



REVIEW ARTICLE

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Cultural Intermingling in Ahmad Ali's "Twilight In Delhi": A Post-Colonial Criticism

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Abstract

This study centers on post-colonial textual reading and interpretive analysis of the novel "Twilight in Delhi" by Ahmad Ali. The method used in this research is qualitative. Some quotations in the form of words and sentences are quoted from the novel to support the analysis. Having an inclusion of a mission in this book, which is non-fiction and genuine work that talks about Muslims' life during the colonial era in the Sub-continent. Ahmad has written this book and presented every aspect of Muslims' life in that era, their culture and daily life, their revolt and favoritism towards colonizers, and the unique and mixed-up traits of Muslim culture with other cultures. Post-Colonial theory is applied to the study and selected passages are textually analyzed in terms of Post-Colonial Criticism of Culture. The study emphasizes the presentation of Muslim culture in Ahmad Ali's Novel *Twilight in Delhi*.

Keywords: Post-Colonial Criticism, Muslims Culture, Colonial Era, Textual Analysis

INTRODUCTION

The article by Anand (2015) titled "*Impact of British on Indian Society and Culture*" describes that the British were instrumental in presenting Western culture, training, and logical methods. Using those techniques or methods shocked traditional Indian life and agitated its kin's culture and way of life. Undoubtedly, the seventeenth century denoted the peak of Indian middle-age greatness. The seventeenth century undoubtedly marked the zenith of Indian middle-age excellence. It paved the way for the Eighteenth century, marked by debasement, wretchedness, and mayhem that led to political defenselessness. Vasco da Gama first set foot on Indian land in 1498, and the European armies entered the Indian scene steadily after that. Portuguese power did not correspond to French or English power. Finally, in the conflict between the French and the English, Robert Clive's victory in 1757 allowed England to plant its successful pennant in India (Anand, 2015).

Ahmed Ali was born in New Delhi in 1910 and died on 14 January 1994 in Karachi. He was an Indian Muslim but later a Pakistani novelist, poet, critic, translator, diplomat, and scholar. His writings include *Twilight in Delhi* (1940), his first book. "*Twilight in Delhi*" is Ahmad's first novel (Ali, 1940). Ahmad Ali wrote the novel "*Twilight in Delhi*" in which he presented the picture which starts from childhood to the elders and from pigeons to the city's politics. The novel addresses India's changing social, political, and cultural climate following colonialism. This study answers following two major questions:



1. How does the author represent Muslims' culture in *Twilight in Delhi*?
2. What were the impacts of foreign culture on Muslim culture in Ahmad Ali's *Twilight in Delhi*?

This study will help in understanding the old culture of the sub-continent. This study will also explore the struggle of Muslims against the foreign culture, which was mixed with Muslim culture during the British colonization of the sub-continent. The research explores Ahmad Ali's novel "*Twilight in Delhi*" in a new way and thus increases our understanding of the novel from a new perspective and can add to the existing interpretations of the text. It also provides a way for new researchers to understand Ali's novel.

LITERATURE REVIEW

The *Twilight in Delhi* by Ahmad Ali is inexhaustible work. Various scholarly studies such as Aslam et al. (2015), Arif and Gull (2015), Hayder (2017), Mukherjee (2018), Khan et al. (2019), Alvi and Khalil (2020), and Lakshmi (2020) have been done, which examined and analyzed *Twilight in Delhi* by Ahmad Ali from different perspectives, utilizing different theories and frameworks of theology, Marxism, capitalism, feminism, philosophy, and psychoanalysis. This paper reviews multiple works related to the novel *Twilight in Delhi* by Ahmad Ali. According to Gupta (2022), the novel is mainly about the collapse of Delhi's culture with the advent of the British. It also reports on the life of Indian Muslim families at the start of the 20th century. The novel has become an archive of various images taken in Delhi. It is a typical representation of Muslim culture (Gupta, 2022).

In the article by Wahid Pervez and Dr. Mubarak Ali Lasher titled "*Critical inquiry of 'Twilight in Delhi' in the light of binary oppositions,*" commented, "In *Twilight in Delhi*, Ahmed Ali used a descriptive method to show the characters in the development of the novel's plot" (Pervez, 2018). They further added that each character closely resembles Delhi as it is in reality. The way Ali describes the relationship between the character and the plot in his own words is remarkable. The first chapter and the opening section of the story give the impression that the situation in the city faced by its inhabitants is real. As we go through the book, we observe how the author employed the beautiful characterization tool to achieve his end. He has a plot, and when the plot ends, the characters appear on stage at a certain moment and then leave (Pervez, 2018).

Jamal (2012) claims that Ali painted a very accurate portrait of Delhi in the book. He uses it as a metaphorical representation of "Loss." Delhi used to be the emblem of art, architecture, culture, and oral literature. Kings and monarchs decorated its throne, but its former glory is long gone.

Delhi was a mixture of Hindu and Islamic culture: pigeons and poets, chemists, mystics, beggars, and merchants. As captured by Askari et al. (1998), Ahmed Ali speaks in such a great detail about common customs, traditions, and everyday life ceremonies that the indigenous readers perceive his attempt to portray Muslim life as tiresome and futile during colonialism in the subcontinent (Askari et al., 1998).



The Journal of the Bottom Shelf by Oindrila Mukherjee with the title “*To read this novel from 1940 is to read an elegy to love and longing in an older Delhi*” (Mukherjee, 2018). He criticized Ali’s novel, stating, “After all, it is twilight. The in-between hour of bleak light and long shadows. Day will pass into night and night into day. Transience is the only certainty, both in the lives of individual characters as well as that of the city. Ali’s wife Bilquis Jahan translated the book into Urdu as *Dilli ki Shaam*, a title that suggests more clearly the duality of its meaning. It is not only twilight in Delhi, with all the imagery that entails, but also the twilight of Delhi” (Mukherjee, 2018).

The research paper published by Aslam et al. (2015) has the title “*Representation of The Colonizers’ Dominance Over Colonized Culture in Twilight in Delhi by Ali: A Postcolonial Analysis*” investigated “Ali tried to speak of Muslim rights as “other people” and used Urdu words to indicate the transition from English literature to Urdu. He also shows the cultural norms that prevailed in Delhi during British oppression, as he described his son Asgar as an Englishman or a representative of the colony while wearing English clothes and speaking English and being a part of it. Colonial culture” (Aslam et al., 2015).

The article “Violence and Politics of Resistance: An Analysis of Twilight in Delhi” Alvi and Khalil (2020) examined the novel and said, “It is a mixture of history, violence, life, and death. He portrays the past, present, and future, giving a glimpse of life and death related to the subcontinent's history. And the violence of the settlers and the violence that lurks within the colonized nation “Get up one day with the new rising sun” (Alvi & Khalil, 2020).

In the paper “*The dark phase of cultural conflict in the Novel Twilight in Delhi*” Lakshmi (2020) viewed, “The old meaning of independence is in the twilight before Delhi, Make it a new trick. Ali not only draws attention to the beauty of the vanishing Muslim culture but also enhances the influence of Western culture on Delhi. Ali mainly presents the controversy between the father and the son to illustrate the conflict between the two strong practices. As the name Twilight in Delhi strongly indicates that it does not appear in the highest symbol of its glory, but in many of its people”.

The paper “*Naturalistic Elements in Ahmed Ali’s Novel, Twilight in Delhi*” Khan et al. (2019) describes “Ali’s novel is extremely in the light of the natural elements. Naturalism as a literary theory was born at the end of the nineteenth century. Human actions are controlled and determined by family, destiny, environment, and other social responsibilities, thus providing a very serious picture of life”.

The article “*Twilight in Delhi as a Mirror of Pakistani Literature*,” Hayder (2017) viewed the novel, “Although Twilight was written in Delhi before Pakistan was built, it still reflects Pakistani culture in general. Pakistani culture is child centered. The Muslim cause has ruled for more than 1000 years. It was a unique culture enriched by a great civilization. The Muslims introduced various new traditions to colonial India and made it a great civilized nation. But after the British invasion, the Muslim civilization of the subcontinent was at stake. Only Muslims had to face the wrath of the British. This is the decline and, ultimately, the demise of the Muslim culture of Delhi after the fall of the Mughals. This is how Ahmed Ali described the ups and downs of Muslim culture”.



In research with the title “*A Socio-Cultural Study Of Delhi By Khushwant Singh And Twilight In Delhi By Ahmed Ali: A Comparative Analysis*” Arif and Gull (2015) commented that Ali’s novel, “As far as Ahmed Ali (2007) concerned very scrupulously observes human nature, and then characterizes the true human psyche throughout his life. His first novel, *Twilight in Delhi*, is very much like Victorian writers in that he expresses his pain, remorse, and frustration at the destruction of the old life's order and all its famous values and norms and their replacement by changing trends in society. In many of his works, he regrets the loss of old traditions, customs, habits, and behavior”.

Theoretical Framework

This study incorporates the theory of post-colonialism from a cultural perspective, which is instrumental in addressing the problem formulation. Through a critical approach, postcolonialism enables the analysis of characters within the sociocultural context. Many scholars and theorists have interpreted the term "postcolonial" from various perspectives. According to Ashcroft et al. (1989), the word "Postcolonial" was used rather frequently by authors and historians of the related era in the final decade of the 1970s. The phrase has a chronological significance and is widely used in late 1970s literary and historical narratives. It reflects the linguistic, social, political, and cultural background and events of social settings once under the reign of the English queen.

This study utilizes the theoretical framework of post-colonial criticism, as articulated by Tyson (2006). Tyson notes, "Although post-colonial criticism didn't become a major force in literary studies until the early 1990s. However, as a theoretical framework, which is our primary concern here, post-colonial criticism seeks to understand the political, social, cultural, and psychological operations of colonialist and anti-colonialist ideologies. For example, a good deal of post-colonial criticism analyzes the ideological forces that, on the one hand, pressed the colonized to internalize the colonizers' values and, on the other hand, promoted the resistance of colonized peoples against their oppressors, a resistance that is as old as colonialism itself. And as we'll see, because colonialist and anti-colonialist ideologies can be present in any literary text, a work does not have to be categorized as post-colonial for us to be able to use postcolonial criticism to analyze it" (Tyson, 2006). To further explain, post-colonial criticism did not gain prominence in literary studies until the early 1990s, it serves as a crucial analytical tool for understanding the political, social, cultural, and psychological dynamics of colonialist and anti-colonialist ideologies. Post-colonial criticism examines the forces that influenced the colonized to internalize the values of the colonizers, as well as the resistance movements of colonized peoples against their oppressors, which have persisted throughout the history of colonialism. It is important to note that postcolonial criticism can be applied to any literary text, even if the work itself is not explicitly categorized as post-colonial. This allows for analyzing texts within a post-colonial framework, uncovering the nuances of power dynamics, cultural representation, and resistance.

One influential work, for instance, Edward Said's influential work, "Orientalism," explores how Western representations of the "Orient" were constructed and used to legitimize colonial dominance. Drawing on Said's ideas, this study aims to analyze how the novel "Twilight in Delhi" by Ahmad Ali



portrays Muslim culture and engages with or challenges Orientalist tropes. By critically engaging with Orientalism, the study seeks to unveil power dynamics and cultural stereotypes embedded within the representation of Muslim culture during the colonial era (Said, 1978).

Another significant work in post-colonial studies is Bhabha (1994) "The Location of Culture." Bhabha (1994) concept of hybridity and the "third space" offers valuable insights into the cultural intermingling and negotiation of identities that occurred during colonial encounters. Applying Bhabha (1994) ideas to the analysis of "Twilight in Delhi," this study aims to explore how Muslim culture in the novel engages with and reconfigures colonial influences. By examining the emergence of hybrid cultural forms and practices within the narrative, the study seeks to shed light on the complexities of identity formation and cultural dynamics in the colonial context.

By utilizing the theoretical framework of post-colonial criticism, this study seeks to explore and analyze the characters, practices, behaviors, and activities within the novel "Twilight in Delhi" by Ahmad Ali. These frameworks provide a lens through which the sociocultural aspects of the narrative can be critically examined, allowing for a deeper understanding of the representation of Muslim culture during the colonial era. By incorporating significant works in post-colonial studies, such as Edward Said's "Orientalism" and Bhabha (1994) "The Location of Culture," this study engages with the rich theoretical insights and frameworks offered by these scholars. These works enable a comprehensive examination of the power dynamics, cultural encounters, and identity formation within the context of colonialism. Incorporating these influential texts strengthens the analytical framework and enhances the study's ability to interpret and interpret the complexities of Muslim culture as depicted in "Twilight in Delhi."

RESEARCH METHODOLOGY

This research applies the qualitative research method. According to Berg and Lune (2017), a qualitative research method focuses on "the meanings, concepts, definitions, characteristics, metaphors, symbols, and description of things" (p. 2). Qualitative methods enable intimacy and "more equal interaction between the researcher and the researched" as emphasized by Stanley and Wise (1990). Primary data for this research are collected from selected passages of the novel through textual analysis, while secondary data are collected from different sources like research articles, web journals, and research papers.

This research centers on textual analysis of Ahmad Ali's novel "*Twilight in Delhi*". Selected portions from post-colonial theory are utilized in investigating and deciphering the characters, practices, behaviors, and activities. Textual analysis is a broad terminology for the various research methods used to understand, interpret, and describe texts. Information can be obtained from any text, from its literal meaning to context, hypotheses, revealed values, and symbolism. In the article "A quick guide to textual analysis" Caulfield (2020) said, "The methods used to conduct textual analysis depend on the field and



the aims of the research. It often aims to connect the text to a broader social, political, cultural, or artistic context”.

ANALYSIS AND DISCUSSIONS

This section of the research explores the answers to the research questions. It explores firstly the Muslim culture presentation presented in the novel by Ahmad Ali through textual analysis of the novel, “*Twilight in Delhi.*” Which was different and unique from other cultures and sometimes it parts mixed up with others. This research explores Ali’s novel Muslim culture presentation. “The novel ‘*Twilight in Delhi*’ by Ahmad Ali presents a vivid picture of Muslim society and their culture in Delhi during the early twentieth century. The story begins with a description of a house and its inhabitants, who are Muslim. The scene is set with an old lady in her fifties lying on one of the beds in the courtyard, with her head cloth lying near her. Other inhabitants of the house include Metro Zamani, her youngest daughter, a girl of fourteen, and Mansoor, a young boy about thirteen, who is her nephew and cousin’s son. While the appearance of the scene may seem ordinary on the surface, it is in fact a representation of Muslim society. Not only is the physical setting indicative of the society, but even the names chosen by Ali are distinctly Muslim in origin” (Ali, 1940).

The story starts with the people living in the town of Delhi, a joint family system whose names are presented by the narrator of the novel differently from other people of that society. Mir Nihal is the representative of the family and their son Asghar, Mir Nihal is a Muslim religious man and fond of pigeons. Now the narrator presents their society by explaining their new bride. Her name is “Shams” and she lives in the upper portion of the house. The narrator also says how Muslims’ culture is different when Shams take water to the bathroom and a man comes clearing his throat, suddenly Shams take the side to take religious purdah as Islam demands from their believers. Now the writer clearly showed the circumstances and traits of the Muslim in the character of his novel, even the name of the character he has chosen is a Muslim name, “Mir Nihal”.

Another thing in Muslim society is marriage on time, and the narrator precisely describes the situation in the novel through a discussion between two characters, a husband and wife, “Asghar is now twenty-two, bad company” (Ali, 1940, p. 70). They also discussed the marriage matter of their daughter, where she slept at the side of the room as the writer described the situation, “and there is another thing that is weighing on my mind...’ Begam Nihal turned and looked at her daughter who had fallen asleep. As she turned, the light from the lantern fell on her face and lighted up her brown forehead, which was pretty broad in the middle but on the sides, her hair had made it narrow and showed three light wrinkles that had formed there. ‘Yes. I was saying,’ she continued, ‘that a letter came again from Bhopal about Mehro’s marriage. They are in a hurry about it’” (Ahmad, 1940, p. 73). The lines depict the picture of Muslim society and the narrator describes the situation where the two people will perform a marriage ritual, discussing the selection of a girl in a unique way that presents a unique culture different from the surrounding culture. As from the passage



"Marriage was an important aspect of Muslim society, and families took great care in arranging matches between their children. Weddings were elaborate affairs, with feasts and celebrations that could last for days. The bride and groom were expected to follow certain traditions and customs, including wearing traditional clothes and exchanging gifts" (Ali, 1940, p. 22). It shows that Muslim families emphasize arranged marriage by taking sole responsibility for finding suitable partners for their children by considering social status and wealth as crucial factors. This novel highlights the practice of arranged marriage as a long-standing tradition in Muslim culture.

In another place, the character "Asghar" is well suited and looks beautiful wearing clothes and boots, whom the writer presented the modern culture of the Muslims' and the situation is the discussion between father and son as Mir Nihal said to Asghar in anger manner, "You are again wearing those dirty English boots! I don't like them. I will have no aping of *Farangis* in my home. Throw them away! ...And where have you been so late in the night? I have told you I don't like your friendship with Bundo. Do you hear? I shouldn't find you going there again" (Ahmad, 1940, p. 80).

As a unique Muslim culture during colonial times, the culture showed resistance against the dominant and non-dominant cultures. For a unique identity existence, the Muslim culture had no space for associations with other cultures. In the novel, Mir Nihal is the representative of the Muslim culture, shown by the writer as a very religious man, criticizing his son for making appearances of English culture, showing his complete reverence for Islamic cultural values as a passage from the text "Mir Nihal's sons no longer wear traditional Muslim clothing but instead dress in Western-style suits, a sign of their education and assimilation into British culture" (Ali, 1940, p. 23).

Here next, the writer describes the ritual system of the Muslims as they do from the 6th century from *the Arab* peninsula to Subcontinent through the followers of Islam. The narrator describes the Morning Prayer and preparation for the prayer. The writer calls to the voice of *Muzzin* 'resonant and golden voice' for the Muslims' as he describes the situation, "As yet it was dark and the stars twinkled in the cool and restful sky. Only on the eastern horizon was a sense of birth, but as yet far away, hidden from the prying eyes of men. But the *azaan* conveyed a message of joy and hope, penetrating the by-lanes and the courtyards, echoing in the silent atmosphere" (Ahmad, 1940, p. 90).

Now the narrator delves into the distinguishing features of Muslim culture that differentiate it from its neighbors, highlighting its unique characteristics. The writer's primary focus is to present an authentic depiction of Muslim culture in the novel, "Twilight in Delhi" by Ahmad Ali. The narrator vividly describes a scene that captures the essence of Muslim society. Men hear the resonant and golden voice of the *Muezzin*, which penetrates the silence of the atmosphere, instilling a sense of joy and hope. As the call to prayer reverberates through the by-lanes and courtyards, it echoes the distinctive rituals



and devotion of the Muslim community (Ali, 1940, p. 91). This portrayal of Muslim culture in the novel aligns with the definition provided by Nawaz, who describes it as a monotheistic civilization based on the belief in the oneness of Allah Almighty, the Creator of all creatures (Nawaz, 2017). Dr. Muzammil further emphasizes the significance of worship and devotion in Muslim culture, encompassing practices such as prayers, fasting, Zakat, and Hajj (Latif, n.d.). The writer aptly captures the essence of Muslim culture, depicting its religious aspects and manifestation in everyday life. Even the sounds uttered by the characters in the novel contribute to the rich tapestry of Muslim culture. The novel vividly portrays Muslim culture, focusing on Muslim society and their way of life in Delhi during the early twentieth century (Ali, 1940).

By depicting scenes that vividly represent the unique characteristics of Muslim culture, the writer brings forth a comprehensive understanding of the cultural milieu in which the novel is set. Readers are immersed in the distinct practices and traditions that shape Muslim identity through the narrator's descriptions and character interactions. The writer's meticulous attention to detail underscores the importance of accurately portraying Muslim culture, contributing to a deeper appreciation and understanding.

This paper explores the answer to the second question. It highlights the aspects of Muslim culture which were in engagement with other cultures, or the Muslims adopted or practiced it and were not the traits of Islamic or Muslim culture. During colonial times Muslim culture was mixed with other cultures and Muslims adopted the tradition of their surrounding culture.

The story depicts the influence of British culture on the Delhi economy. The British brought new technology and industries, causing old Muslim industries like weaving and embroidery to fade. The following line emphasizes the economic impact "The new British machines had come, and the old ways of weaving and spinning and embroidery were dying out. The old skills were disappearing, and with them, the old beauty and elegance of Muslim life. The old craftsmen sat idle in their shops and watched the new factories rise up outside the city's walls. Once so proud of their skill, the weavers now went hungry or begged in the streets. The women, who had been experts at embroidery, now had no market for their delicate work. And so the streets of Delhi became filled with poverty and despair" (Ali, 1940, p. 21).

There is discussion in the novel about the Muslim tradition that Muslims practice, but it is not part of their religion and culture as the narrator said, "Begum Wahid & Lashari, (2018) from prevailing Hindu practice, did not favor a second marriage" (Ahmad, 1940, p. 142). Now there is a clear depiction of the lines that the Muslim culture was merged with other cultures, and Muslims adopted the Hindu



tradition that still exists in the present time as Muslims of the Sub-continent practicing the Hindu tradition in their marriages.

In another place, the immoral traits of the Muslims of that were doing some unnecessary and extra-marital things with other Muslims' culture nor Islam allows, but the societal influence over Muslims that practiced at the time and was adopted by Muslims as the situation explored, "By the time his Servant Ghafoor would be away....., he was favorite with the prostitute.....and was a favorite with dancing girls" (Ahmad, 1940, p. 148,149).

Ahmad Ali's "Twilight in Delhi" inspired this remark. The character Mir Nihal's son, Asghar, is described in the chapter as engaging in vices such as having relations with prostitutes and dancing ladies when his servant Ghafoor is gone. This behavior is considered a break from traditional Muslim beliefs and is partly linked to the colonial period's effect on Indian society. The story depicts a society experiencing considerable changes due to British colonial control, with the protagonists attempting to balance their culture's traditional rituals and ideals with the modernizing forces of British influence.

The novel "Twilight in Delhi" by Ahmad Ali contains multiple incidents of racism. Now they are in the tradition of Hindus as they consider some of their people inferior and some superior reflecting the caste system in their culture, same is the case with Muslims as they consider prostitutes inferior to their wives and use them just for entertainment, but Islam does not allow this as Muzammil stated "Islamic culture emphasizes that all people are equal. We do not accept any color bias or racialism. We believe in the worth and value of all human beings and all creations of God. We believe in the freedom of religion and accept no compulsion in matters of religion (Latif, n.d.). The writer has portrayed some of the psychological aspects and inner feelings of the character of his novel that have some societal influence. This is the total opposite as Nawaz said, "Destructive factors include moral and intellectual decadence, lawlessness and breakdown of social systems, the spread of oppression and poverty, the spread of pessimism and apathy and the lack of competent and sincere leaders" (Nawaz, 2017).

In another place, the narrator described the Muslim culture came under the influence of the filth of racism, where one Muslim tribe didn't accept the other. It seemed the depiction of the Hindu caste system in the Subcontinent as, "We and they can't mix well.' Their blood and ours can never mix well. The good-blooded never fail, but the low-blooded are faithless" (Ahmad, 1940, p. 201). It shows the mixing of racism, another cultural idea in Muslim culture. Islam has forbidden inequality between humans and consideration of people in low and high casting. It also shows the oppression of human beings that is not Muslim culture as (Latif, n.d.) said "Islamic culture emphasizes struggle, change, social justice, removal of oppression and evil".



In the novel "Twilight in Delhi" by Ahmad Ali, there are instances where the British are depicted as superior to Indian Muslims in terms of cultural lifestyles. One such example is when Mir Nihal's sons are described as wearing Western-style suits, symbolizing their education and assimilation into British society (Ali, 1940, p. 23). This portrayal highlights British culture's perceived superiority and its influence on Indian Muslims.

Furthermore, the novel portrays a noticeable divide in social standing and influence between the British and Indian Muslims. The British are depicted as the aristocracy, holding positions of power and control, while Indian Muslims are portrayed as submissive, with limited influence in society. This power imbalance is underscored by the narrator's characterization of the British as "the conquerors of India, the rulers and the ruled, the Sahibs and the natives" (Ali, 1940, p. 32). This portrayal reflects the colonial hierarchy and the dominant position of the British in relation to Indian Muslims.

Additionally, instances of racism are evident in the way the British treat Indian Muslims in the novel. The British are portrayed as disdainful and indifferent to Indian Muslims and their culture. A clear example of this is when a tall, pink-faced Englishman dismisses an Indian Muslim, stating, "I'm sorry, old man, but this is a club for Europeans only" (Ali, 1940, p. 61). This encounter highlights the discriminatory attitudes and practices of the British towards Indian Muslims, emphasizing the racial and cultural divide that existed during the colonial era.

These instances in the novel shed light on the unequal power dynamics, racial discrimination, and cultural hierarchy prevalent during the colonial period. By depicting the British as superior and Indian Muslims as inferior, the author explores the impact of colonialism on cultural identities and the challenges faced by Indian Muslims in asserting their own cultural heritage in the face of British dominance.

CONCLUSION

The study examines how Ahmad Ali's novel "Twilight in Delhi" portrays Muslim culture. The novel depicts Muslim life and culture in Delhi during the early twentieth century in great detail. Ali's physical surroundings and names are essentially Muslim in origin, reflecting the distinctive characteristics of the Muslim culture. Marriage is an essential part of Muslim culture, and families take great care in matching those they marry, emphasizing the practice of arranged marriage as an established custom in Muslim culture. The work also emphasizes Muslim culture's opposition to dominant and less dominant civilizations, demonstrating total adoration for Islamic cultural norms. Overall, Ahmad Ali's novel "Twilight in Delhi" depicts the influence of colonialism on Muslim culture and society, and how it led to the acceptance of cultural practices that were not originally part of Islamic or Muslim culture. The narrative also emphasizes the presence of prejudice and injustice in Muslim society, which are not



part of Islamic culture. While the novel is fiction, it gives insight into India's cultural and social changes during the colonial period and how they affected the Muslim minority.

This research is designed to understand Muslims Culture in the Subcontinent during the Colonial era. Muslims' culture was in some part, in resistance to colonization, and some adopted the traits of other cultures. This paper concluded that the culture of Muslims was mixed with other cultures and was not in its original status. This paper demonstrates the intermingling of cultures through the struggle between the colonial culture with the conventional Indian culture by portraying characters' clothing, speech and interactions with one another. The research focused on the different characters and highlights their situations regarding society to present their culture. Future academics making comparable attempts at the works of other writers may find some guidance from this research. The presentation of Muslim culture is the only idea that is the focus of this study, however, additional research may be done to elaborate on the different aspects of this idea.

LIMITATIONS OF THE STUDY

The research restricts itself to the selected passages from the novel *Twilight in Delhi* by Ahmad Ali and can't be applied to his other works. This is the study of the novel from a post-colonial perspective and is not connected with other literary theories. This study does not claim to have explored the fable to the fullest. However, this study focuses on Muslim culture from a post-colonial perspective by offering insights into Muslim culture. By recognizing these limitations, the study aims to contribute to a better understanding of Muslim culture in *Twilight in Delhi* while also recognizing the possibilities and potential for more research and exploration in the broader field of literary analysis.

Data availability: In line with the principles of open science and transparency, all relevant data supporting the findings of this research are openly available. Interested parties, including researchers and scholars, can access by contacting the corresponding author (Asheharyar60@gmail.com) for further details.

Competing interests: The authors declare no competing interests that could potentially influence the unbiased presentation of the research results. There are no financial or non-financial conflicts of interest that might impact the interpretation or objectivity of the study. This transparent disclosure ensures the credibility and integrity of the research, fostering trust among readers, reviewers, and the wider scientific community.

Ethical statement: This research adheres to the highest ethical standards in all aspects of data collection, analysis, and reporting. All procedures were conducted in strict accordance with the ethical guidelines provided by Abdul Wali Khan University Mardan, KP, Pakistan, and Manipal International University, Putra Nilai, Negeri Sembilan, Malaysia. The research strictly complies with ethical norms to responsible and respectful research practices.

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