

A Linguistic Stylistic Investigation Of Ahmed Ali's Twilight In Delhi

¹Dr Nijat Ullah Khan, ²Dr Maria Farooq Maan, ³Aziz Ullah Khan

¹Department of Elementary & Secondary Education, Khyber Pakhtunkhwa, Peshawar

²Assistant Professor, Air University Islamabad

³Assistant Professor of English, University of Science and Technology Bannu

Abstract

The focus of this study is to analyse the language system and structure of *Twilight in Delhi* in order to entail identifying the novel's linguistic deviations and explaining how they were used to achieve the desired effects. The framework of foregrounded irregularities at the lexical, syntactic, and semantic levels proposed by Leech and Short (1996) was adopted for the analysis of the data gathered from a sample of irregular words and structures in the novel. The language system of the novel deviated in ways that made words violate the grammar rules, create compounds not seen in the language's lexicon, violate the selectional restrictions and category rules, and give rise to figurative language based on the findings. The lexical level has the most deviant structures, while the syntactic level has the fewest. The choice of words in a literary work is crucial since it has an impact on the readers. The study found different instances of deviant language led to multiple themes. Therefore, prominent features are treated as a way for authors to convey a literary message to their readers. This study aims to advance knowledge of Ali's fiction and act as a guide for academics who wish to conduct research of a similar nature.

Background of Study

The literature created by European writers in and around India is known as Anglo-Indian English Literature. In the course of the national movement, indigenous peoples became aware of their political, economic, and social rights and took every step to regain their lost heritage and freedom, including literature. Local writers began to use English as a control language from this point forward as well. They also used it as a tool to express and clarify their dissatisfaction with colonialism. Ahmed Ali's literary work is thus written against the backdrop of the tensions that arose after the colonisation of the region. The study examined how Ahmed Ali used his language skills to present the socio-political situation in the region in his famous novel *Twilight in Delhi* (2007), and his choice of words in the understudy novel is unique.

Every writer has a distinct voice that is hidden behind his or her writing style; this voice is the foundation of stylistics, which is a hybrid of stylistics and linguistics. It combines the scientific study of style with an

investigation of the many uses of language. The branch of linguistics known as stylistics, which focuses on the language employed in literary writings, is described by Norgaard, Busse, and Montoro (2010).

Stylistics is important in literature because each literary piece reflects the language used by a specific person, which, in turn, reflects that person's unique personality, thoughts, and writing style. It makes it simpler to identify the areas and causes of text deviations. The majority of stylisticians want to illustrate the practical importance of a text's formal components so that its interpretation might link literary effects to language. This linguistic stylistics study concentrates on the linguistic components of the text. Linguistic stylistics differs from literary criticism in a sense that it focuses on the linguistic frameworks operative in the text, as opposed to literary criticism, which is an entirely subjective interpretation of texts. This provides the critic with a pattern to follow, tips on what to look out for in a text (Jeffries & McIntyre,

2010), and an understanding of style by treating it as a single entity. But doing so makes it challenging to consistently emphasise each feature, but it is made easy by applying the framework of foregrounding to the text.

Foregrounding means something that is clearly visible and clearly visible to the reader or observer. Gregario (2017) states that the 'foreground' is connected to the 'background'. The foreground is new information or information that is considered more important, and the background is the information that the listener needs to understand the new information. In short, Leech (1969) states that character highlighting is a variation of language usage, and the background is the language itself being used. This shows the way in the writer's mind. The writer breaks the normal routine of writing in accepted patterns and norms. Language emphasis is not a coincidence. It follows its own specific principles. The systematic foreground's meaning is difficult to decipher, yet it is intuitively evident, and the reader gets the impression that the writer is acting rationally and not in an absurd or bizarre way (Van Peer, 2021).

Ali is an exception in the use of language and structure. His use of stylistic deviations from the standard language has also attracted many critics who are particularly interested in language standards. Some of Ali's highly personalized and innovative language-use features can be summarized in this novel with the use of scrutinized language. Ali's deviant style is taken up as a subject worth serious consideration. Therefore, foregrounding is a good tool for investigating deviant language usage in the text of his famous novel, *Twilight in Delhi*, where there are many such examples.

In this study, we looked for examples of foregrounding (the stylistically prominent part of the text) and examined how they affect the meaning of the text. Ali's prose is ripe with the instances of foregrounding, and his text can be described as rich in style. The current study is a stylistic analysis of Ahmed Ali's *Twilight*

in Delhi, assessing the types and frequencies of linguistic deviations in Ali's literary usage and examining their special effects in the context of his narrative style. Ali shows his amazing talent in breaking down his traditional thinking and writing shackles and inventing his new language and vocabulary. Examining the linguistic differences in his novel highlights various ways in which the author goes beyond the usual creative resources of English (Riffaterre, 1967). The various techniques Ali used may not find many similarities in the world of fiction.

Twilight in Delhi is the best-known classic novel on subjects related to Indian Islam. It is about the decline of Muslims. It revolves around Mir Nihal's family. The novel also reveals how mysterious characters hide their public faces. The novel is being studied to find out how a particular topic stands in its foreground. The novel has achieved unparalleled success and fame that any creative writer can expect. A very innovative and deviant language is used in which he inspires his story. This critique is an attempt to provide a stylistic analysis of Ali's fictional work. It assesses the type and frequency of linguistic deviations in Ali's stylistic use and attempts to determine their special effects in the context of his narrative style. The novel is a reenactment of the often-spoken story of unfortunate love and forbidden passion leading to tragic explosions in the home, social, interpersonal, and interpersonal realms (Arif and Gull, 2015). The action is conveyed in a cyclical style, primarily through the meandering consciousness of Mir Nihal as a 70-year-old family elder.

Problem Statement

Ahmed Ali is arguably one of the most decorated writers in the country. By the time he emerged as an author, a major section of writers in the region were read with little attention. Therefore, this study gives local writers a say in a new perspective on Pakistani literary and linguistic fields. It uses stylistics, an approach that emphasises the language of literature, when

evaluating the text of *Twilight in Delhi*. The purpose of this study is to identify and evaluate instances of artistically foregrounded aspects in Ahmed Ali's *Twilight in Delhi*. It specifically seeks out foregrounding occurrences in the form of deviations in the text and examines how these foregrounding instances impact the overall meaning of the text. Additionally, it looks into how Ali's use of language has given rise to different topics.

Literature Review

This part of the paper encompasses the previous studies related to *Twilight in Delhi*. The novel has been examined from various socio-cultural perspectives. According to Sharma (2016), Awan and Yahya (2016) argue that it stimulates compassion and awe for the dire situation and the situation in Delhi, which was a place of values and erudition. Several battles were fought on the soil. So it has seen both fame and disaster. Darlymple (2004) declares Delhi a city of unruly jokes, inhabited by centuries-old sheets of Delhi's history, with an amazing collection of characters and greatness from Eunoia. It sheds light on the path to the descendants of the Mughal Empire. He calls it a "dead city". Riaz and Azhar (2014) examine the story; they examine the interactive heterogeneity and social and cultural hybrids in India; and the problems in this part of the world are primarily about communities and ethnicities, not politics. Therefore, it is only traditional memorials and rituals. Alamgir Hashmi (1994) writes about Ahmed Ali as a father of Pakistani literature due to the fact that his landscapes evolved into twenty-nineteenth century South Asian literature in both English and Urdu. Ahmed Ali, poet, quick-tale author, playwright, and novelist, turned out to be a bilingual author in Urdu and English (p.44). According to Hasan Askari (1998), *Twilight in Delhi* validated Ahmed Ali's sympathy for the eroding of class.

The preceding research on the novel examines the instances of foregrounding that have not been investigated before, so there seems an opening for the researcher to view the

novel, *Twilight in Delhi*, from the dimension of foregrounding. After reading the selected novel, it seems that it abounds in foregrounding devices of all kinds.

Foregrounding: A Theoretical Framework

This study uses stylistics as a theory for analysis, dealing specifically with the theory of stylistic foregrounding. According to Leech (2001), foregrounding is that type of deviation from which it is intentional to happen. In addition, foregrounding is associated with particular linguistic devices like deviation and parallelism in a literary text in a condensed and functional way. The linguistic devices of foregrounding expand the strength of the meaning in a text.

The theory of foregrounding affects literature by using unexpected forms and features in a text in a language. New or coined terms are referred to as deviations. "In some manner, a poet can go beyond typical language resources," is a vocabulary element in the Noun Study (Leech, 1969, p.42). According to Leech (2014), surface structural violations that frequently happen in language grammatical patterns are referred to as grammatical or syntactic deviations. The writer creates a powerful impression and stirs the emotions with the syntactic variation. For this study's linguistic stylistic analysis of Ali's *Twilight*, foregrounding theory and just the devices of deviation were employed, according to Leech and Short (1996). In order to focus the reader's attention on the subject matter of the novel, the Prague School of linguists established "foregrounding" as the distinguishing characteristic between poetry and non-poetic language. Language mistakes are highly noticeable and have a big psychological effect on the reader.

The text that is prominently foregrounded must be taken into account when analysing a novel. A novelist or poet defies a language's laws to produce an effect, and this effect can be understood by contrasting it with the language's accepted norms. At the various

levels of linguistic structure that were chosen, deviation is noted. These choices, which together create the study's structure, are as follows:

Lexical level- Lexis focuses on a language's words and vocabulary. It can be helpful in deciphering the content of the text to be able to recognise the various word classes and their associations, as well as word patterns, idiomatic expressions, collocations, and so on.

Syntactic level- The study of syntax focuses on how words, clauses, and sentences are put together. A sentence that contains a word whose grammatical class deviates from the expectations set by the words around it is said to be grammatically (syntactically) deviant. Simply put, these are phrases and structures that do not follow the standard syntactic norms of their creation in a given language, which are known as deviant sentences and structures. According to Leech (2014), examples of syntactic variation include violations of the category rule, collocational rule, and selectional limitation rule. Language components should fit into their respective groups in a sentence. When a word from one category (for instance, a noun or a verb) starts to operate as a term from an entirely different category, this is known as "breaking the category rule" (for example, a pronoun or a noun). The term "habitual co-occurrence of individual lexical elements" is known as collocation.

Some lexical items have a built-in propensity to occur together. We have a collocational violation when this routine is disrupted. For instance, the collocation rule has been broken when a lexical item that is [+animate], [+human], and co-occurs with a lexical item that is [-animate].

Semantic level: Semantics is the study of how words, phrases, and sentences are understood. By choosing lexical components that do not often go together in a context, meaning is brought to the fore. Semantic deviations happen when a word's meaning deviates from the expectations set forth by the words around it. The laws of selectional limits, or the semantic

constraints a word puts on the context in which it occurs, are typically broken by them (Leech & Short, 2010). Semantic deviations are the figures of speech that are common in literary language, such as:

- a. Personification, which is the practise of giving things and objects a human quality. For instance, "the clouds clapped in the sky."
- b. Simile- In this comparison, two dissimilar things are made to appear comparable by using the words "like" or "as."
- c. Oxymoron- According to Crystal (1997), an oxymoron is created when two expressions with different semantic meanings are combined to create a non-literal interpretation. Examples of deviance from genre, historical, and authorial conventions are mentioned in works like "sweet pain," "living death," and others.

Internal deviation is a text's departure from internal norms. Short contends that in order for a fiction to accomplish this, it must first establish internal patterns; as a result, his explanation of internal deviation follows his discussion of parallelism (Leech and Short, 1996), which includes the body of work by the author.

Therefore, the stylistic strategy used in this study would be to search for instances of foregrounding in the texts' language that take the form of deviance. According to Leech (1996), the stylistic analysis of writing involves, in large part, a study of point of view. This study was created primarily by focusing on word choice, or lexis. However, Short distinguishes between what is described and from what perspective it is described when he discusses lexis and point of view, with the latter being the emphasis on point of view that predominates in stylistic studies on prose.

Research Methodology

The foregrounding instances in Ahmed Ali's *Twilight in Delhi* are examined in this study.

The research is qualitative in nature. The selected novel is used as the main source of information. The information highlights instances of language irregularity in Ali's *Twilight in Delhi* (2007). The information is arranged in accordance with the lexical, syntactic, and semantic levels of language that each level represents. It should be remembered that elements from one level may support or clarify elements from another. The words, sentences, or literary devices in the novel that immediately distinguish one particular style from another are referred to as "features." These characteristics are considered to be important stylistic elements of the text. All of the data are descriptively evaluated. Leech and Short's (2010) concept of foregrounding at the lexical, syntactic, and semantic levels delineated in the theoretical framework is used to examine the novel's deviant lexical items and structures to present data. The analysis follows the data presentation at each level.

Analysis and Discussion

This part analyzes the data and interprets the linguistic eccentricities in Ali's *Twilight in Delhi*, a novel rich in almost all kinds of literary and linguistic deviancies under the lens of foregrounding.

Ali's style advances include the usage of vernacular words, phrases, and sentences, as well as an overabundance of italics and capital letters. Some of Urdu words are not only arranged and arranged in English equivalents, but are also annotated with easy-to-understand annotations, making them easier for readers unfamiliar with Urdu to understand. An exact exam of the unglossed local terms shows a steady use of Indian kinship terminology such as 'an explanatory declaration related to a local phrase falls into this category,' consistent with the cultural background. The glossing denotes cultural remoteness, and the writer is confident that the reader is blind to the phrase's context meaning. Glossing can arise before, after, or in the text. "Mohalla" (Ali, 2007, p. 3), "Qawwals" (p. 41) are glossed as locality and vocalists, respectively; that is meant to deliver

the reader's interest to the idea of context and association inside a selected space, improving people's stories and complementing their moves and existence processes. The novel's first unglossed however italicized Indian phrase is "The publish glossing is visible in "Jama Mosque" (p. 4) and "in Henna tree" (p. 7) "Chaori Bazar" (p. 38) describing the call of a nearby market; "Mohallah mosque" (p. 41) describing that the sentence is associated with a few mosque; "sarangis", "muffled drums" (p. 73) A pigeon is defined as "nisavray pigeons" (p.104) in a local phrase. "Yet all people had taken into consideration him a majzooob, someone who has reached a sure mystical level while divine ardor has stumble upon him..." (p. 259). "A dialogue became taking place concerning the merits of Zauq and Daagh as poets" (p. 116). To a foreign reader, the declaration as poets shows that the talk is set local poets.

Further analysis of the unglossed Indian words reveals that they are more commonly used by people from the lower or middle classes. The majority of Urdu utterances, on the other hand, are "A moazzin from a nearby mosque raised his voice." (p. 30). The statement that shawls the word describes the term's linking to the mosque. "Whenever he went inside, she had talked to him from behind the purdah" (p. 33). "When a dust storm blows it means the jinns are going to celebrate a marriage" (p. 63), "the jinn," is explained concerning some religious dogma. The procedure of preparing "paan" describes it as an exotic food, and the red-dyed hands and palms demonstrate the use of henna (p. 76). "Begam Waheed decided to have a meelad read". (p. 81) "Mir Nihal was in no mood to buy...from the people of the mohalla and replying to them".

The creator does now no longer make clear the phrase mohalla; instead, he weaves it into the sentence in order that the target market translates it as a meeting of humans, in spite of the truth that the time period refers to a small profound area in which humans' percentage a few homes in tight spaces. Moreover, the imminent sentence expands the concept as,

“His voice might be heard a ways and huge in numerous mahallas,” (p.92). “But he did now no longer just like the kind of pigeons Mir Nihal and Khwaja Saheb had been fond of, called ‘golay’” (p. 103). The creator does now no longer sense forced to explain here, however the order of the sentences shows that golay is a kind of pigeon. “...Kabuli pigeons had been no higher than the ‘nisvaray’” (p. 104), implies for itself that nisvaray is every other pigeon kind. “No pulao has been cooked today, hafizji” (p. 259). The phrase pulao denotes a connection to local cuisine as stated “he found his manner within the zanana” (p. 259).

In this case, too, the phrase zanana has been selected over every other English equivalent. “The bania requested the farmer to provide his daughter to him in marriage” (p.176), the phrase bania stays undefined here. “The faqirs came, whined, begged in doleful voices,” (p. 200), the faqirs are portrayed as beggars on this passage. This now no longer simplest provides a hint of neighborhood flavours to the plot; however it additionally offers the characters a feel of authenticity and regularity.

The lexicalization of distinct categories in the text is made, according to Leech (1983). Deriving nearby phrases into English and mixing phrases from specific lexical reasserts is one way. The hybridized lexical items, in keeping with Leech and Short (2002), are made of or extra elements, one from a South Asian language and the opposite from English as used in the novels “Paanbox” (p.8), “bulbul’s nest” (p. 95), “eight-anna” (p. 131), “twelve annas” (p. 135), “angrezi sarkar” (p. 136), “looted Dilli” (p. 136), “Chugha coat” (p. 192), “loafer’s friends” (p. 193), “imitation Darbar” (p.195).

The writer uses Translation Equivalence to infuse the audience's beliefs with local ideals, senses, setting, and a way of taking things. The refusal to split the 'occasion on a place' from the 'language of the place' used to specify or describe that occasion is on the coronary heart of postcolonial subculture

politics. For instance, at the same time as blood is in its soil (p. 4) is a traditional instance of indigenization, in which the writer prefers to utilize this word as opposed to discussing the vast massacre. “You have end up the moon of Eid” (p. 74). “Only 12 months in the past a brand new wave of freedom had surged throughout the breast of Hindustan” (p. 239). “I am alive” (p. 93) is a not unusual place reaction and word to illustrate that one is doing nicely in lifestyles and running to keep one's manner of survival. When a frequent native idiom is translated word for word, the result is “When husband and wife are willing, what can the Qazi do?” (p.95), “O thou, may God’s wrath fall upon thee. Where hast thou died?” (p. 95) When someone disobeys the exact translation of the native phrase in the second portion of the utterance, this is a common means of condemning them. The sentence “to those from whom he got his salt” (p.137), announces the loyalty.

The indigenous metonymy emphasizes the relationship among English's expressive capability and ordinary experiences. Instead of the usage of English in all indigenous expressions and changing them with English equivalents, the writer continues the cultural cost of the expressions via way of means of retaining their unique composition and authenticity. But Chanbeli introduced the sherbet in a silver cup (p.27), despite the fact that the drink may also have changed the sherbet, the sherbet's importance is restricted to this geographical area.

The author does now no longer care to alternative or give an explanation for the phrase Eid-gah on this line, due to the fact attar additionally approach perfume, however the creator prefers to make use of the local instead of English lexis. When they reached Laal Darwaza (p. 78) explains a few spot of vacation spot in its local call at the beginning produced. Nawab Puttan started pulling at his hookah (p. 119). Despite the truth that the non-local reader is blind to Hookah's actual identity, it continues

it and Asghar took a Tonga to visit the graveyard (p. 236).

Tonga, even though being undefined, stays uncorrupted. In the absence of my well-beloved, O saqi, I even have fed on my blood like wine." And I ate it like kababs with relief "(p. 240)." "O saqi" a function phrase utilized in Urdu poetry to intensify the impact of drinking, is hired on this piece of poetry. Who has now no longer were given as minimum gold mohurs with the aid of using him? The vizir changed into sitting nearby, and the king beckoned to him to look the barber's bag (p. 254).

Unlike neologisms heard in regular conversations, a writer's lexical inventiveness might likely have prolonged self-existence due to the risk of the literary artwork being tested with the resource of the use of contemporaries and future generations. The degree of strangeness associated with lexical innovations, which encompass the ones described above, varies dramatically from item to item and context to context, and may, for this reason, first-class be assessed in terms of its present-day reason or effect.

Affixation and compounding can be praised for their concept-making capability, just like the density and financial gadget of expression they encompass. Thus, the oddity of neologisms is, as counselled with the resource of the use of Leech, related to the general usefulness of the thoughts they represent can be seen as in The 'Qawwals' philosophizing the physical splendour of flower, the blossoms of which fascinate the nightingale, and 'the butterfly to burn their fluffs' 'Mushtari Bai', a 'will-o'-the-wisp' are new words.

Ali's writing regularly incorporates minute stretches without verbs, with the content material and syntax on my own enough to sign to the reader that is which, no matter the dearth of typographical factors to spotlight the distinction among normal narrative and indoors monologue. Ali employs normal sentence structures, specifically whilst coping with direct narration (NR), whilst the narrator's voice blends with the voices of the characters; the sentences emerge as unfinished or elliptical.

Another technique of foregrounding is check in deviation, wherein language consistent with utilization is contrasted with language consistent with the user. The check in is defined as the time period generally used for language version of a non-dialectal type which, for example, differentiates among well-mannered and acquainted language, scientific, religious, felony language etc. (Leech and Short, 1981, p. 80). An author can create foregrounding with the aid of using combining registers or the use of a number of registers. Ali's interest to his characters' numerous backgrounds is apparent within the manner she assigns them the proper check in. *Twilight in Delhi* deviates in another way by interpolating fragments of living foreign tongues. The numerous references in the author's vernacular tongue discovered in an English-language novel, as well as its pertinence in literary and linguistic contexts, have already been studied in depth.

The following text-centered research demonstrates how Ali disrupts the typical prose style by employing rhetorical and stylistic strategies. The following are examples of figures of speech used in this text extract:

- (1) Metaphor is a figure of speech in which a phrase is used to define something that it is not really related to. "Mir Nihal thundered," for example, is a metaphor in the novel. The word 'thundered' here does not have a literal connotation; rather, it refers to Mir Nihal speaking loudly and angrily. The very first line defines "Begum Nihal's face became dark with anxiety". The word "dark" connotes hopelessness.
- (2) Irony: The most ironic line in Mir Nihal's speech is when he says: "Is he my own offspring?"
- (3) Symbolism: When one thing stands in for another, this is

referred to as symbolism. Mir Nihal's family represents India's whole Muslim community. The novel's title is meaningful in and of itself. It represents the demise of Indian culture and religious ideals via death, degradation, ignorance, and deterioration. Furthermore, symbols are used here, such as water, which represents life. Because Habibuddin was ill, the stem of his fury is used to represent a significant quantity of anger, while "catching rats" represents a lack of health. "Dilchain had left the water tap running, which had been installed in the middle of the courtyard under the henna tree, and life seemed to be falling to pieces."

The following text-centered analysis demonstrates how Ali defies conventional prose style by employing rhetorical and stylistic devices:

- (4) Imagery: Ahmad Ali has a deep affinity for Delhi's lanes, byways, and streets. As a result, Ahmad Ali has painted a vivid picture of life in these alleyways during the late nineteenth and early twentieth centuries. Only imagery is used here in these pages, "his head between his hands". That was Asghar's description. Asghar snatched her up in his arms. She fought for a time before settling into his embrace like a hunter. The title 'Twilight in Delhi ' is symbolic since it reflects twilight in several areas of the work in one way or another, such as twilight in the lives of various individuals and the daily life

style of Delhi under foreign rule. When comparing the sunshine falling on the sand storm, another metaphor is employed "colour of shooting flames".

- (5) Transfer Epithet is used as curious restlessness for the inhabitants.

- (6) Metaphor. The work, as well as these pages, includes numerous metaphors. Zohra was under the shadow of Love's tapering flame, a storm of emotions rose in him, and he went deeper into thick forest, having set my heart afire with the music of your presence, having lighted the flame of love in the night, you are the light of my soul, Zohra was under the shadow of Love's tapering flame, storm of emotions rose in him, and he went deeper into thick forest. Moreover, the title 'Twilight in Delhi ' is figurative since it reflects twilight in some manner in many areas of the work, including the twilight in the lives of various individuals as well as the daily life style of Delhi under the influence of foreign rule. Another metaphor is used while comparing the sunlight falling on the sand storm giving it the "colour of shooting flames". Furthermore, the sword represents the old colonial tradition. The coloniser diet is represented by fluffy biscuits
- (7) Synecdoche is seen as she tried to keep it hidden beneath her bosom,' as Asghar observed with admiration.
- (8) Personification: Love makes a claim on their hearts.

The word "kid" is used to describe Asghar's son, bringing attention to the characters'

relationships. Asghar refers to his mother, Begam Nihal, as "Amma." Word "sister" is used for Anjum Zamani, "brother" is used for Jamal, word "sister in law" is used for Begam Jamal, for Habibuddin used word "son" of Mir Nihal "wife" word is used for Habibuddin. The entire situation presented here demonstrates post-colonial effects. It also depicts the culture of Muslims. A proposal is sent by Asghar that replicates eastern Pakistani culture; he desires to wed on his own footings for the first and second choices, demonstrating the impact of colonisers on him. For his marriage, he goes against his parents' wishes. People get involved in other people's affairs and want to help them solve their difficulties, therefore they offer treatment ideas. This demonstrates the colonised people's honesty. People in the West are unconcerned about anyone. They discuss their troubles and live together. Sister is a respectful term used by them. In Habibuddin illness, sisters, friends, and relatives exhibit bedside etiquette, which were not prevalent in coloniser society. The colonizers' impacts are manifested in people's want for money; every Hakim, doctor, Molvis, and magician desires Habibuddin treatment in order to profit. Anjum Zamani sent pulao to Mir Nihal, demonstrating colonised people's good manners.

The tenses' features reveal the protagonists' hopes and worries. Similarly, states like "get, fulfilled, aimed", while acts like "shout, commit, preserve" progress the storyline of the story. A metonymy of arrow has been employed here for the forced marriage that propels the plot along. Because it is a conversation between Asghar and his sister, the text type is conversational (50). In a straightforward speech, the world foregrounds his feelings concerning his father's retort. In this passage, he recalls his daddy's deep-rooted reminiscences in a undeviating statement, a departure from the current scenario that conjures up an image of his relationship with Hameed.

The metonymy of the overseas king has been used for the colonial crown. The scene indicates that the town is beneath colonial

power. In their rule, they confirmed no mercy at the inhabitants. They had been now no longer allowed to wander into the town without their permission. The workmen should simplest be visible with inside the town. The global developers and plot advancers become aware of the readers with the exceptional worlds of the text. The description of the scene takes us returned to the exceptional elements of the scene. In one scene, the reader is proven the detrimental effect of the solar that reasons the death of birds and guys are the flash-forward, after which the beautification of the town for coronation is flashed forward. The rite of coronation appears to be held soon. It has now no longer befallen yet. But men and birds have died of sunstroke that suggests the flashback of the scene.

The omnipotent narrator has used beyond demanding with its versions e.g. beyond indefinite demanding, beyond best demanding and beyond non-stop demanding. Begam Jamal and Begam Nihal have used passive voice demanding of beyond indefinite demanding and that they have used destiny indefinite demanding as well. Present indefinite demanding and gift non-stop demanding is utilized in quoted speech. The foregrounded words, 'Darbar', 'Farangis', 'Serai', 'Begham', 'Kababi', 'the bania' 'Mohur', and 'Anna' create a deictic sub-world (134-36). Each phrase takes us to new hypothetical worlds.

Ali's loose use of Urdu in his novel is traditional of a brand new fashion in an Indian writing which displays a brand new self-belief in Indian writers' use of the English language. Observance to the Queen's English is not the norm. It's viable that it is now no longer even desirable. Regional accents are allowed to complement the language, and people who're surprising with Urdu (on this case) are left to discern out the meanings for themselves (111).

Conclusion

The purpose of this study is to determine which cases of foreground enhancement occurred in the text and how they affect the overall meaning of each story. The above investigation of

language discrepancies and similarities in Ali's novels shows a diversity of methods in which the novelist drives past the typical original properties of English. The numerous methods employed by Ali may not catch any connections, if not literature, at slightest in the world of Pakistani fiction.

On a grammatical level, the thesis investigated the results of the use of short, lengthy sentences, and questions. At the semantic level, the thesis demonstrates that similarly to metaphors and personification, that have sturdy descriptions of emotions and activities in the works we've examined, different gadgets which include similes and symbolism have similarly sturdy communicative force. The lexicalization of wonderful classes in the textual content is made, consistent with Leech (1983). Borrowing neighborhood phrases into English and mixing phrases from exceptional lexical reasserts is one manner. The creator use Translation Equivalence to complement the audience's notion area with local beliefs, perceptions, setting, and a manner of taking things. In *Twilight in Delhi*, Ali's language is easy and lucid due to the fact he avoids the usage of tough phrases to illustrate his command of the language. Ali's fictional paintings are certainly one such ideally suited example, whose veracity may be shown actually with the aid of using quoting the writer himself. Therefore, a detailed analysis of different linguistic levels has been explored with multiple themes and meanings. Moreover, the choice of words is crucial because it can convey the writer's intended message to the reader in an effective way.

References

- Ahmed, N. (2010). *Twilight in Delhi Revisited: A Postcolonial Perspective*. *NUML Journal of Critical Inquiry*, 8(1) 4-20.
- Ali, A. (2007). *Twilight in Delhi : a novel*. Delhi: Rupa & Co. doi: 110002
- Arif, M. S, & Gull, H. (2015). A Socio-Cultural Study of Delhi By Khushwant Singh and *Twilight in Delhi* by Ahmed Ali: A Comparative Analysis. *European Journal of Research and Reflection in Arts and Humanities* 3(1), 1-12
- Awan, A. G., & Yahya, M. (2016). Critical Discourse Analysis of Ahmad Ali" s Novel "Twilight in Delhi". *Science International*, 28(2), 2047-2052.
- Bashir, M., & Sherwani, T K. (2019). *Zaibunnisa Begum: the enigma part I* Retrieved from <https://dailytimes.com.pk/432692/zaibunnisa-begum-the-enigma-part-i/>
- Burgess, Anthony. (1985). Introduction. *All about H. Hatterr*, by G. V. Desani. 1948. Arnold, New Delhi. 7-11.
- Césaire, A.(2000) . *Discourse on colonialism*. New York: Monthly review Press
- Chatman, S. (Ed.). *Literary Style - A Symposium*. O.U.P. J. LONDON AND NEW YORK,
- Culler, J. (2019). *Structuralist poetics: Structuralism, linguistics and the study of literature*. Routledge
- Enkvist, N. E. (1985). *Text and discourse linguistics, rhetoric and stylistics*. VAN DIJK, TA, 11-38.
- Fahnestock, J. (2005). *Rhetorical stylistics*. *Language and Literature*, 14(3), 215-230.
- Fanlo Piniés, Maria.(2006). "The Minds and Mental Selves of Characters in Prose Fiction." Unpublished PhD thesis. Lancaster University
- Fowler, R. (1966). *Linguistics, stylistics; criticism?* *Lingua*, 16, 153-165.
- Fowler, R. G. (2017). *Essays on style and language: linguistic and critical approaches to literary style*. Routledge.

15. Freeborn, Dennis. (1996). *Style: Text analysis and Linguistic Criticism*, Macmillan, London.
16. Freeman, Garvin, *Linguistics & Literary Style*, University of Massachusetts, Holt Rhinehart
17. Gregoriou, C. (2017). The linguistic levels of foregrounding in stylistics. In *The Routledge handbook of stylistics* (pp. 105-118). Routledge.
18. Guillemin, A. (2008). The Style of Linguistics: Aby Warburg, Karl Vossler, and Hermann Osthoff. *Journal of the History of Ideas*, 69(4), 605-626.
19. Jakobson, R. (1960). Linguistics and poetics. In *Style in language* (pp. 350-377). MA: MIT Press.
20. Jeffries, L., & McIntyre, D. (2010). *Stylistics*. Cambridge University Press.
21. Korg, J. (1979). *Language in Modern Literature*. Sussex: The Harvester Press Ltd.
22. Kothari, C.R. *Research methodology: methods and Techniques*. New Age International (P) Limited, Publishers, New Delhi, (2004). Pp 3-20
23. Leech, G. (2014). *Language in literature: Style and foregrounding*. Routledge.
24. Leech, G. N. (1966) 'Linguistics and the Figures of Rhetoric', *Essays on Style and Language: Linguistic and Critical Approaches to Literary Style*
25. Leech, G. N., & Short, M. (2007). *Style in fiction: A linguistic introduction to English fictional prose* (No. 13). Pearson Education.
26. Leech, Geoffrey N, and Michael H. Short. (1981) *Style in Fiction: A Linguistic Introduction to English Fictional Prose*, Longman, London.
27. Leech, J. (1969). *A Linguistic Guide to English Poetry*. U.K:
28. Longman Group. Lyon, J. (1981). *Language and Linguistics*. Cambridge: Cambridge University Press.
29. Mugheri, Nadir Ali, Jan Muhammad Kalyar, and Mushtaque Ali Solangi. (2016). "The Relationship between the Colonizers and the Colonized and the Treatment of" Others" in *A Passage to India and Twilight in Delhi : A Postcolonial Critique*." *Language in India* 16.5
30. Norgaard, N., Busse, B., & Montoro, R. (2010). *Key terms in stylistics*. A&C Black.
31. Riaz, S., & Azhar, U. (2014). A Dialogic Critique of Post-Colonial Hybridity in *Twilight in Delhi and White Mughals*. *Journal of Islamic Thought and Civilization (JITC)*, 4(1), 95-102.
32. Riffaterre, Michael. (1967) 'Criteria for Style Analysis.' 1959. *Essays on the Language of Literature*, eds. Seymour Chatman and Samuel R. Levin. Houghton, Boston. 412 - 430.
33. Roger Fowler. (1969). *Linguistic Guide to English Poetry*. Longman, London.
34. Semino, E. (2011). *Stylistics* (pp. 561-574). Routledge.
35. Short, Mick. (1995) 'Understanding Conversational Undercurrents in 'The Ebony Tower' by John Fowler', *Twentieth-Century Fiction: From Text to Context*, eds. Peter Verdonk and Jean Jacques Weber. Routledge, London. 45-59..
36. Simpson, P. (2004). *Stylistics: A resource book for students*. Psychology Press.
37. Singh, K. (2000). *Khushwant Singh's Big Book of Malice*. Penguin Books India.
38. Turner, G.W. (1973). *Stylistics*, Penguin Publishers
39. Van Peer, W. (2021). *Stylistics and psychology: Investigations of foregrounding*. Routledge.

40. Widdowson, H.G. (1992). *Practical Stylistics*. Oxford: Oxford University Press.
41. Zhongwen, Q. (1997). Problems of Bakhtin's Theory about "Polyphony". *New Literary History*, 28(4), 779-790.