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### APPLYING SYSTEMIC FUNCTIONAL GRAMMAR ON AHMED ALI'S TWILIGHT IN DELHI

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**Key Words: Systemic Functional Grammar, Ideational, Experiential, Transitivity, Interpersonal, Textual, Linguistic Functions.**

#### ABSTRACT

The primary objective of this study was to investigate the applicability of Systemic Functional Grammar, a linguistic novelty pioneered by renowned linguist M.A.K. Halliday. The theory lays out a perspective on how linguistic processes function in literary works. The purpose of this research is to identify the essential components of Ahmed Ali's *Twilight in Delhi*. The novel was examined using ideational, interpersonal, and textual analysis, three of the theory's primary functional methodologies. The study examined active and passive voice sentences and transitivity patterns. Additionally, it looked at the relationships between the individuals participating in the process. The textual meaning and sense that resulted from all of the aforementioned discoveries were then explored. The textual meaning and sense that resulted from all of the previous findings were then explored. In the finale, it looked again for the themes and message of the novel.

#### INTRODUCTION

The aim of systemic grammar is to describe how language functions as a system network, or meaning potential. And language users choose from a

variety of subsystems in this network. Functional grammar holds that the forms that make up language are inextricably defined by the uses or functions that they serve; with the goal of demonstrating that language is a tool for social interaction (Hu Zhuanglin 1988). Fowler (1986) further added that literature is a discourse which does not reflect reality in a neutral manner but helps to interpret, organize and classify this reality. Language plays a very important role in this creative process. It “functions ideationally to express and create meanings” (Syal, 1994:7). In line with the preceding phases, he continues this analysis with more well-coded, abstract linguistic/grammatical analysis, or functions-meta-functions, which are apparently the intrinsic truths of all languages. Ideational function, interpersonal function, and textual function are those inherent qualities of language.

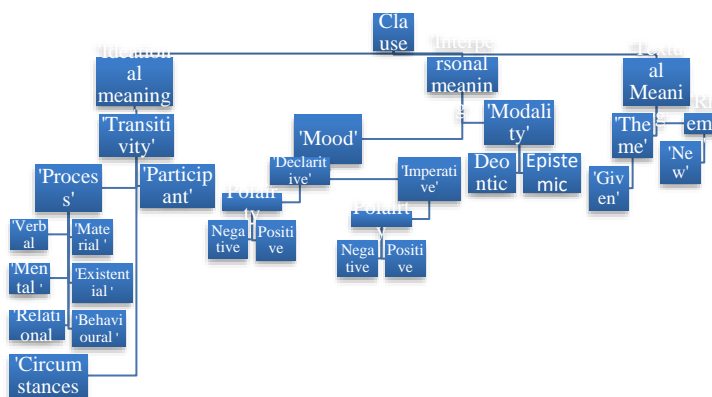
The language that is used to construct events and to depict people represents selections that are made out of all the available options in the linguistic system and these choices favor certain ways of seeing and reading (Halliday and Matthiessen, 1985). In consequence, certain meanings are projected over and above other meanings. It is in the light of the above observation that this study interprets Ali's *Twilight in Delhi* by analyzing the linguistic choices made in the transitivity to examine the narrative viewpoint in *Twilight in Delhi*. The focus of the paper is particularly on the key clauses and sentences that generally represent the narrative style adopted throughout the novel in presenting incidents which relate to the torture of people or an individual character. The paper argues that Ali narrates the passage from the viewpoint of the victims and the suffering they undergo while downplaying the role the victimizer plays in the situation.

### **RELATED LITERATURE**

This article offers information on the literature that has been written about the book *Twilight in Delhi*. In contrast to the standards of western civilization, Awan and Yahya (2016) identified the underlying ideology of the eastern cultures. 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 once ignored but are now firmly established in the best literature in the world. 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) carried out a comparison study on *Twilight in Delhi*. Ahmed Ali's *Twilight in Delhi* and Tariq Ali's *Shadows of the Pomegranate Tree* were compared by Awan and Fatima in 2019. *Twilight in Delhi* was presented by Khan et al. (2019) from a naturalistic point of view, demonstrating how some external forces, many of which are depressing and bleak in character, 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 29th-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.

**METHODOLOGY**

This study is qualitative in nature. The study is supported by Hallidayan concept of systemic functional grammar. The data under study comprised of the clauses and sentences in *Twilight in Delhi*. The processes in the text are highlighted in clauses and sentences used in the discourses in different situations. To proceed with the analysis, first, the processes are isolated, classified and described identified in the text according to the process types. Then the participants are identified involved in these processes types associated with the discussion to narrative viewpoint. The first is the process, which is the nucleus of the experiential mode of the clause and is typically realized by the verb phrase. The second is the participant(s) directly involved in the process and is typically realized by noun phrases. The third element is the circumstances, which are attendant to the process, and thus are not directly involved in it. The circumstances occupy the adjunct element in the clause structure and are “typically expressed by prepositional and adverb phrases” (Simpson, 2004, p. 22). Six process types are generally associated with the clause as a representation of experience. These process types include material, mental, behavioral, relational, verbalization (or verbal) and existential processes. In this regard, Material processes are processes of ‘doing’ and ‘happening’ responsible for the action in the clause (that is, the doer involved in the process). Mental processes, the second key process type in the transitivity system, refer to processes of cognition, perception and emotion that reflect the world of consciousness, and involve cognition (encoded in verbs such as ‘think’ or ‘wonder’). Behavioral process is an interface between material and mental processes representing both the processes of sensing and doing. Behavioral processes encompass physiological actions such as breathe or cough, and sometimes portray these processes as states of consciousness as in sigh, cry or laugh (Simpson, 2004). The next is Verbal process, a process of saying and there are three roles associated with it, namely, Sayer, Receiver and Verbiage. Relational process is another key process type in the transitivity system. Relational processes establish relationships between two entities. There are two levels of further distinctions among relational processes including intensive, possessive and circumstantial processes (Simpson, 2004, p.24). Circumstantial relational process occurs in a clause structure in which the circumstantial element becomes an obligatory participant (Halliday & Matthiessen, 1985; Simpson, 2004). The last process is the Existential process that asserts that something exists. Lastly, on Textual level, Theme and Rheme is checked.



**Fig. 1:** Simultaneous representation

## ANALYSIS AND DISCUSSION

The story begins by introducing the reader into Mir Nihal's house, which serves as the residence for the protagonists. This tension is established in the very first scene when the protagonists are first interposed through the echo of father's arrival.

### *Ideational Function*

Through this function, the speaker or writer's awareness of the phenomena of the outside world—including his experience of the inner world of his own consciousness—is embodied in language through their activities of speaking and understanding (Halliday, 1971: 332). The transitivity system in grammar serves as the primary representation of the ideational function. The meaningful grammatical unit in this system is the phrase, which communicates what is occurring, what is being done, what is felt, what the condition is. The six processes that make up the transitivity system are the material process, the mental process, the relational process, the behavioural process, the linguistic process, and the existential process. Relational processes can be divided into two categories: identifying and attributional. The former describes the characteristics of an object or the kind to which it belongs. The latter expresses two entities' same qualities.

Name of Process	Meaning
1. 'Material' 'Action' 'Event'	'Doing' 'Doing' 'Happening'
2. 'Behavioral'	'Behaving'
3. 'Mental' 'Perception' 'Affection' 'Cognition'	'sensing' 'Seeing' 'Feeling' 'Thinking'
4. 'Verbal'	'Saying'
5. 'Relational' 'Attribution' 'Identification'	'Being' 'Attributing' 'Identifying'
6. 'Existential'	'Existing'

When a behavioural process involves two people, we can classify it as a material process, as in the case of the youngster, his father spanked for being disobedient. Existential processes illustrate the existence or occurrence of something. There is an Existent in every existential process. For instance, a girl is present at the door.

Communication takes place verbally when exchanging information. The verbs say, tell, talk, laud, boast, describe, etc. are frequently used verbs. Sayer, Receiver, and Verbiage are the major participants in these processes.

Behavioral processes include actions like breathing, coughing, smiling, laughing, sobbing, looking, and dreaming, among other physiological and

psychological behaviours. There is typically just one participant—Mir Nihal, who is frequently dominant person. The mental process is very similar to this kind of process.

A material process is one that involves doing something. An action verb (such as "eat," "go," or "give"), an actor (a logical subject), and the action's objective are used to express these operations (logical direct object, usually a noun or a pronoun). 1988's Hu Zhuanglin Example: Marry is munching on a banana. Such mental phenomena as "perception" (see, look), "reaction" (like, please), and "cognition" are expressed via mental processes.

Mental, existential and verbal processes are taking place. Conditional sentence is used by Mir Nihal as Begum Nihal speaks Asghar's condition of suicide, then he is getting angry even to disown his son, such are the circumstances. "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).

Clause 1.	"I	Will	disown	him."
	Subject	Finite	Predicator	Complement
'Ideational'	Sensor		Mental process, cognition	Phenomenon
'Interpersonal'	'Mood: Declarative'	'Positive Polarity'	'Residue'	
'Textual'		'Theme'	'Rheme'	

Clause 2.	"I	shall have nothing	to do	With him."
	Subject	Finite	Predicator	Complement
'Ideational'	Sensor		Mental process, cognition	Phenomenon
'Interpersonal'	'Mood: Declarative'	'Negative Polarity'	'Residue'	
'Textual'		'Theme'	'Rheme'	

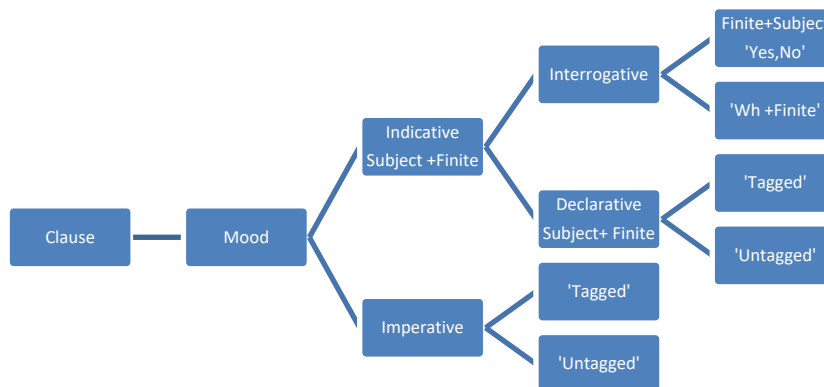
Verbal process is going on that faqir is suggesting which shows his mental process that he perceives that she should be left alone. Material process is going on when he says," He gave some charms." Kambal Shah was considered final authority and effect was visible on Mir Nihal. Mood in modality with in

imperative sentence is used “suggested” and “should leave” to direct Mir Nihal. Now it was Mir Nihal’s belief on faqir that he leaves his wife, son and daughter using his authority. Now, this shows Mir Nihal’s character. Participants seem to have very formal relation and social order of society also seem to be ruling. Sheikhji finds him lower to Mir Nihal and he is very careful in his conversation.

Relationship between participants is tense and choice of words shows the impossibility. Epistemic Modality is used to show her knowledge about Strong modality “will” is used. Women’ voice against Asghar’s will is raised here. Otherwise, it was implicit domestic culture to marry again sacrificing women whether they want to marry or not. Textual theme revealed here is that Begum Shahbaz is very reactive and allergic now to Asghar for Zohra. Area of criticism here is that Begum Shahbaz does not want to give Zohra to Asghar although Zohra also had some feelings for Asghar.

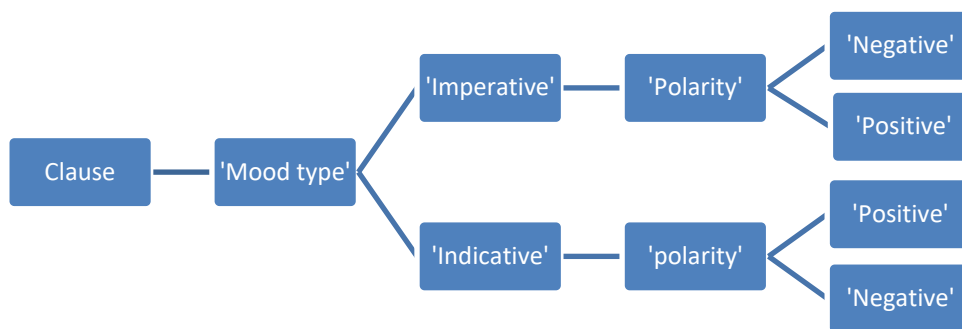
**Interpersonal Function**

The second purpose of language is for interpersonal communication. According to Halliday, the speaker uses language as a tool for his own intrusion into the speech event. He expresses his comments, attitudes, and evaluations through language, as well as the relationship he establishes with the audience through the use of communication techniques like questioning, greeting, persuasion, and the like (Halliday, 1971). The interpersonal function “embodies all uses of language to communicate social and personal interactions. This encompasses the many ways the speaker enters and exits a speech situation. The interpersonal function is frequently expressed via mood and modality.



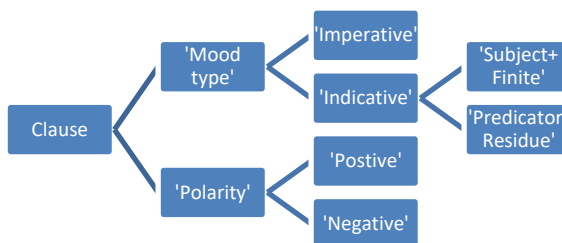
**Fig. 2:** ‘Mood System’ (Matthiessen & Halliday, 1997, p. 6)

Polarity is another element of Mood; It can be negative or positive which expresses the aspect of the clause (Matthiessen & Halliday, 1997, p. 6) It explains whether Mood is positive or negative. Speech roles will determine whether sentence is ‘Indicative’ or ‘Imperative’ depending upon position of subject and Finite elements. These are “Simultaneous systems.”



**Fig. 3:** “Simultaneous systems” (Matthiessen & Halliday, 1997, p. 7)

Further it is classified as Mood and Residue. Earlier is assessed through subject and Finite while later consist of predicator used in a sentence along with complement and some sentences which have adjunct are considered to be Residue. Nominal group which is comprised of subject sets Mood of a particular clause. While Finite explains views of speaker showing tense used in a clause (p. 4). Predicator shows event and it is indicated the through part of verb. Discussion in clause is satisfied with complement. Time, place, manner and location is indicated through adjunct.



**Fig. 4:** ‘Residue’ (Matthiessen & Halliday, 1997, p. 8)

Clause 3 He		does	treat his wife	very	Badly.
Subject	Finite	predicator	Complement	Adjunct: circumstantial	
1. Interpersonal Meaning: Mood		Residue			

It can, on the one hand, express the speaker's opinion of the subject objectively. On the other side, it can display the hierarchy of social roles, level of formality, and power relations. Personal pronouns, notional verbs, tense, direct and indirect speeches, as well as modal verbs, modal adverbs, and adjectives, are further ways to indicate modality in English.

Modality has two types: firstly, Epistemic modality which is about knowledge or understanding about any matter. It is possibility based and its fundamental concern is truth, belief and knowledge; judgment and evidence based

sentences are addressed. Modalization is shown through probability and Usuality.

Secondly, Deontic modality in which will, permission and obligation is addressed; it is necessity based and its concern is with action. Imperative, directive and Commissive types of sentences are addressed. Modulation shows obligation and inclination.

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

Clause 4	“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 5.	“Your father	has not	Come back	Yet.”
‘Ideational’	Subject Actor	‘Finite’	Predicator ‘Material Process’	Adjunct: Circumstantial
‘Interpersonal’	Mood: Declarative’	‘Negative Polarity’	‘Residue’	
‘Textual’	‘Theme’	‘Rheme’		

Using ‘Must be’ show the speaker’s attitude to elucidate how Mir Nihal’s routine’s arrival to his house changes the circumstances. The temporal adverb, eleven o’ clock further intensifies how his time of coming has impact on the domestic atmosphere. 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. The way Begum Nihal is speaking to Mehro shows father’s subversive authority as she says, “Your father will be coming soon. And the heat is so oppressive....” (Ali, 2007, p. 8). She has to wait for her husband whatever the situation is. It is binding upon Indian women.

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



Clause 6.	“Dilchain o Dilchain	get up.”
	Subject	Predicate
‘Ideational’	Actor	Material process
‘Interpersonal’	‘Mood: Imperative’ Adjunct: Vocative Polarity’	Positive ‘Residue’
‘Textual’	‘Theme’	‘Rheme’

Clause 7.	“The Master	has	Come.”
	Subject	Finite	Predicate
‘Ideational’	Actor		‘Material Process’
‘Interpersonal’	‘Mood: Declarative’ ‘Positive Polarity’		‘Residue’
‘Textual’	‘Theme’	‘Rheme’	

Vocative is used to address immediately to wake Dilchain that Master has arrived. Positive polarity is used with the help of imperative sentence in first part. Participants seem very much familiar with each other and their implicit culture. Moreover, the word “Master” shows the inner feelings and domestic culture. The word shows implicit power of male character in the house. Theme in this sentence is Dilchain and Master and Rheme shows their actions and happening of their process.

“You know your father’s temper. He will begin to shout” (p. 64).

Clause 8.	“ He	Will	Begin	to shout.”
	Subject	Finite	Predicator	Complement
‘Ideational’	Actor		Material process	Goal
‘Interpersonal’	‘Mood: Declarative’	‘Positive Polarity’	‘Residue’	
‘Textual’	‘Theme’	‘Rheme’		

Mir Nihal shows his dislikeness in Ashfaq’s marriage who is his nephew. He does not like Asghar’s friends because deep down class consciousness is also involved. Now being a father, he had to give time to his family and knows inside happenings so that he should have timely amendments. Instead of that text reveals dominance over wife making her responsible to stop Asghar who resists the authority. She is tense and the way she is presenting it that is “will begin to shout” shows macho control, and on the other hand, impossibility in her mind through earlier part of dialogue.

Modality “will” is used by Begum Nihal who is well familiar with Mir Nihal. She is reminding Begum Waheed even that you are also well-acquainted with your father’s attitude. There is some difficulty of task accomplishment of making Mir Nihal agree for Bilqeece. Judgment modality is used “know your

father's temper" verb "know" shows frequency of his behavioral actions. Cognition is used to understand behavior. Declarative mood is used.

Clause 9.	"you	Know	Your father's temper."
	Subject	Predicator	Complement
'Ideational'	Sensor	Mental process, Cognition	Phenomenon
'Interpersonal'	'Mood: Declarative'	'Positive Polarity'	'Residue'
'Textual'	'Theme'	'Rheme'	

Moreover, Mir Nihal was in extreme anger only on listening that and similarly Begum Nihal as she was expecting his reaction, turned dark due to worry for Mir Nihal's reaction. These were circumstances with relational process taking place to attribute Asghar as mad and he could not speak to his father. Mood of sentence syntactically is declarative and interrogative is also used to show surprise of Asghar's choice and Mir Nihal is asking with great surprise and shock "how can he! It is impossible" and in second sentence Mir Nihal seems to be making hypothesis on the basis of Mir Asghar's suicide warning; syntactically it is subjunctive in nature. "He must be mad to think of it". Moreover, use of "must be" is a high modality in form. These sentences show coherence of thought, showing disbelief of Mir Nihal and then making his judgment on Asghar's decision. Besides, the decision is taken by father, cannot be refuted as there is "finality" in his discourse.

"How can him! It is impossible," Mir Nihal said with an air of finality, 'He must be mad to think of it.' Begum Nihal's face became dark with anxiety. Mir Nihal looked red with anger, as if he had been insulted" (Ali, 2007, p. 67).

Clause 10.	"How	Can	he!"
	Mood Adjunct	Predicator	Subject
'Ideational'	Attribute	Relational process	Carrier
'Interpersonal'	'Mood: Declarative' Interrogative	'Positive Polarity'	'Residue'
'Textual'	'Theme'	'Rheme'	

Clause 11.	"It	is	Impossible."
	subject	Predicator	complement
'Ideational'		Existential process	Event or Existent
'Interpersonal'	'Mood: Declarative'	'Positive Polarity'	'Residue'
'Textual'	'Theme'	'Rheme'	

Clause12.	“He	must be	Mad to think of it.”
	Subject	Finite Predicator	Complement
‘Ideational’	Carrier	Relational process	Attribute
‘Interpersonal’	‘Mood: Declarative’	‘Positive Polarity’	‘Residue’
‘Textual’	‘Theme’	‘Rheme’	

Mental, existential and verbal processes are taking place. Conditional sentence is used by Mir Nihal as Begum Nihal speaks Asghar's condition of suicide, then he is getting angry even to disown his son, such are the circumstances. Authority seems to be in exercise by using imperative sentence reflecting how Mir Nihal is raged at the thought even that if Asghar is going to marry Bilqeece then Mir Nihal is going to disown Asghar. This happens in eastern family that if any child is disobeying his parents then they break all their relations and social ties with him. Mir Nihal is repeating the sentence for emphasis “I shall have nothing to do with him.” He is ordering in anger to Begum Nihal about consequences of his action. Later is the deductive modality, “I should have” that Mir Nihal is summing up his thought looking at the situation? High level of Modality is used in the sentence with the usage of “I shall” predicting what he can do him if he goes against his decision. The linguistic choices shows Mir Nihal's familial role.

Verbal process is going on that faqir is suggesting which shows his mental process that he perceives that she should be left alone. Material process is going on when he says, “He gave some charms.” Kambal Shah was considered final authority and effect was visible on Mir Nihal.

Mood in modality with in imperative sentence is used “suggested” and “should leave” to direct Mir Nihal. Now it was Mir Nihal's belief on faqir that he leaves his wife, son and daughter using his authority. Now, this shows Mir Nihal's character.

Begum Jamal was not a main character but it showed that how women's life was in Zenana. How within family structure they were after each other and kept eye on each other's affairs. The personal matters were difficult to be kept secret in eastern life in combined family. This is where problem lies and angered Begum Nihal that who told Begum Jamal although things were just in minds. Because still there was no planning so far due to Mir Nihal's strong character not to accept this family to be mixed with. Begum Nihal did not want to discuss it even with any one. Implicit domestic culture did not allow them to even speak of such thing which was against the will of patriarchal society. Even thought of it made Begum Nihal angry and she started to inquire the name of a person from Begum Jamal. It is showing the strained relationship of women.

Similarly, in these words, Ali (2007) used high Modality; ‘shall’ is used with condition as stated “I shall marry her to your servant Ghafoor.”(p. 115). Only

two participants are involved in this discussion. Mood is declarative and Deontic Modality for taking opinion and permission of Mir Nihal about the marriage is used in these sentences. Directive modality is used. Sheikhji seems very courteous before and after speaking this dialogue as “Mustered his courage” “forgive my presumptuousness” and “replied with humility and submission” are the word choices used to show the manners. Participants seem to have very formal relation and social order of society also seem to be ruling. Sheikhji finds him lower to Mir Nihal and he is very careful in his conversation.

“If you will give your consent,” Sheikhji continued, ‘I shall marry her to your servant Ghafoor’” (p. 94).

Clause 13	“if	You	Will	Give	Your consent.”
	Adjunct: Conjunction	Subject	Finite	Predicator	Complement
‘Ideational’		Sensor		Mental Process, Cognition	Phenomenon
‘Interpersonal’	‘Positive Polarity’		‘Mood: Declarative’	‘Residue’	
‘Textual’		‘Theme’	‘Rheme’		

Clause 14	“I	Shall	marry	her	to your servant Ghafoor.”
	Subject	Finite	Predicator	Complement	Complement
‘Ideational’	Sensor		Mental Process, Cognition		Phenomenon
‘Interpersonal’	‘Positive Polarity’	‘Mood: Declarative’	‘Residue’		
‘Textual’		‘Theme’	‘Rheme’		

When Mehro’s marriage was going on and party had come from Bhopal. Masroor had seen bridegroom “That’s not it, that’s not it at all. What do you know of my grief?” But he merely said to her: ‘no that’s all right. I won’t keep the pigeons any more’” (Ali, 2007, p.117). Epistemic Modality is taking place in which Habibuddin is telling his judgment of the matter that what will happen to family and what will be consequences of not giving Mehro. Subjunctive hypothetical sentences are used to convey the message of social pressure with high modality “will” is used. Father and son relationship is shown here who is making him aware of the social pressure to persuade for his approval. Analyzing through these dialogues every possible social effect is

taken care of that how family had to show his face later on and bride will be given blame for any defect in her character except implicit defective domestic culture where Mehro was not allowed to speak about her own marriage.

Subjunctive hypothetical sentence is used to express Mood that Asghar is not going to get Zohra because of the attitude he had with Bilqeece as stated, "Heaven and earth might become one, but I will never give Zohra to him" (Ali, 2007, p. 258).

Clause 15	"Heaven and earth		Might	Become	one"
	Subject		Finite	Predicator	Complement
'Ideational'	Carrier			'Relational Circumstantial Process'	'Attribute'
'Interpersonal'	'Mood: Declarative,		'Residue'		
'Textual'	'Theme'		'Rheme'		
Clause 16	"but	I	will never	Give	Zohra to him."
	Adjunct: Conjunction	Subject	Finite	Predicator	Complement
'Ideational'		Sensor		'Mental, Cognition Process'	Phenomenon
'Interpersonal'	'Mood: negative Declarative,			'Residue'	
'Textual'	'Theme'		'Rheme'		

Relationship between participants is tense and choice of words shows the impossibility. Epistemic Modality is used to show her knowledge about Strong modality "will" is used. Women' voice against Asghar's will is raised here. Otherwise, it was implicit domestic culture to marry again sacrificing women whether they want to marry or not. Textual theme revealed here is that Begum Shahbaz is very reactive and allergic now to Asghar for Zohra. Area of criticism here is that Begum Shahbaz does not want to give Zohra to Asghar although Zohra also had some feelings for Asghar.

**Textual function:**

In which clause is analyzed as a message. It is concerned with the text that how it is created and how it is shaped to form meaning; thus its main concern is 'Theme and Rheme.' As Matthiessen & Halliday (1997) continue explaining that "presentation of ideational and interpersonal meanings as information that can be shared by speaker and listener in text unfolding in

context” (p. 13). The Theme is the beginning point which any speaker uses to initiate his discourse and it builds ‘local context for clause’ whether oral or in the text. “Thus spatial location is given thematic position” (p.13). Speaking about English language and setting of the Theme, clause relies upon it remaining in the framework of context; therefore, structurally, its position is initial in the clause. “Theme and Rheme” altogether builds up thematic structure of a clause. As Matthiessen & Halliday (1997) explained, “The local environment, serving as point of departure, is the Theme; what is presented in this local environment is the Rheme” (p. 21).

Begum Waheed tells her mother that Asghar is about to commit suicide if he is not going to get her. Condition is posed. Circumstances were tense because it looked almost difficult to convince Mir Nihal. Dialogues start with existential process where a difficult situation seems to be looming in front of them. Mental process seems to be in practice because it was difficult to convince Mir Nihal but consequences went on in her mind. Material process was in practice thinking about Mir Nihal that if he listens what will be his reaction. Now Speaker’s mind set is explained through these lines, “If your father only comes to hear of this, he will eat him up alive” (p. 59). “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” (Ali, 2007, p. 64)

Mir Nihal’s reaction to the environment seems very congested as every character looks reluctant to speak to Mir Nihal. Connecting to “How can he! It is impossible” shows Mir Nihal’s stiff neck. ‘He must be mad to think of it.’ Begum Nihal’s face became dark with anxiety. Finally, Mir Nihal and Begum Nihal get time to speak on the issue of Asghar’s marriage. Therefore, participants are Mir Nihal and Begum Nihal she tells him about his situation that what Asghar is thinking about, Mir Nihal Flares up as Ahmed Ali uses expression with his wordings that how he was behaving at that time.

Begum Nihal expected Mir Nihal’s behavior in the usage of word “hardly” who is even not allowed to complete her sentences when mood of Mir Nihal is described earlier that he “thundered” which is itself very hard and harsh in sound if it is examined from a phonetic and phonological angle as seen in these lines, “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).

Implicit domestic culture prevails evidently in the text to portray real picture paternal role by foregrounding the world, “Father”. Mir Nihal’s character is designed in such a way that he leaves her where graves are all around along with two kids. Begum Waheed and Asghar had conversation remembering their childhood frightening experience when Asghar wanted help of Begum Waheed to become his voice for his marriage as “That is why Father sends away with Uncle Bashir.”.(Ali, 2007)

Asghar’s Marriage has become the nuisance of this family, showing real domestic culture that how things went on inside home. Mood is hypothetical appealing cognition to know the name of a person who leaked out the

information. Attitude is angry in first sentence deontic modality of obligation is found to know the name of a person. Then, in the second part modality seems to change when Begum Nihal uses that God is his witness. Women were eaves dropping as in these lines, “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)

Clause 17	“I	Should	like	to know the name of the person”
	Subject	Finite	Predicator	Complement
‘Ideational’	Sensor		Mental Process	Phenomenon
‘Interpersonal’	‘Mood: Declarative’	‘Positive Polarity’	‘Residue’	
‘Textual’	‘Theme’		‘Rheme’	

Clause 18	“who	Has	told	you	all this.”
	Subject	Finite	Predicator		Complement
‘Ideational’	Sensor		Mental Process		Phenomenon
‘Interpersonal’	‘Mood: Declarative’	‘Positive Polarity’	‘Residue’		
‘Textual’	‘Theme’		‘Rheme’		

Clause 19	“God	is	my witness	That
	Subject	Finite	Predicator	Adjunct: Circumstantial
‘Ideational’	‘Identified’	Relational Process’	‘Identifier’	
‘Interpersonal’	‘Mood: Declarative’	‘Positive Polarity’	‘Residue’	
‘Textual’	‘Theme’		‘Rheme’	

Clause 20	“Asghar’s marriage	has not been	Settled.”
	Subject	Finite	Predicator
‘Ideational’	Existent	‘Existential Process’	
‘Interpersonal’	‘Mood: Declarative’	‘Negative Polarity’	‘Residue’
‘Textual’	‘Theme’		‘Rheme’

Thus textual function is the third function of language. Language creates connections between itself and the circumstance, making discourse conceivable since both the speaker and the writer can construct a text and the listener or reader can identify one, as Halliday put it (Halliday, 1971). The textual function employs language for all the specific purposes and context

types that include the conveyance of experience because language functions as a generic ideational function. We can utilise it because it fulfills a general interpersonal purpose. Theme and Rheme help to connect language that what was said and what new information is added to it, context plays vital role in this regard to recognize it.

## CONCLUSION

Systemic Functional Grammar is a perfect tool to analyze language; Ali regularly employs modalities or modal auxiliaries, demonstrating his predisposition to immerse himself in subjectivity to the exclusion of any external force that enslaves men either inwardly or outwardly. Asghar's freedom to marry Mehro is threatened by the study's discovery that Mir Nihal is subversive not just toward his son but also toward other family members. However, a careful study of the text offers the chance to escape the confines of paternalistic control. Although not completely free and ungoverned and not surrounded by obedient bodies, comprehensive reading of the literature does offer the chance of liberation from the strictness of parental authority. Ali, a member of Indian culture, stressed the evil traditions that imprison both men and women invisibly. These findings have significance for the relationship between language and literature since they demonstrate that a careful analysis of the language employed in a literary work can reveal the authoritarian agitation that is present in the novel. Remorse is one of the areas that runs throughout the text.

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