mir Nihal and textual analysis through the dialogue between Mehro Zamani, youngest daughter, and Begum Mir Nihal clarifies the relationship of language to its environment. The way Begum Nihal is speaking to Mehro, it is showing her inferior position in this hot weather when she says, “Your father will be coming soon. And the heat is so oppressive....” (p. 8) Dialogue shows her inside feelings as if she is extremely tired of whole day's household work and hot weather conditions she is

consoling herself that instead of telling Mehro that father will be coming. Begum Nihal has to wait for her husband whatever the situation is. It is binding upon Indian women.

Why has a sentence been analyzed on three layers i.e. ideational, interpersonal and textual? The above detail does not clarify different meanings at each layer.

“Dilchain, O Dilchain, get up. The master has come” (p. 9).

Clause 03.	“Dilchain o Dilchain	get up.”
	Subject	Predicate
‘Ideational’	Actor	Material process
‘Interpersonal’	‘Mood: Imperative’ Adjunct: Vocative	‘Residue’
‘Textual’	‘Theme’	‘Rheme’

Clause 04.	“The Master	has	come.”
	Subject	Finite	Predicate
‘Ideational’	Actor		‘Material Process’
‘Interpersonal’	‘Mood: Declarative’ ‘Positive Polarity’		‘Residue’
‘Textual’	‘Theme’	‘Rheme’	

It’s almost midnight that fifty years old lady begum Nihal along with her maid Dilchain is waiting for Mir Nihal to come back to home and serve him dinner because this is eastern culture for a wife. Therefore, participants are Dilchain and Begum Nihal. Material process is found in these clauses. Textual analysis creates overall image of suppressed women characters and supremacy of Mir Nihal.

“I had never approved of Ashfaq’s marriage to Mirza Shahbaz’s daughter,” Mir Nihal said angrily. “And I do not approve of Asghar’s friendship with Bundoo. Why don’t you stop him?” (p. 10)

Clause 05.	“I	had never	approved of	Ashfaq’s marriage to Mirza Shahbaz’s daughter.”
	Subject	Finite	Predicate	Complement
‘Ideational’	Sensor	Mental Process	Cognition	Phenomenon
‘Interpersonal’	‘Mood: Declarative’ ‘Negative Polarity’			‘Residue’
‘Textual’	‘Theme’	‘Rheme’		

Clause 06.	“And	I	do not	approve of	Asghar’s friendship with Bundoo.”
	Adjunct: Conjunctive	Subject	Finite	Predicate	Complement Goal
‘Ideational’	Sensor	Mental Process	Cognition		Phenomenon
‘Interpersonal’	‘Mood: Declarative’ ‘Negative Polarity’			‘Residue’	
‘Textual’	‘Theme’	‘Rheme’			

Clause 07.	“Why don’t	You	Stop	him.”
	Finite	Subject	Predicate	Complement
‘Ideational’	Actor		Material process	Goal
‘Interpersonal’	‘Mood: Declarative’ ‘Negative Polarity’		Residue’	

‘Textual’	‘Theme’	‘Rheme’		
When Mir Nihal comes back almost at midnight, he straightforwardly looks awkward to discuss such a thing in a family structure. Mental process of cognition is found in which Mir Nihal says that he does not think god even friendship of Bundoo and responsibility is shifted to Begum Nihal to stop him. Declarative Mood with negative polarity is used to show dislikeness and Mir Nihal’s tone is stern to speak to a woman and he is showing indifference as Ahmed Ali describes his mood using word “Angrily” he is showing his authority at his wife in such a way that as if she is sole responsible for behavioral change of Asghar.				
“Money is not everything. It’s blood that matters. Their blood and ours can never mix well. The good-blooded never fail, but the low blooded are faithless” (p. 58).				
Clause 08.	“Money	is not	everything.”	
	Subject	Finite	complement	
‘Ideational’		Existential	Existent	
		process		
‘Interpersonal’	‘Mood: Declarative’	‘Residue’		
	‘Negative Polarity’			
‘Textual’	‘Theme’	‘Rheme’		
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Clause 09.	“It	Is	Blood that matters.”	
	Subject	Finite	complement	
‘Ideational’		Existential process	Existent	
‘Interpersonal’	‘Mood: Declarative’	‘Residue’		
	‘Negative Polarity’			
‘Textual’	‘Theme’	‘Rheme’		
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Clause 10.	“Their blood and ours	can never	mix well.”	
	Subject	Finite	Predicate	
‘Ideational’	Sensor	Mental process, Cognition	Phenomenon	
‘Interpersonal’	‘Mood: Declarative’	‘Negative Polarity’		
		‘Residue’		
‘Textual’	‘Theme’	‘Rheme’		
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Clause 11.	“The good blooded	Never	fail.”	
	Subject	Finite	Predicate	
‘Ideational’		Existential process,	Existent	
‘Interpersonal’	‘Mood: Declarative’	‘Negative Polarity’		
		‘Residue’		
‘Textual’	‘Theme’	‘Rheme’		
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Clause 12.	“but	the low-blooded	are	faithless.”
	Adjunct: conjunctive	Subject	Predicator	Complement
‘Ideational’			Existential	Existent
			process,	
‘Interpersonal’	‘Mood: Declarative’	‘Positive Polarity’	‘Residue’	
‘Textual’	‘Theme’	‘Rheme’		

Begum Waheed’s Behavior is shown here. “Three wrinkles had formed on Begum Nihal’s brow.” These were the circumstances and participants in this discourse. Existential process is going on in which a particular phenomenon is discussed that is of social inequality. Mental process of cognition is used to show understanding of racial issue. Declarative Mood is shown with negative and positive polarity according to the need. During the discussion, mood of Begum Nihal was gradually changing and text has many expressions to show her way. For example, “Then will he bring a fairy from the Caucasus?” Begum Nihal said sarcastically.....in a tone of annoyance.” (p. 56) “looked at her mother anxiously” “said with anger” “annoyed with her daughter” “said with an air of indifference” (p. 58) “raising her voice a little in anger” (p. 59) now all

these functional choices clarify ongoing relationship of these two characters. Thus these lines openly depict the mind set of characters who are subjugated implicitly,

“Hai, hai,” Begum Nihal shouted, shocked out of her equanimity...she beat her breast with her left hand. ‘Has the boy gone mad? If your father only comes to hear of this, he will eat him up alive’ (p. 59).

Clause 13..	“Hai, hai”	Clause 14.	“Has	the boy	gone	mad?”
	Adjunct: Mood		Finite	Subject	Predicator	complement
‘Ideational’	Interrogative			Carrier	Relational Process	Attribute
‘Interpersonal’	‘Mood: Declarative	‘Positive Polarity’			‘Residue’	
‘Textual’	‘Theme’			‘Theme’	‘Rheme’	
Clause 15.	“If	your father	only	hears	of this.”	
	Adjunct: conjunctive	Subject	Adjunct: Mood	Predicator		
‘Ideational’		‘Sensor’	‘	‘Cognition’	Phenomenon’	
‘Interpersonal’	‘Mood: Declarative’	‘Positive Polarity’	‘Residue’			
‘Textual’		‘Theme’		‘Rheme’		

Clause 16.	“He	will	eat	him up alive.”
	Subject	Finite	Predicator	Complement
‘Ideational’	Actor		Material process	Goal
‘Interpersonal’	‘Mood: Declarative’	‘Positive Polarity’	‘Residue’	
‘Textual’	‘Theme’	‘Rheme’		

The Matter had become very serious as Asghar had requested Begum Waheed to come and become his voice. Begum Nihal who is afraid of Mir Nihal’s anger, trying to be voice of domestic culture going on there while on the other hand Begum Waheed is trying to persuade her to think about Bilqeece as Asghar’s wife. Complete frustration of family relationship is found where communication gap is there.

“It is easy to say a thing, but it’s difficult to do it. You know your father’s temper. He will begin to shout” (p. 64).

Clause 17.	“It	is	easy to say a thing.”
	Subject	Predicator	Complement
‘Ideational’		Existential process	Existent
‘Interpersonal’	‘Mood: Declarative’	‘Positive Polarity’	‘Residue’
‘Textual’	‘Theme’	‘Rheme’	

Clause 18.	“but	it	is	difficult to do it.”
	Adjunct: conjunctive	Subject	Predicator	Complement
‘Ideational’			Existential process	Existent
‘Interpersonal’	‘Mood: Declarative’	‘Positive Polarity’	‘Residue’	
‘Textual’	‘Theme’	‘Rheme’		

Clause 19.	“you	Know	your father’s temper.”
	Subject	Predicator	Complement
‘Ideational’	Sensor	Mental Cognition	process, Phenomenon
‘Interpersonal’	‘Mood: Declarative’	‘Positive Polarity’	‘Residue’
‘Textual’	‘Theme’	‘Rheme’	

Clause 20.	“ He	Will	begin	to shout.”
	Subject	Finite	Predicator	Complement
‘Ideational’	Actor		Material process	Goal
‘Interpersonal’	‘Mood: Declarative’	‘Positive Polarity’	‘Residue’	
‘Textual’	‘Theme’	‘Rheme’		

According to their traditional culture, Begum Nihal’s mood is angry but due to the condition which Begum Waheed told that Asghar is about to commit suicide. She tries to convince Mir Nihal but consequences went on in her mind. Material process was in practice thinking about Mir Nihal. Now Speaker’s mind set is explained through these lines that she is tense and the way she is presenting it that is “will begin to shout” shows patriarchal dominance and on the other hand impossibility in her mind through earlier part of dialogue.

### Conclusion

This exploration of implicit domestic culture in *Twilight in Delhi* was a step to uncover family system in the Eastern Muslim families through language. Implicit authority was observed harassing and daunting female characters through language. Power abuse to rule over women seemed very frequent during the analysis of different sorts of processes. The study found that the women follow the patriarchal rules with no voice of their own, unveiling implicit power throughout the novel. Moreover, male dominance and hegemony was explored mostly through the vocabulary related to the mental, material and existential processes, particularly, the lexemes and syntactic structures used by Mir Nihal and Asghar for female characters such as the words “hi, hi”. Besides, the study probes what pours directly through mind of the characters, unlocking the bond between the ambiances and thought impressions of Mr. Nihal and Asghar and linguistic choices they used which guide the researcher to trace out the patriarchal norms that imbalances the family structure. Drawing on Systemic Functional Grammar (SFG), *Twilight in Delhi* can stylistically be analyzed to probe the characters’ worldviews.

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