TWILIGHT IN DELHI: A DISCOURSE IN COLONIALIST AND ANTI-COLONIALIST IDEOLOGIES

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ABSTRACT

Cultures that come into being, in response to colonial domination by foreign powers, produce literatures that deal with the experience of colonialism. A piece of literature, if written by the colonialist writer, tends to project the colonialist ideology of superiority espoused by colonialists. However, if the writer belongs to the subject race, it either resists or reinforces the ideology of the superiority of the dominant race and culture. The present study is intended to investigate the portrayal of the impact of colonialist culture upon the native culture and identity, in the form of mimicry, hybridity and the ultimate rejection of the colonialist ideology was and culture by the subject race .The study also wanted to show that Ahmad Ali in Twilight in Delhi has portrayed the British as oppressors and has shown that the Indians resisted the colonialist ideology of superiority of the British. The study based upon the analysis of the text in the light of Postcolonial critical theory. The study found that Ali presented the resistance of the Indians to the colonialist ideology of superiority and he also portrayed the anti-colonialist ideology of the Indians and celebrated the ancient Indian civilization and culture. The study found that colonialism leaves its residual impact upon the culture and identity of the subject race.

Keywords: *subaltern, colonization, ideology, mimicry, identity, fragmentation, internalization, colonizers*

INTRODUCTION

Ahmad Ali, a Muslim progressive writer of pre-independence days, has written *Twilight in Delhi* to resist and counter the colonialist ideology with its claims to superiority in every single aspect of life, especially in the sphere of culture. He

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has tackled the identity issue of the subject race and the ways in which the imperial culture took over the indigenous culture and identity. Ali has also celebrated the ancient Indian culture, civilization and identity in the novel, in the realistic mode. He, in *Twilight* also focuses upon the resultant hybrid nature of the identity and the culture of the subject race.

The major proposition of the study is that Ali has portrayed the resistance to the colonialist ideology of superiority by the Indians and the assertion of their Indian identity and culture. He has also portrayed the impact of imperial culture upon native culture and identity.

Literature Review

Tariq Rehamn declares *Twilight in Delhi*, a novel with a crack.[1] He believes it is full of flaws, its realism is only surface realism and it is a sentimental novel, loaded with rhetoric devices. He maintains that Ali indulges in ineffective nostalgia.[2]Rehman, however, does find the theme of homosexuality in the novel. Unfortunately Rehaman does not find any seriousness or profundity in the novel. He does not highlight its post colonial features and its portrayal of the impact of the colonialist culture upon the native culture. He also is silent about the portrayal of the resistance against the British culture and the colonialist ideology of superiority. He believes that the novel has received much more attention than it deserved. The scathing criticism of Rehman of the novel is unnecessary and uncalled for. It also reveals the serious misreading of the novel on the part of Rehman. The present study intends to show that its realism is not surface realism and sentimental as claimed by Rehman. The novel has a very serious and profound theme dealing with the colonial experience and its impact upon the native culture and identity.

However, Lawrence Brander[3] finds its realism authentic and genuine but he also fails to notice the true thrust of the novel, which is the portrayal of the impact of the colonial encounter with

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[1] - Tariq Rehman, *A History of Pakistani Literature in English* (Lahore: Vanguard, 1991), 30.

[2] - Ibid., 48

[3] - Lawrence Brander, *Two Novels By Ahmad Ali* (Lahore: Makhzan, 1967), 67

the native reality. Another critic of Ali, Alistair Niven[4] notices the coexistence of private and public affairs in the novel, but he does not go beyond this. It is for Coppola to notice the use of symbols by Ali to describe the downfall of the Muslim civilization under the British. But even Coppola fails to gauge the real significance of these symbols and the depth of the novel as a narrative of national resistance. The present study intends to fill these gaps in research about Ahmad Ali's novel *Twilight in Delhi* and to show that novel has handled a very serious issue of the impact of colonization upon the native identity and culture. The study also means to show that this novel occupies a prime place in the literatures of national resistance.

The Research Methodology:

The research methodology for the present study is to be the exhaustive analysis of the text of the novel in the light of post colonial critical theory, with ample cross references from other texts.

DISCUSSION AND ANALYSIS

The Celebration of Native Culture, Traditions and Identity

In *Twilight*, Ali makes a deliberate effort to celebrate the pre-colonial glory and grandeur of Delhi, "which was once the jewel of the world"[5] but ruined by colonization. He shows to the Indians and particularly to the Muslims, their pre-colonial social, political and cultural identity. Then he contrasts it with their present sorrow and grief that had become the fate of the subject race after colonization, with the objective to motivate the Indians to love and respect their own identity and culture and reject the colonialist ideology of superiority.

The narrative of the novel celebrates the status of Delhi as a citadel of ancient culture and political strength of the Indians and especially of the Muslims before the arrival of the colonizers and glorifies its pre-colonial identity and culture. The city was

[4] - Alistair Niven, "Historical Imagination in the Novel of Ahmad Ali" JIWE, Vol. III, No. 1: 2

[5] - Ahmad Ali, *Twilight in Delhi* (London: Hograth Press, 1940), 3.

built after the great battle of Mahabharata, by Raja Yudhishtra in 1453 B.C. This is a slap in the face of the colonialist ideology for its claims of superiority in culture and civilization. He gives the list of the kings who ruled Delhi (India) and contributed to its culture, civilization and history. The Kauravs, the Pandavs, the Khiljis, the Saiyyeds, Babur, Humayun, Jahangir and Shah Jahan, "who built the city where it stands today".[6] Some monuments are still present even today to tell the glory and splendor of its ancient past, like QutabMinar, Humayun's Tomb, the Old Fort and the Jama Mosque[7]. Ali further adds that "it was the city of kings and monarchs, of poets and story tellers, courtiers and nobles".[8] He glorifies the long and ancient history of culture and of India when he refers to the Indian poets and culture in the form of Mir, Ghalib, Insha, Dard, Sauda and Zauq all gone. He shows that the city was desired and loved by people, who fought and died for it. Ali's use of the myth of the past grandeur in the novel, is in keeping with Cassirer's theory[9], thereby myth exerts its strength as an ideological tool during the crisis created by colonialism and the political and social turmoil. Fawzia Afzal-Khan suggests that recourse to a mythic mentality and a mythic literary mode affords the kind of respite—the recovery of some "Lost Eden[10]". Green voices similar views about myths becoming energizing force and fueling the imaginations.[11]

Ali focuses upon the Indian culture, food, customs and traditions in the novel. Different Indian marriage rituals and customs are presented in the novel. The traditional Indian marriage costumes and preparations are highlighted. An Indian bridegroom would wear a sharwani of gold brocade, a silk shirt, a turban, silk handkerchiefs, a white paijama with a screaming red paijama-string, shoes with flowers embroidered upon them in gold[12]. The

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[6] - Ibid., 2.
[7] - Ibid., 2.
[8] - Ibid., 2.
[9]- E. Cassirer, *Symble, Myth and Culture* (New Haven: Yale University Press, 1979), 244.
[10]- FawziaAfzal Khan, *Cultural Imperialism and the Indo-English Novel* (Pennsylvania: The Pennsylvania State University Press, 1993), 23.
[11]- M. Green, *Dreams of Adventure, Deeds of Empire* (London: Routledge&Kagam Paul, 1980), 247.
[12] - Ahmad Ali, *Twilight in Delhi* (London: Hograth Press, 1940), 172

bridegroom would also wear a sehra on his wedding day. After the nikah ceremony, "dry dates were flung at the guests in all directions. The shodays would shout blessings and clamour for tip[13]". Sherbet would be served to the bridegroom and the bride from the same cup[14]. Before the guests would depart, "they were handed sweets in a tin-plated brass plate, wrapped up in a handkerchief and were offered pans". The sweets would be from the bridegroom's side and the bride's people would distribute the roasted areca nut, cardamom, offered again in coloured plates[15]. He also provides a glimpse of the traditional happy Indian joint family consisting of parents, their children and grandchildren. Ali shows that the Indian children have the privilege of coming to such parties uninvited[16]. He shows that guests would wear gay and bright clothes on weddings[17]. Ali in *Twilight* does not fail to highlight the status of women in a traditional Indian household. The women are not expected to wander into the male territory and they are required to keep themselves confined to the Zenana. In a traditional Indian household the women are not supposed to be affected by the changes beyond the four walls of the house. They live a secluded and protected life, free from worries and concerns[18]. A picture of the traditional Indian joint family is given. Mir Nihal heads a family which consists of his wife, his dead brother's wife, his widowed sister and her daughters, a young nephew, his own three sons, with their own families and many servants.

Ali does not fail to focus upon Indian games and past time activities, like kite flying and pigeon flying. He dwells upon kite flying. The Indian sky is shown invariably "full of kites, black kites, and white kites, purple kites and blue. These are green and lemon coloured, red and peacock blue and yellow, jade and vermilion, plain or of various patterns and in different colours"… "There was a riot of kites on the sky[19]". Another such sports

[13] - Ibid.
[14] - Ibid.
[15] - Ibid.
[16] - Ibid.
[17] - Ibid., 173.
[18] - Ibid., 40.
[19] - Ibid., 28.

activity of the people of Delhi is pigeon flying. There are all kinds of pigeons, niswaris, Kabulis, golays and Shirazi pigeons. Though, Ali shows that later on, this hobby undergoes a decline because of the poor economic conditions of the people.[20] Indian food is also highlighted to establish the Indian-ness of the narrative. Kebabs, panjir, jellies, fish, meat, cooked in Indian ghee and Indian recipes. Indian traditions and customs with the attached belief systems are portrayed[21].

The portrayal of the Plight of the Indians under the British:

Twilight in Delhi was published before the withdrawal of colonial power. Ali could have reinforced the colonialist ideology of superiority in the novel, reflecting the internalization of the British culture and the resultant mimicry. But he chose to respond to the colonial experience from the perspective of the Indians. *Twilight in Delhi* is saturated with post-colonial situations, like the interplay of colonialist and anti-colonialist ideologies, the issues of the identity crisis, othering, mimicry and cultural imperialism and the impact of colonization upon the people.

The first part of the novel opens with a verse of an Indian poet, Hafiz, in translation. The verse captures the plight of the Indians under colonization. The poet compares the colonization to "dark night". The reference to the dark night suggests the evil nature of the colonization. "Night enveloped the city, covering it like a blanket[22]". Ali contends in the introduction of the novel that *Twilight in Delhi* depicts a phase of the national life of the people of India[23].

This was an attempt on his part "to write back to the empire" during its heyday. His introductory remarks and the subsequent portrayal of the experience of colonialism bring *Twilight* into the fold of literature of resistance. Ali discards the status of a subaltern, discovers his voice and speaks to the so called center. He rejects the claims of the colonizers of the so called civilizing mission in the colonies and blames the act of

[20] - Ibid., 104-106.
[21] - Ibid., 128.
[22] - Ibid., 1.
[23] - Ibid., x

colonization for the immense suffering and misery of the Indians in general and that of the Muslims of the sub-continent in particular. He holds the British colonization of India responsible for ruining the lives of its inhabitants, its art and culture, and for bringing the twilight to Delhi. He shows that the burden of colonization crushed the pride and negated the grandeur of India and Indians.

The long history of culture and civilization of India, Ali shows, came to an end under British colonization. In *Twilight* he mirrors the crippling effect of colonization on the people, their culture by using the metaphors of silence and death. With the colonization, silence and apathy of death descended upon the city. Ali maintains that colonization ruined the native cultural purity. He further suggests that the Indian cultural scene was reduced to a barren desert[24].

He counts the "blessings" of the Indians under the British colonization. "Hundreds and thousands of Indians had been killed in the war, acting as fodder to the German guns[25]". Ali also refers to the epidemic of influenza. It spared no house. Darkness and gloom covered the grief stricken earth. The poverty was so widespread that the people could not afford the winding-sheets for the dead. Some people out of poverty would even steal the winding-sheets of the dead[26]. He further shows that "the richness of life had been looted and despoiled by the foreigners, and vulgarity and cheapness had taken its place[27]". He shows that the English fashion and the manners are imitated by the Indians. The colonization stripped India of its culture and civilization.[28]

Through the portrayal of the misery of the Indians under the British, he rejects the claims and contentions of the colonialists like that of Lord Macaulay[29]. Ali depicts that cultural colonization and political subjugation of the subject race was the

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[24] - Ibid., 3.
[25] - Ibid., 241.
[26] - Ibid., 241-242.
[27] - Ibid., 251.
[28] - Ibid., 252.
[29] -T. B. Macaulay, ed. John Clive "*Minute on India Education" Selected Writings* (Chicago: University of Chicago Press, 1935), 192.

prime objective of the colonizers to ensure the perpetual subjugation of the subject race as proposed by Edward Said[30] and other postcolonial theorists like Lois Tyson[31]. Ziauddin Sardar in the foreword to the *Black Skin, White Masks* by Fanon, throws light on the attempts of Western art and culture to establish the Whiteman as the predestined master of this world[32]. This is not an indulgence in "ineffective nostalgia" as suggested by Tariq Rehman[33]. Ali wanted the Indian people to rediscover their ancient identity, culture and civilization and have pride in it. He wanted the Indians to discover their self-respect and to rise up against the colonizers in defense of their culture and identity, as proposed by theorists like Fanon.[34]Gul Bano reminds her daughter that Indians still have their self-respect. Their link with the past enabled them to keep themselves as compact human beings and they could make an effort for the preservation of their culture and identity.[35]

The Portrayal of the Impact of Imperial Culture upon Native Culture and Identity

Ali, in *Twilight*, depicts the damage done to the culture of India, by the colonizers. Through his use of the symbols of snake and pigeon he shows that the colonization had already ruined the pure culture of India. He shows that the snake had already killed a young "rare Shirazi pigeon". This is the symbol for the damage; the colonizers did to the Muslim culture which had its links with Persian language and culture. The damage is especially done to the identity of the younger people. They have absorbed the imperial culture at the cost of their own identity and culture. Ali shows that the pure cultural identity of the Indians is killed by the British and is replaced by hybridity.

Like the snake in the narrative, the imperial culture could not devour the native culture completely. Asghar, the tall and

[30] - Edward Said, *Culture and Imperialism* (London: Vintage Books, 1993), 50-72.
[31] - Lois Tyson, Critical Theory (London: Rout ledge, 2006), 432-33.
[32] - F. Fanon, Black Skin, White Masks (London: Pluto Press, 2008), xvi.
[33] - Tariq Rehman, *A History of Pakistani Literature in English* (Lahore: Vanguard, 1991), 48.
[34] - F. Fanon, Black Skin, White Masks (London: Pluto Press, 2008), 57.
[35] - Ibid., 143.

handsome son of Mir Nihal is presented as a symbol of hybridity and mimicry under colonization. He wears a Turkish cap but also wears the English shirt under his sherwani (the long Indian coat) which is visible through the upper open buttons of the sherwani[36]. The hybridity of the culture is also portrayed when Ali portrays a scene from the street in Delhi. The people are seen wearing long Indian coats, short English coats, gowns, waistcoats and head gears of a hundred kinds. "There were Tommies in their drab uniforms, or English men in their plain clothes[37]". Ali anticipates Edward Said and many other postcolonial theorists and critics in his rejection of the superiority of the Western cultural forms. He also shows the operations of the colonialist ideology to devalue and denigrate everything native. Cultural denigration of the natives, as suggested by Bhabha, is a strategy of the colonizers to justify the conquest and subjugation of the natives.[38]

Ali depicts the impact of imperialism on the native culture in the form of mimicry on the part of the natives, of the life style of the colonizers in the hope to be accepted on equal terms. The natives discard their own life style in favour of that of the colonizers, believing in the superior status of the culture of the colonizers. Nihal, in *Twilight*, is shocked to see his son Asghar wearing English boots. Nihal describes them as dirty, reflecting his disliking for the English life style. Nihal rejects the Western cultural items as dirty but his son adopts Western culture and life style. Ali shows that cultural schizophrenia and mimicry are the permanent scars of the colonization as suggested by Fanon.[39]

The decline of the native culture under colonization and the rise in status of the culture of the colonizers is portrayed by Ali in *Twilight*. He shows that Masroor is wearing a dirty sherwani, with dirt and oil on the lower part of his Turkish cap.[40] The dirty sherwani and filthy and oily Turkish cap reflect the decline and degeneration of the Muslim culture and its lower and

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[36] - Ahmad Ali, *Twilight in Delhi* (London: Hograth Press, 1940), 11.
[37] - Ibid., 138.
[38] - H. Bhabha, *The Sexual Subjects* (New York: Routledge, 1992), 343.
[39] - F. Fanon, *The Wretched of the Earth*, Trans. Charles Lam Markman (London: Penguin Books, 2008), 45-46.
[40] - Ahmad Ali, *Twilight in Delhi* (London: Hograth Press, 1940), 19.

lesser status under colonization. The pressure of imperialism, under which the native people experience conflicting loyalties or double vision, therefore their slippery and unstable identity, is also focused upon by Ali. Cultural confusion or double vision is portrayed throughout the novel. Nihal does not want to ape the Western culture but his son Asghar has fallen for the culture of the colonizers[41].

Asghar, who is under the influence of the British culture, protests against his father who fears that the Farangis want to make Indians Christians and non-believers.[42] Ali shows the impact of the English culture not only upon Asghar but his wife Bilqees, who also wears the English shoes on her wedding day. The women present at the wedding protest at this.[43] The mimicry of the superior British culture on the part of Asghar and his wife is described by other women as like "eating some Farangi's shit".[44] But Asghar rejects his own culture by refusing to remain part of a joint family after marriage and decides to shift to another city to live in a separate house, in imitation of the British culture, away from his family with his wife.[45]Asghar shifts his family to the city to be able to adopt the English culture. He wears English dressing gowns. His house has English pieces of furniture like sofa, chairs and tables in the English fashion. However, Ali makes SaeedHasan lament at the adoption of the British culture by the Indians.[46]

Mir Nihal is depressed because of shame and disgust when he sees the carriages of the narrative Rajas and Nawabs following the carriage of the British king displaying its martial might during his visit to India. Nihal hates the Rajas and Nawabs for their slavishness, treachery and acceptance of the foreign rule.[47] Ali shows that Nihal is disgusted at the vulgarly decorated façade of the Jamia Masjid, with slavish greetings from the Indian Muslims

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[41] - Ibid., 49.
[42] - Ahmad Ali, *Twilight in Delhi* (London: Hograth Press, 1940), 50.
[43] - Ibid., 95.
[44] - Ibid., 195.
[45] - Ibid., 196.
[46] - Ibid., 201.
[47] - Ibid., 149.

for the English King.[48] It was this very mosque, Mir Nihal remembered, which the English wanted to demolish and turn it into a church during 1857.[49] Through this Ali shows the impact of the colonization on every institution and every aspect of life. He condemns the Indian upper class for its loyalty to the colonizers. This is the reflection of what Ziauddin in the foreword to *Black Skin, White Masks,* calls the internalization of colonialism by the colonized.[50]

Ali reflects the inculcation of the inferiority complex among the colonized by the colonizers. In a symbolic way, Ali, shows the ultimate fragmentation and division in Indian society under foreign occupation. Nihal comes across two dogs quarrelling over a bone, but a kite swoops down and carries it away and the dogs are left alone, growling and sniffing the spot.[51] Ali depicts the divisions, dissentions and the fragmentation of the Indian society at different levels under colonization. The Indians are shown fighting among themselves like dogs while the alien vultures are shown benefiting from this internal fight.

The Portrayal of the British as Oppressors:

Ali repeatedly shows in the novel, the British as oppressors, therefore, for Nihal, the preparations underway for the coronation of the English king in 1911, are not of their own king but that of a king of a foreign race.[52] Brander recognizes the quality of realism in the novel. He finds the realism of Ali better in quality than that of Tagore[53].However, for Askari this realism is of non-artistic purpose[54]. Nihal represents the rage and sorrow of the Indians at the thought of their subjugation by a foreign race. Ali makes absolutely clear the status of the Indians as slaves under colonization. Ali repeatedly rejects the claims of the colonizers about the so called mission of the civilization. A singer is shown

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[48] - Ibid., 150.
[49] - Ibid., 151.
[50] - Ibid., x.
[51] - Ahmad Ali, *Twilight in Delhi* (London: Hograth Press, 1940), 151.
[52] - Ibid., 90.
[53] - Brander, Two Novels by Ahmad Ali "JCL" vol. 23, no. 3, (1967): 167.
[54] - M. H. Askari, *A Novel by Ahmad Ali* (Lahore: Makhzan Publishers, 149)

singing the poem of the last emperor of India, depicting the grief of Bahadur Shah and the slavery of India[55].

Through a character in *Twilight*, Gul Bano, Ali calls the British as usurpers, the killers of hundreds of princes, who "drank" the blood of the innocent people. The postcolonial Ali, does not focus upon the individual identities of the white people and makes Nihal say that the English looked all so alike with their white faces and similar military uniforms. He denies them their individual identity, like the colonialist discourses do with the Indians[56]. Gul Bano recites a poem of Bahadur Shah which clearly suggests that Delhi was once a paradise, but its colonizers had "*ravished this bride of peace*", and caused its ruin and destruction. It also reflects the resistance put up by the Indians at the cost of their lives[57] (144).

Twilight in Delhi is written in the tradition of literature of national resistance and to counter the narratives of cultural imperialism, which operate as "*an apparatus of power*[58]". Ali wants the people of India to understand that, their suffering; misery, ruin and destruction are caused by the British occupation, contrary to the claims of the colonizers. He in *Twilight* condemns the native allies of the colonizers. He shows that Nihal is filled with sorrow and grief when he thinks of the slavishness and the treacherous acceptance of the foreign yoke by the native rajahs and nawabs[59]. Jean-Paul Sartre in the preface to *The Wretched of the Earth* calls such nawabs as the "*manufactured native elite*", who are branded with red-hot iron with the principles of Western culture and are totally "white washed"[60].

Ali makes Nihal refuse to be impressed by the splendour of the British King. Instead, Nihal remembers the glory of his Indian kings. Nihal also refers to the intrigue and conspiracy with the help of which the English established their rule over Indians.[61] Ali highlights the occupation status of the colonizers and the

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[55] -Ahmad Ali, *Twilight in Delhi* (London: Hograth Press, 1940), 136.
[56] - Ibid., 149.
[57] - Ibid., 144.
[58] - H. Bhabha, *The Sexual Subjects* (New York: Routledge, 1992), 312-23.
[59] - Ahmad Ali, *Twilight in Delhi,145.*
[60] - F. Fanon, *The Wretched of the Earth*, Trans. Charles Lam Markman, 7.
[61] - Ahmad Ali, *Twilight in Delhi, 149.*

position of the Indians as a subject race, whose identity is ruthlessly trampled upon by the alien race. Like Joseph Conrad in *Heart of Darkness*, Ali rejects the claims of the British novelists, like Kipling, (Kim) that they are here to civilize the natives. He paints the past greatness and grandeur of India. The great buildings and monuments built by earlier rulers of India are mentioned. He portrays that India and Delhi are despoiled by a Western race that has no sympathy with India or her sons. He shows that the colonizers have already put the iron chains of slavery round their once unbending necks. Nihal pays his tribute to the past Muslim and Hindu kings of India for building historical monuments like Red Fort and Iron Pillar. He also refers to the construction and re-construction of Delhis, Hastinapur or Dilli, over the centuries, reflecting India's golden age.[62]

Ali wants the Indians and the Muslims to put up the resistance against the colonizers, as was put up by them during 1857 war. Ali, through Nihal brings to the light the fact that the Muslims fought against English guns when they themselves were equipped only with swords. Nihal pays tribute to thousands of Muslims who were martyred and whose bodies lay unburied and unmourned. Vultures and dogs fed upon the flesh of their bodies. He suggests metaphorically that the colonizers consumed the flesh and the body of the colonized like vultures and dogs. Ali makes use of images even in his short stories.[63] Ali portrays his nationalism through the admiration Nihal has for the Indians who fought against the British in 1857: with great courage and bravery. Unequipped, they faced the English guns.[64]

Ali shows the barbarity and the cruelty of the British who killed the Muslims outside the mosque. The dead bodies of the Muslim patriots were left to be devoured by vultures and dogs. He refers to the determination of the Muslims, in the cause of the motherland in 1857. They forced the English army to retreat into their garrison inspite of the fact that the British were equipped with guns and the Muslims fought the war only with the swords.[65]

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[62] - Ibid., 150.
[63] - Tariq Rehman, *A History of Pakistani Literature in English*, 33-34.
[64] - Ahmad Ali, *Twilight in Delhi, 151-52.*
[65] - Ibid., 151.

Ali also makes Nihal condemn the Indians of 1911 as "chicken hearted and happy in their disgrace"[66]

The fact that Ali makes Nihal, the Muslim protagonist, to draw a comparison between their past and present shows his desire for the Indians and the Muslims to discover their self-respect and sense of pride in their own cultures and identities, as suggested by Fanon[67], as the first phase of national resistance. Nihal's state of mind is not different from that of Okonkwo, the protagonist of *Things Fall Apart*, by Chinua Achebe, when along with other freedom fighters he is humiliated and humbled down by their white oppressors.[68]

Nihal is filled with pain and shame on seeing the death of his world. Tears flood his eyes, reflecting his helplessness. It shows the total impact of colonization upon the subject race and its culture.[69]

Like many Indian writers, Ali portrays the resistance to the British colonization. He refers to the JallanwalaBagh massacre by general Dyre. That was a turning point in the history of India. The massacre had become a metaphor of Indian resistance and it bred reaction in other Indian cities as well. Ali portrays the deployment of the British soldiers and the Indian police to control the Indian mobs. The Indians were fired upon, causing casualties and injuries.[70]

Ali in *Twilight* also shows that the cultural colonization had made people discard their own culture, history and paradoxically it also produced the desire to get rid of their oppressors, through the internalization of the colonialist values of liberty and freedom. The colonizers are shown having total control over the minds of the majority of the subject people. Very few people like Nihal, though debilitated and crippled by the forces of colonialism, remain loyal to their culture and identity and are still left with the spirit to fight for a free life and know the difference between slavery and freedom. Ali makes Nihal say

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66 - Ibid., 152.
67 - F. Fanon, *The Wretched of the Earth*, 178-79.
68 - Chinua Achebe, *The Things Fall Apart* (London: Anchor, 1994), 172.
69 - Ahmad Ali, *Twilight in Delhi,152.*
70 - Ibid., 153.

very clearly that the Farangis are the destroyers of their past, present and future. Nihal wants the new generation to be brave and fight the Farangis and hopes they would one day drive the foreign invaders from their motherland.[71]

The tactics employed by the British to subjugate the Indians are also mirrored by Ali. One time tested formula used by the colonizers, is to divide and rule. Jean-Paul Sartre in the preface to *The Wretched of the Earth* refers to this practice of the colonizers to multiply the divisions in the colonized society.[72] Ali reflects the British policy of divide and rule[73]. Achebe has this similarity to Ali when he in *Things Fall Apart* highlights the role of the colonizer in causing divisions in the society.[74]

Throughout the novel, Ali shows the British as the oppressive colonizers and shows that the foundation of the Empire was erected upon the massacres of the brave Indians. Ali captures the trauma experienced by Nihal, when he meets Mirza Nasir-ul-Mulk, the youngest son of Bahadur Shah, the last Muslim ruler of India, in miserable circumstances. This reflects the decline and sufferings of the Muslims under colonization. Nihal recalls the long line of the ancestors of the Muslim rulers of India.[75] It is meant to make Muslims realize their status in India and to take courage for struggle and fight. This is in keeping with the views of Cassirer[76] and Green.[77] It is not the indulgence in ineffective nostalgia as claimed by Rehman.[78]

The Portrayal of Native Resistance against the Colonizers

Ali has portrayed the resistance put up by the Indians against the colonizers in the novel. The reference to Home Rule

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[71] - Ibid.
[72] - F. Fanon, *The Wretched of the Earth, 10.*
[73] - Ahmad Ali, *Twilight in Delhi, 149.*
[74] - F. Fanon, *The Wretched of the Earth, 152.*
[75] - Ahmad Ali, *Twilight in Delhi,*175.
[76]- Cassirer, E., *Symbol, Myth and Culture* (New Haven: Yale University Press, 1979).
[77] -M. Green, *Dreams of adventures, Deeds of empire* (London: Routledge&Kegan Paul, 1980).
[78] - Tariq Rehman, *A History of Pakistani Literature in English,*

Movement by Ali is the incorporation of Indian resistance to the British imperialist rule. Ali shows that the Indians are no more in the mood to buy the idea that the British rule is beneficial to unhappy Hindustan as is portrayed by many Anglo-Indian novelists like John Masters (Bhowani Junction) and Kipling (Kim) in their novels, and discussed by Bhupal Singh. The same has also been done by Ralph J. Crane. Ali portrays the big processions chanting slogans and protesting for the freedom of their country. The English army and the native police open fire to subdue the unarmed Indians.[79] He portrays the resultant grief and sorrow of the Indians. Many Indians sacrifice their lives during the Quit India Movement.[80] Ali reflects the defiance of the Indians and their determination to confront the enemy regardless of the consequences. Nihal further throws light on the British use of conspiracy and intrigue as their major strategy, with the help of which they could establish their rule over India.[81]

Ali uses the word "Farangi" for the English to deflate and reject their claims to superiority. He ascribes the death and destruction that had descended upon the city of Delhi, to the colonization, resulting in the ruin of native culture and its purity and paving the way for what Afzal-Khan calls "*cultural confusion and alienation*" and what Bhaba[82] calls "*unhomeliness*" as quoted by Lois Tyson.[83]

The colonized people, as suggested by Afzal-Khan, are displaced people, cut off from their culture and values. The colonized people are in need of inventing their past to save them from disintegration. In such circumstances "authentic past" comes handy in the form of a myth. Ali in *Twilight* rejects colonization as an evil by showing that it has affected Delhi's monuments, buildings, boulevards and by-lanes. Even the stars look tired and dim and the city looks deathly and dark. Ali wants the people to come out of their apathy and inaction. He shows that India under British Raj is totally subjugated and its culture and identity is totally taken over by the colonialist ideology. Nihal is

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[79] - Ahmad Ali, *Twilight in Delhi, 179.*
[80] - Ibid., 261-62.
[81] - Ibid., 149.
[82] - H. Bhabha, *The Sexual Subjects,*
[83] - Lois Tyson, Critical Theory (London: Rout ledge, 2006), 432, 33.

sad at the loss of the glory of India after the British conquest of it. Its art and culture experienced decline. Even the great historical monuments, its boulevards and the common streets reflect the miserable plight of India and Indians.[84]

Ali leaves his readers in no doubt that he associates the colonization with evil, disease, ugliness, suffocation, death, destruction, sorrow, grief.[85] He repeatedly refers to the mutiny of 1857 and its consequences upon the Indians, especially the Muslims.[86]

Like a true postcolonial writer, he projects all the stereotypes on to the colonizers, which the colonialist ideology invented for the colonized. Even Paul Scott in *The Jewel in the Crown*, describes Indian colonization by the British as rape. Ali uses the symbols of cat and snake to describe the colonizers and to reject the colonist ideology. He depicts that the colonizers had ruined the peaceful and cultural life of the Indians. Nihal in *Twilight* tries to kill the "invading snake" that had entered into the pigeon house but it wriggled out into the court yard and from there it crept into gutter. Through this metaphor Ali portrays the British colonizers as snakes and shows the poisonous effect of colonization upon Indians and their peaceful existence. Ali expresses his hatred for them by associating the colonizers with the filth of gutter. He conveys the temporary inability of the Indians to hit the invading snake (The British).[87]

The spirit of resistance exercised by the Indians against the colonizers is celebrated by Ali. Nihal, a major character of *Twilight*, does not allow the snake to escape. He captures it from the tail, strikes it on the ground and breaks its spine and then crushes its head under his feet.[88] This is reflective of Ali's anti-imperialistic and nationalistic stance. The spirit of nationalism and anti-imperialism of the novel was not lost upon the colonizers who refused to allow the publication of *Twilight in Delhi*, for

[84] - Ahmad Ali, *Twilight in Delhi,4.*
[85] - Ibid., 5.
[86] - Ibid., 6.
[87] - Ibid., 10.
[88] - Ibid.

containing "seditious" material.[89] Such repressive measures on the part of the colonizers confirm the views of Said, who suggests that the power to narrate or block other narratives from forming and emerging, is very important to cultural imperialism, and constitutes one of the main connections between the two.[90]

Ali also portrays the "Indian fatalism", through some characters and its role in keeping people subjugated.[91] Ali in *Twilight* shows that the Indians are once again facing the British army and police without arms or weapons as they did earlier. He portrays the strong Indian reaction to the Rowlatt Bill in the form of mammoth processions, raising anti-English slogans and demanding freedom. But their demand for freedom is invariably met with guns.[92]

This is reflective of Ali's consciousness of the immense difficulties in the way of freedom. Nihal is not to see the dawn of freedom. He is weary and tired, limp like a shaken hand. His world has` fallen to pieces all around him, smothered by indifference and death.[93]

CONCLUSION

The study has shown that Ahmad Ali in *Twilight in Delhi* has celebrated the illustrious and past Muslim culture and civilization in India. It has been established that the portrayal of the past glory of India is not an indulgence in ineffective nostalgia, as claimed by some critics. The study has further shown that Ali has tackled a very serious and profound theme of the portrayal of colonial experience in the novel. He has portrayed the impact of the operation of the colonialist ideology on all aspects of Indian life, like culture and identity. It bred mimicry and hybridity. The study has shown that Ali has also projected the

[89] - Ibid., vii.
[90] - Edward Said, *Orientalism* (New Delhi: Penguin Books, 2001), xiii.
[91] - Ahmad Ali, *Twilight in Delhi, 265.*
[92] - Ibid., 259.
[93] - Ibid., 288.

anti-colonialist ideology and resistance put up by the Indians to end this colonization.

The study has shown that Ali leaves no one in doubt that the "twilight" in Delhi was caused by colonization. In the true spirit of postcolonial writer, he has rejected the colonialist ideology and has written back to the empire from the perspective of the subject people. He has given voice to the Indian national aspirations, especially to those of the Muslims. Like a postcolonial writer, he has thrown a fresh light on the conduct and character of the British. He calls the British as Farangis and presents them as cruel, inhuman and barbaric people, thereby, rejecting their claims to superiority and civilization. Ali condemns the colonization and is conscious of its evil and cursed impact for the colonized people and their culture. The exhaustive analysis and interpretation of the novel, in the light of postcolonial critical theory, has shown that Ali mirrors the colonial experience before independence of India and the creation of Pakistan from a nationalistic perspective. The study has also shown that almost all of the critics on Ali have failed to notice these aspects of the novel. This lends support to the rationale and justification of the present study. The findings of this study are also likely to generate new debates and discussions, which will in time lead to new research.