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INVESTIGATING POINT OF VIEW IN AHMED ALI'S TWILIGHT IN
DELHI

Dr Nijat Ullah Khan¹, Dr. Syeda Sadaf Munir Kazmi², Dr. Ishaq Khan³, Marina Khan⁴

¹Assistant Professor, City University of Information and Technology, Peshawar, KP, Pakistan

²Assistant Professor of English, Northern University, Nowshera, KP, Pakistan

³Associate Professor of English, Government Postgraduate College, Nowshera, KP, Pakistan

⁴Lecturer, Department of English, AWKUM

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ABSTRACT

The main objective of the research is to investigate how a character in Ali's *Twilight in Delhi* is constructed in relation to point of view and transitivity patterns. The study demonstrates that five of the characters—Asghar, Mir Nihal, Begum Nihal, Begum Jamal, and Bilqeece—are stereotypes of significant members of Indian Muslim families. These stereotypical individuals provide Ali with a backdrop against which to highlight his sociopolitical philosophy. Ali, who represents the intolerant yet indifferent citizen, exhorts him to get up and battle to alter his society by systematic adjustments in the transitivity patterns Mir Nihal is linked with. Through transitivity patterning among the numerous narrative views employed in the work, the study sheds light on point of view variances in the portrayal of character. The study supports the transitivity model's assertion that a text's linguistic characteristics typically reflect its ideational concerns. Additionally, it has ramifications for future narratology, stylistic, and studies of *Twilight in Delhi*.

BACKGROUND OF THE STUDY

Literature frequently reflects the political, social, cultural, and historical situations in which it was written. The themes, characters, and even the events we see in literary works that portray both their own particular experiences and the experiences of their civilizations as a whole are inspired by society. Literature, however, has a stronger ability than history to offer a thorough representation of a people's cultural, social, religious, economic, and political worldview (Diamond, 1989).

On the other hand, language is used to generate such events and depict such people in order to reflect decisions that have been made in favour of specific viewing and reading techniques (Halliday and Matthiessen, 1985). The transitivity framework, a part of Hallidayan systemic functional grammar and a useful tool for storing such experiences in literary works, can be used to study how some meanings are projected above and beyond others.

Numerous researchers in Applied Linguistics and related fields like Literary Studies and Translation Studies have used the transitivity framework to analyse points of view (Halliday, 1971). Point of view is defined in reference to the standard narrative devices used in narratives, namely, first person point of view; third person limited point of view; and third person omniscient point of view. It has the capacity to reveal details about character, for granted, and some important pragmatic aspects like point of view (Silva, 1998; Rodrigues, 2008). Additionally, because the use of language is essential to the creative process, language in literature explores how point of view influences character development through transitivity patterning. Its conceptual function is to convey and create meaning (Syal, 1994:7). According to Fowler (1986), literature doesn't reflect reality objectively; rather, it helps with its interpretation, organisation, and classification. This study examines Ali's *Twilight in Delhi* by examining the language decisions made in the transitivity to look at the narrative viewpoint in *Twilight in Delhi* in light of the aforementioned observation.

Statement of the problem

The above-mentioned personal motivation for the study is connected to an examination of *Twilight in Delhi* and literary studies that make use of the transitivity paradigm. The study generally looks at how Ali uses specific transitivity patterns to aesthetically incorporate his thematic construction of a post-colonial nation-state into the text. The findings will contribute to the growing body of knowledge about how language and literature interact. A functional linguistic notion called transitivity is used in this study to analyse a literary text's style. The study's findings will also show how point of view and the language choices used to present characters relate to one another (Simpson, 2004). This research thus examines both what literature can teach us about linguistic structure and function as well as how a linguistic framework may aid in our understanding of literary texts.

RELATED LITERATURE

The literature that has been produced about the novel *Twilight in Delhi* is discussed in this section. Awan and Yahya (2016) recognised the underlying ideology of eastern civilizations in opposition to the norms of western civilization. In a post-colonial viewpoint, Alam (2015) shows the presence of the British as an additional source of worry for the colonised since they did not want to lose their own identity, social customs, or cultural values. According to Ahmed (2009), Pakistani writers were ostracised but are now demonstrating their dominance in the world's best writing. Arif and Gull (2015) compare and

contrast the changes taking place in Delhi. The sociocultural aspects of Delhi were the basis for the study. Awan and Fatima (2019) compared Ahmed Ali's *Twilight in Delhi* and Tariq Ali's *Shadows of the Pomegranate Tree*. *Twilight in Delhi* was presented by Khan et al. (2019) from a naturalistic perspective, demonstrating how some external variables with a highly bleak and depressing nature control human life.

According to Alamgir Hashmi (1994), Ahmed Ali is credited as the founder of Pakistani literature because of the way that his writings shaped 20th-century South Asian literature in both English and Urdu. Ahmed Ali, a poet, author of short stories, plays, and novels, has distinguished himself as a writer who can write in both Urdu and English. The critique demonstrates how little is done in the novel using transitivity to investigate points of view regarding characters. Despite the fact that numerous critics have examined the novel's characterization, not all of the characters have received the same amount of attention when they are used to exemplify a thematic interpretation of the novel.

Characters have a dual essence as a result of the ambiguity of literary works: first, as imaginative inventions, and second, as representations of reality. A literary author develops characters to be the means by which his or her thematic issues are communicated (Silva, 1998). They don't exist in the actual world and aren't "detachable from the words and actions of the story in which they appear; they only exist in the imaginary worlds of the works in which they are portrayed" (Paul & Hunte, 1998, p. 105).

Three criteria are frequently used to categorise characters: the role the character performs in the text; the prominence of the character within the text; and the dimensions on which the writer has developed the character. Characters are also categorised according to how prominently they appear in the story's events and activities. In this regard, we make a distinction between important characters and small characters. Major characters are those who show up more frequently and for an extended period of time. Readers have a better understanding of key characters because they are typically the focus of the narrative. They have a tendency to link them with the plot (DiYanni, 2002).

A stereotypical character is a phrase that has some overlap with a static or stock character. Although stereotypes frequently take the form of static characters, they symbolize a distinct or bigger concept. Characters that are "based on conscious or unconscious cultural preconceptions that sex, age, ethnic or national identification, occupation, and marital status are accompanied by specific character traits, behaviours, and values" are known as stereotypes (Richardson, 2006).

The lines between the various classifications of characters are Narrative fiction uses the idea of point of view. The perspective or vantage point from which the narrator of prose fiction observes the events and actions occurring in the story is the traditional definition (Simpson, 2004). Creative authors use the very adaptable literary device of point of view to their advantage by using

various techniques to establish their own point of view in relation to the tale they are telling. This scenario seems to make it difficult to neatly categorise various points of view. However, literary critics frequently distinguish between three basic types. These are first-person, third-person, and third-person omniscient points of view. In order to determine whether point of view (Friedman, 1955) has a connection to the transitivity patterns in which a character is engraved.

METHOD AND THEORETICAL FRAMEWORK OF THE STUDY

A qualitative research design was used for this study. Meaning is the main focus of qualitative research. The study of "how people make meaning of their lives, experiences, and the world" is what qualitative researchers do, according to this definition (Creswell, 1994, p. 145).

In that, the researcher wants to interpret a phenomenon and comprehend a process by analysing words or images. In this study, content analysis is used, whereby a person or group's conscious or unconscious opinions, attitudes, values, and ideas are frequently made visible in their communications through a rigorous content analysis.

The analysis concentrated on determining each character's transitivity profile in order to respond to research question 1. After identifying the process kinds, sub-process types, participant roles, and contexts of the clauses in which each character is cast in this drive, the analysis was read through several times to determine which patterns were highlighted for stylistic reasons. This paper demonstrates how the meanings at the clause level encode the writer's psychological viewpoint, which emphasises the recurring theme of suffering in all human endeavours. The transitivity patterns determine the perspectives of the characters in by utilising clauses for data analysis in *Twilight in Delhi*.

Moreover, Halliday's concept of transitivity is the core topic of the study. In order to maintain an impartial perspective, stylistic analysis, which employs the linguistic device of transitivity, was preferred (Halliday, 1967).

The clause's transitivity scheme is based on three main processes. These processes are physical, psychological, and relational. According to Halliday and Matthiessen (2004), these significant process categories appear the most frequently throughout all texts. The term "material process" refers to a process of "doing" and "happening," making it the first main process category.

Physical experiences are expressed by material processes. Two important participant roles, the actor and the goal, are connected to material processes. The goal is that which is directly impacted by the action in the clause, whereas the actor is the entity that is accountable for the action in the clause (or, to use a more traditional phrase, the agent involved in the process). The participant roles of initiator, scope, recipient, client, and attribute are also connected to material processes. In circumstances when the agency of the process in the clause is initiated by an external participant (the Initiator), who is not directly active in the process as the actor is, the Initiator participant typically co-occurs with the actor (Halliday, 1971). A participant similar to a goal named Scope is

unaffected by the action taken by the clause. While the client participant is the one to whom a service represented by the process is performed, the recipient participant is one who receives an entity, which can be either concrete or abstract, from another person (the actor). One of the other participants mentioned above is given the attribute element, which is a quality. The following clauses serve as examples of these jobs. (Halliday, 68) Physical experiences are expressed by material processes. Two important participant roles, the Actor and the Goal, are connected to material processes. The Goal is that which is directly impacted by the action in the clause, whereas the actor is the entity that is accountable for the action in the clause (or, to use a more traditional phrase, the Agent involved in the process). The participant roles initiator, scope, recipient, client, and attribute are also connected to material processes. In circumstances when the agency of the process in the clause is initiated by an external participant (the Initiator), who is not directly active in the process as the Actor is, the Initiator participant typically co-occurs with an Actor (Halliday, 1971). A participant similar to a goal named Scope is unaffected by the action taken by the clause. While the Client participant is the one to whom a service represented by the process is performed, the Recipient participant is one who receives an entity, which can be either concrete or abstract, from another person (the Actor). One of the other participants mentioned above is given the attribute element, which is a quality. The following clauses serve as examples of these jobs.

ANALYSIS AND DISCUSSION

In the prior section, the conceptual and methodological contexts for the inquiry were given. The section specifically tackles research concerns and investigates what may be learned about the characters by decoding the transitivity patterns that are contained in them. This section looks at each of the five characters chosen for the research and how their portrayal and growth relate to the philosophical and/or thematic issues raised by *Twilight in Delhi*. The story is also thoughtfully summarised. Because each character's personality completes and improves that of the others, it is necessary to examine the characters as a whole.

Synopsis of Twilight in Delhi

The central conflict of *Twilight in Delhi* (2007) is the romance between Bilqeece, the daughter of a lower-class family, and Asghar, the son of a feudal family. As the head of a feudal Muslim family and a person who is typically seen as a defender of established order and culture, Mir Nihal fights to shield the next generation from colonialism's damaging effects on their culture while also trying to mitigate and control the effects of cultural hegemony that is trying to establish its roots in India after British colonialism. Ironically, as a member of a feudal family, he indulges in frivolous activities himself. Asghar becomes a rebel and deviates from his family's expectations as a result of Mir Nihal's adamant opposition to Asghar's marriage. He marries his love and adopts a foreign child. The combination of his flirtatious personality and his wife's sadness at not receiving a Western-style response from him led to his wife's passing. Mir Nihal's courage was broken by Asghar's rebellious personality, his family's miserable position, and a few more similar situations,

and he became unwell. Mir Nihal is paralysed by his son's murder, his father's bitter economic circumstances, and his awareness of British enslavement. By the end, he appears to be owling hopelessly. In order to depict the clash of ancient and modern civilizations, Ali provides a rich, detailed overview of Indian customs and traditions throughout the book. He also makes references to the former greatness of Mughal India.

Speech Events of Mir Nihal

Begum Nihal started the conversation quite reluctantly, but Mir Nihal behaved as was predicted. Conditions were how any eastern family would expect them to be at home.

“If he marries Mirza Shahbaz’s daughter I will disown him. I shall have nothing to do with him. Tell him that. Do you hear? Tell him I shall have nothing to do with him....” (p. 68).

Begum Nihal used the word "hardly" to describe the essential circumstances because she was not even permitted to finish her remarks. When Mir Nihal's mood was described previously, it was said that he "thundered," which, when analysed from a phonetic and phonological perspective, is an extremely hard and harsh sound. There is a verbal, existential, and mental process going on. Mir Nihal employs a conditional sentence as soon as Begum Nihal mentions Asghar's condition—suicide—and he becomes enraged to the point of disowning his son.

Beginning with a declarative mood, authority appears to be in action using an imperative sentence to express his feelings and to give voice to Mir Nihal, who is furious at the idea that if Asghar marries Bilqeece, Mir Nihal will disown Asghar. In eastern families, it is common practise for parents to cut off all social and family links with a child who disobeys them. I shall have nothing to do with him, Mir Nihal is saying again to emphasise the point. He is telling Begum Nihal about the implications of his action in a furious manner. Epistemic Modality of the imperative "Tell him" in tandem with "I shall" repeatedly. Later, in the deductive mode, Mir Nihal summarises his actions by saying, "I should have."

The omniscient narrator uses the ideal words to explain each circumstance. With careful linguistic choices, every little circumstance and mood fluctuation of many people is perfectly represented. Begum Nihal is the target of Mir Nihal's fury, which is flawlessly mixed. To make family structures unbalanced and how women are treated as inferiors more obvious, patriarchy is applied and embodied in households as Mir Nihal shows his disapproval:

“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?” (Ali, 2007, p. 10)

Mir Nihal enters at home in a commanding manner after midnight. The focus of the incident is Begum Nihal and Mir Nihal. Mir Nihal's mental processes

indicate that he does not like the thought of Bundoo being friends with his son. Mir Nihal speaks to his son in a severe tone while using a declarative mood with a negative polarity. By using the word "Angrily," he asserts his control over his wife and makes it seem as though she is solely to blame for Asghar's behavioral changes. Mir Nihal is bossy and in charge of all family things. This implied relationship demonstrates how a parent can even exert control over his son's life. Even Mir Nihal, who is a distant relative of Ashfaq, expresses disapproval of the marriage, which is the pinnacle of implicit power.

Whereas Begum Nihal's statement that "I must take your father's consent" reflects Asghar's precarious predicament in a situation that is becoming steadily tensed in Begum Waheed and Begum Nihal's Declarative Mood. Will he then bring a fairy from the Caucasus? (Ali, 2007, p. 55) Begum Nihal remarked sarcastically in an irritated tone. (ibid, p. 56) "raised her voice a little in anger," "said with an air of indifference," "looked at her mother anxiously," "was angry with her daughter," and "said with an air of indifference" (ibid, p. 58). (p. 59) All of these practical decisions have now clarified the characters' continuous relationship. Paternal dominance is revealed by textual analysis. Subjugation is seen by the statement, "If your father hears of this, he will eat him up alive" (p. 59).

"It's simple to say something, but hard to actually accomplish it. Your father's fury is known to you. He'll start shouting, (Ali, 2007, p. 64)

Begum Waheed informs her mother that Asghar will kill himself if he does not find her. The poised condition was stressful because it appeared to be nearly impossible to persuade Mir Nihal. Conversations begin with existential reflection in which a challenging circumstance appears to be hovering over the participants. Now, Speaker's mindset is revealed by these sentences, which indicate that she is tense and that she "will start shouting" in a patriarchal manner.

Know your father's anger is a judgmental modality, and the verb "know" indicates how frequently he exhibits certain behaviors. Behavior is understood through cognition. It uses a declarative mood. Additionally, it appears like Mir Nihal is having a difficult time adjusting to his surroundings because no one wants to speak to him. (Ali, 2007)

When the mood of Mir Nihal was previously described as being "thundered," which is itself very hard and harsh in sound if it is examined from a phonetic and phonological angle, Begum Nihal anticipated Mir Nihal's behaviour in the usage of the word "hardly," who is even not allowed to complete her sentences.

"If he marries Mirza Shahbaz's daughter I will disown him. I shall have nothing to do with him. Tell him that. Do you hear? Tell him I shall have nothing to do with him...." (Ali, 2007, p. 68)

There are verbal, existential, and mental processes going on. As Begum Nihal describes Asghar's condition of suicide, Mir Nihal uses a conditional sentence.

As a result, he becomes enraged and even considers disowning his son. The imperative statement indicates that authority is being exercised, showing how furious Mir Nihal is at the idea that if Asghar marries Bilqeece, Mir Nihal will disown Asghar. In eastern families, it is common practise for parents to cut off all social and family links with a child who disobeys them. I shall have nothing to do with him, Mir Nihal is saying again to emphasise the point. He is yelling at Begum Nihal about the repercussions of his actions. When considering the circumstance, Mir Nihal is summarizing his thoughts using the deductive modality "I should have." The use of "I shall" indicates a high level of modality in the statement, foreshadowing what he would face if he deviates from his choice.

Syntactically, the sentence's mood is declarative, but it also contains an interrogative clause to express Mir Nihal's shock and amazement at Asghar's choice. It is impossible," and Mir Nihal appears to be putting out a theory in the second phrase based on Mir Asghar's suicide warning; syntactically, the sentence is subjunctive in nature. He must be crazy to have thought of it. Additionally, it is a high modality in form to utilize "must be." The consistency of these statements demonstrates Mir Nihal's lack of belief before he passes judgment on Asghar's choice. Additionally, the decision made by the father cannot be disputed because of the "finality" of his words as narrator depicts real domestic culture and how things went on within the home, reveals how the women there were occupied with political conversation with one another. Asghar's marriage has become the misery of this family as said Begum Nihal in an angry voice:

‘I should like to know the name of the person who has told you all this’. ‘God is my witness that Asghar’s marriage has not been settled’ (p. 70)

Participants talked about these subjects under these circumstances. Although Begum Jamal appeared to be supporting Begum Nihal's idea, relational, existential, and mental processes are taking place in her thoughts as she hides facts. Knowing the identity of the individual who released the material is an alluring hypothetical thought when mood is favorable. In the first sentence, the deontic mode of responsibility to know a person's name is found with an angry attitude.

Speech Events of Asghar

Asghar's love for his wife had waned, and his indifference was spreading as reflected in his speech: “You knew what sort of a man I was when you married your daughter to me. You were not blind. I can’t change my nature...” (p. 206).

The situation was quite tight since Bilqeece felt abandoned and mistreated, and she also didn't know why. She could not ask him because the level of implicit household culture was so high. But when she questioned, Asghar's hypocritical nature showed itself when he claimed to have been overworked at work. Begum Shahbaz had to intervene when things worsened and demand an explanation from Asghar for his carelessness. Begum Shahbaz and Asghar are

the participants in this conversation. There is a linguistic, material, and interpersonal process going on.

Mood is apparent when Asghar was so furious that he forgot about the relationship with the elder he was speaking to, an indicative sentence was employed to let Begum Shahbaz know what kind of person he was. Once more, this is an Eastern expression used to express indignation that you should not have married if you knew the character of the other person. Begum Shahbaz is informed of the comprehension of the situation using an epistemic modality, and he resolves to act accordingly. As a modal auxiliary, finite elements "were," "was," and "can" are employed. The word "what," which has a mix of interpersonal and topical themes, is utilised.

In a fit of great rage, Asghar's mother-in-law retorted, "You knew me before marriage," as he is now completely out of his mind. Asghar used the sarcastic remark, "You were not blind," in his speech to demonstrate his impolite behaviour and the fact that his authority should not be questioned. Even if Asghar was sensitive to the changes, women had to be oppressed to the point that she had to tolerate them. However, the issue was visible in the language, where power abuse was used against female characters.

Begum Shahbaz has urged Asghar to change his attitude toward Bilqeece as she addressed him: "Your mother, who else! You must have complained to her". (p. 206)

With the vocative "Your mother," the declarative mood is employed to tell Bilqeece that she had complained to him. To demonstrate what Bilqeece had said, the modal adjunct "must have" depicts participant communication and their relationship. His comprehension is demonstrated with an indicative sentence using the epistemic modality. Bilqeece is addressed with the pronoun "who," which is used in both interpersonal and topical contexts. The word "must have" is used in the final clause of the sentence. Considering all of these grammatical choices, the dialogue indicates that Asghar is upset and being sarcastic. This is not a typical mode of communication, but Asghar, as the husband, appears to be using his concealed authority to undermine Bilqeece, the wife.

The grammatical construction "Who" is utilised and it has a textual and topical component. The narrator demonstrates that Asghar is displaying his rage in a straightforward manner, and Bilqeece, who has been suppressed previously, is once more compelled to fear her husband. The practise of keeping women in men's shoes is still prevalent in household life. After a heated exchange with Begum Shahbaz, he once more displayed his hypocritical character by claiming that his job kept him busy and that he was unable to manage domestic duties due to his wife's carelessness. Asghar was furious with his wife for complaining to her mother. Now, according to this culture, a man's wife-handling manners should remain a secret from the public.

His impolite behaviour turned finally and he shows some affection for Bilqeece:

“How do I starve you?” he thundered. ‘But who said so?’ Bilqeece asked in a soft tone. ‘Who said so?’ he said in sarcastic tone, livid with anger” (p. 206)
 The word "how" and "who," which are the sentence's topical themes, are utilised to communicate the mood of interrogation in a declarative statement with positive polarity. Asghar appeared to be repeating Bilqeece's statements in a very sardonic tone during the heated discussion. Asghar appears to be quite critical and sarcastic while also demonstrating his dominance over women and the strained nature of their relationship. He is not allowing other people to even argue. When analysing speech patterns, the verb "Thundered" is utilised.

‘Who’, a linguistic and current theme, is employed to pose a query. The conjunction "but" is used to join sentences. The choice of language in this context conveys rage and irony in tone, and a rhetorical device is utilised to emphasise the words and highlight how insignificant she is. Language reveals how marginalized women are in household life. Regardless of whether the woman is a wife or a mother-in-law

Speech Events of Bilqeece

When Bilqeece speaks to Jehan Ara, a verbal exchange is taking place. She set aside her resentment and the agony she had endured, allowing her love for Jehan Ara to shine through: “Ammi is not well, my moon. When she gets well she will play with you.... But be a good child and love your father” (p. 222).

The narrator uses an imperative sentence to depict the feeling that Jehan Ara had when Bilqeece told her she loved her father. It demonstrates the mother-daughter relationship between them. It employs epistemic modality. The "be" finite element is employed. Here, it is implicitly demonstrated to women that no matter the situation, it is best for kids to adore their fathers, and Bilqeece must encourage this sentiment for Asghar.

This was the relationship's social imbalance. Asghar has damaged families by displaying a divisive mindset, whilst Bilqeece exhibits the exact opposite. As a mother and daughter should be, Jehan Ara and Bilqeece's relationship is still untainted and incredibly affectionate.

“Do not worry on my account, please. I will not survive and live for long. You should marry again. I free you of the debt of my mehr...” (p. 224).

The first section uses an epistemic modality to demonstrate her internal view that she won't live for very long, and the second part uses a deontic modality to grant him permission to be released from his debt. High modality "will" is used to indicate that Bilqeece is about to pass away, and "should" is used to imply in the second section. The assertive sentence encourages Asghar to remarry.

In Muslim families, it is decided at the time of Nikkah that the wife can forgive her husband. Indicative Mood is employed in the passage when Mehr is pardoned by Bilqeece. The interpersonal theme is "do not" for finite items.

The relationship between Bilqeece and Asghar had been highly tumultuous; even then, in eastern society, Bilqeece took Asghar's carelessness very seriously. The narrator demonstrates an implicit household culture about spouses that despite the pressures, repression, and crushing weight of patriarchy, they persevered and demonstrated their excellent character.

Speech Events of Begum Nihal

Begum Nihal is anticipating her husband, the protagonist Mir Nihal. This is a part of home culture. The word "father" is highlighted. Implicitly, women are expected to wait in our culture. She is killing time by telling children her story. "It must be eleven o'clock, and your father has not come back yet" (Ali, 2007, p. 7).

By using the adverb "must be," the speaker explains how Mir Nihal's routine visit to his home alters the situation. The temporal adverb eleven o'clock emphasises even more the effect his arrival time has on the household's mood. Positive polarity is used in the first part of the sentence, which is about time, to demonstrate understanding, while negative polarity is used in the second section, which uses a declarative language. And the heat is so uncomfortable (Ali, 2007, p. 8). No matter what, she needs to wait for her spouse. For Indian women, it is binding as she calls her maid:

"Dilchain, O Dilchain, get up. The master has come" (Ali, 2007, p. 9)

Nearing midnight, fifty-year-old begum Nihal and her maid Dilchain are waiting for Mir Nihal to get home so they can serve him dinner in accordance with eastern customs for a wife. These are the circumstances that this conversation is occurring in. The nouns in this clause are where the master exercises his authority.

There is a material process in these clauses. Begum Nihal declares a state of emergency as soon as she detects the deliberate sound of throat clearing used to indicate arrival. Vocative is used to address right away to alert Dilchain of the arrival of the Master. With the aid of the imperative sentence, the first section employs positive polarity. The unconscious mindsets of the participants and each other appear to be well-known. Additionally, the title "Master" conveys interior sentiments and familial culture. The word implies that the male character in the house has power. The focus of this line is on Dilchain and Master, and the rhyme depicts their interactions and processes.

The entire impression of oppressed female characters and Mir Nihal's dominance is created through the fear waving through begum Nihal as stated: 'I should like to know the name of the person who has told you all this,' said Begum Nihal in an angry voice. 'God is my witness that Asghar's marriage has not been settled'. (Ali, 2007, p. 70)

Asghar's marriage has caused problems for the family by illuminating the true nature of local customs and how life was lived at home. Knowing the identity of the individual who released the material is an alluring hypothetical thought

when mood is favorable. In the first sentence, the deontic mode of responsibility to know a person's name is found with an angry attitude. These lines openly depict the mindset 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).

Both Begum Waheed and Begum Nihal are involved in these situations. Begum Nihal displays normal domestic customs and the discussion becomes heated. She's stunned right now. Three processes are identified: the first is a relational process of attributing Mir Nihal, which is utilised to demonstrate his mental state; the second is a mental process of cognition, in which Begum Nihal is aware of Mir Nihal's attitude.

Positive polarity is employed when declaring a mood. Asghar's marriage is being discussed by Asghar's mother, Begum Nihal, and her Bhopal-born daughter, Begum Waheed. With the remark Ahmed Ali frequently uses, "Hai, hai," their conversation takes a highly serious tone. These words also convey Begum Nihal's mood. The strongest epistemic mode in which "will" is used for Mir Nihal's response, she expresses her frustration and helplessness.

The narrator uses language that is suited for their culture to depict a typical eastern family. Here, language and culture are two noteworthy factors. As Hassan Askari also noted, Ahmed Ali employed English but added a regional flavour to authentic eastern idioms to make it sound more natural. Eastern mourning expressions like "Hai, hai" and "beat her breast" are used when there is a severe worry. Such phrases were frequently utilised by Ahmed Ali.

Begum Nihal is very concerned about Asghar since the story says that he was prepared to kill himself if he would not wed Bilqeece and that he even turned down Mushtri Bai in favour of her. Another linguistically Eastern idiom is "he will devour him up alive." Second, Begum Nihal's message is quite obvious in this instance; she underlines Mir Nihal's implied authority and emphasises what his response will be. These sentences depict the typical oppressive female society of the East. Where there is a communication gap, family relationships become completely frustrating.

Speech Events of Begum Shahbaz

There is Begum Shahbaz utilising a declarative and subjunctive sentence to explain a crucial scenario, such as how Asghar used to love but how things have changed. The use of epistemic modality demonstrates Begum Shahbaz's assessment of the situation. "Is" and "was," finite elements, are employed.

“Heaven and earth might become one, but I will never give Zohra to him. I never knew that he could forget his wife so soon and then want to marry her own younger sister...” (Ali, 2007, p. 258)

These phrases demonstrate paternal subversion by stating that parental consent is required for marriage. Similar to how the news reached Begum Jamal, she discussed it with Begum Shahbaz, who had already expressed her disappointment in Asghar for how he had treated her older daughter Bilqeece. Therefore, it is clear from the text that Begum Shahbaz is currently extremely sensitive and allergic to Asghar for Zohra.

In these conditions, Begum Jamal and Begum Shahbaz are engaged in verbal conflict. Begum Shahbaz's phrase choice makes it clear that he must provide permission for his daughter to marry him. Given his behaviour toward Bilqeece, Asghar is in the mood that he won't be able to win Zohra, as expressed by the subjunctive hypothetical statement. Participants' relationships are tense, and the choice of words demonstrates the impossibility. Strong modality "will" is utilised as an epistemic modality to demonstrate her knowledge of it. Here, women speak out against Asghar's wishes.

Because she couldn't comprehend, Begum Shahbaz turned to Bilqeece, who blatantly stated that she had done everything possible to appease Asghar. These were the situational factors at play. However, as a mother, concerns grew, and Begum Shahbaz told Bilqeece these words. In response to Bilqeece's vote, Asghar is being attributed in a relational process, while Begum Shahbaz is worrying about the pair in a mental cognitive process.

The conjunction "but" is apparent throughout the text's main focus. He is a current issue, and the remaining words rhyme. The overall message that these exchanges are trying to get over is that Asghar and Bilqeece's relationship is in trouble. Innocently, Bilqeece is unaware of the reason Asghar is avoiding her. Implicit household custom dictates that the wife is mute inside the home and no longer marries outside of Zenana. She is suffering and is terrified like a child. Begum Shahbaz correctly noted this in her dialogue when she said that Asghar appeared to be repressing and mistreating his wife. Currently, it is implied home culture to put up with anything a male does, even if they treat you poorly. It is what Begum said.

DISCUSSION

These transitivity patterns delineate the dogmatic activism of Mir Nihal around the locality. Asghar is a stereotype of those vociferous young men who adopt new ways and are vehemently opposed by social and patriarchal power in post-independence India and its nation states. Asghar enters into complex power relations with the other characters. Although he is the participant, things are always done to him in material processes that relate to intimate sexual activity. His actions potently affect other characters, including no less a person than Mehro and his mistress, the embodiment of sex and love. She acts to restrain the rampant display of the monstrous power exhibited. Being often cast in transitive material processes and verbal processes, the mistress is presented as more powerful than the other two female characters, Bilqeece and Begum Nihal. In short, she is a stereotype of the modern, voluptuous Indian woman. While Bilqeece stands for those uneducated citizens who are entangled with the man with a new juvenile life in India, unable to comprehend their discourse and live their "refined" way.

This observation is revealed by the fact that she is often cast into emotional processes that project her as helpless and into behavioral processes that reflect her cognitive limitations whenever she is with her lover. Moreover, Bilqeece also represents those ordinary and mostly uneducated citizens who, by virtue of their low social status, are confined to their homes, virtually taking no part in the public life of their country, except for their association with social or religious institutions that give them solace. This aspect of her character is shown by the fact that the processes and situations in which she is cast are attended to by the veranda as a locative circumstantial element. Together, these five characters create a world that serves as a background from which the narrator emerges to foreground Ali's message.

CONCLUSION

This study applied transitivity as a method in interpreting key clauses in Ali's *Twilight in Delhi*, which unfolds the characters' points of view as a character whose actions and happenings portray the characters' perspectives. The transitivity profiles of each of the narrating characters (Mir Nihal, Begum Nihal, Begum Jamal, Asghar, and Bilqeece) are found in their individual narrative accounts, and those of the omniscient narrator were identified separately and compared. Descriptive data were employed to augment the qualitative discussion on the interplay between transitivity and point of view. The foregrounded features in the transitivity patterns associated with Mir Nihal are mainly phrasal possessive relational processes that make him the owner of a radical figure.

In addition, Mir Nihal is an actor in creative material processes in which the goal participant is a patron. The transitivity patterns associated with Asghar in key passages that narrate his interaction with the forces of repression, namely, Mir Nihal, initially portray him as a helpless and ineffectual victim of power and circumstances. The material processes and verbal processes show an asymmetrical relationship between him and Mir Nihal. Through Asghar, Ali challenges the enlightened but apathetic citizens to rise up and struggle to redeem his social status from exploitation and control. Thus, Ali seems to be thus exposing a transformation in the attitude of the orthodox to power as the cause of Indian Muslims' decline, the kind of transformation demonstrated by Asghar. It is, however, also clear what nature the kind of struggle he proposes should take, whether through Nihal's verbal belligerency or Bilqeece's and Begum Jamal's subversive behaviour, both of which lead to the partial despair.

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