

Implicit Meanings Of Symbols: A Post-Colonial Critique Of Ahmad Ali's Twilight In Delhi

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Abstract

This paper investigates the implicit values of symbols in Ahmad Ali's *Twilight in Delhi* from a postcolonial perspective. It investigates how the novel's symbols and phrases reveal the colonizers' arrogant attitude toward the colonised. The study discovered how the symbols highlight the negative impact of colonization on India's rich culture and the brilliant era of Muslim rule. It also identifies how the meanings and significance of various words, phrases, and statements have symbolic value and how these symbols reflect the suffrage of Muslims during the colonial era. The study illustrates colonised peoples' suppression, their impacted grand culture, and the prevalent conditions during colonization. The novel is viewed through the lens of postcolonialism. The method of critical analysis was used for the study. Finally, the conclusion demonstrates Ali's successful technique in identifying the evils and harms done to Muslim culture by colonisers. The symbols depict the effects of colonial rule in India on the social and familial conditions of Delhi's Muslims. It also depicts the barbarism of colonisers, hybrid issues, cultural distortion, and the dangers of local identity. The thesis opens new ways of reading for the future.

Background of the study

The study investigates the coded and figurative meanings of symbols, metaphors, various words, phrases, and other expressions that may carry a symbolic value in the novel, in order to reveal the underlying value and folded meanings that require further exploration.

Writers use various strategies in order to depict reality and convey their message. The use of symbols is one such strategy. Symbols, as the name implies, are terms that represent specific concepts or entities. This study looks into the relationship between words and their meanings, or symbols in other words. However, in contrast to traditional notions of symbols, the current study investigates various words and expressions that have the potential to be interpreted as symbols. (Fadaee, 2016)

The word symbol is derived from the Greek word "Symbolon" and the Latin word "Symbolum," which both mean a mark, an emblem, or a badge. According to the online Encyclopedia Britannica, "a symbol is an expression used solely to represent a specific thing, idea, subject, group, or event." Thus, symbols are those figures of speech that increase the value and importance of a text while also providing a new meaning and concept in a figurative rather than literal sense. Alhasnwi (2006) defines symbols as the use of words with multiple meanings and values rather than their surface meanings (3). Symbols have been used in literature and everyday life since the dawn of time.

This study investigates the multidimensional facets of words and expressions, as well as how specific words are contextually used to represent aspects of reality. Ahmad Ali uses grave arbitrary, i.e., traditional as well as personal symbols and expressions, which convey the Indian Muslim ideology, their past grandeur, their rich culture, distinct identity, suppression, and the treacherous ways of the colonisers with the Muslims of India. He negates the colonial claims of the superiority of their culture and affirms the Indian Muslims' culture and ideology. In this study, the hidden meanings of symbolic expressions are examined to unravel not only the traditional, i.e., arbitrary symbols here but also those so-called ordinary and personal expressions that might have a symbolic value and which have not been explored before.

Twilight in Delhi is one of the best English-language novels. The novel was written in response to colonial claims of civility in all aspects of life. It depicts the colonizers' cruelties and suppression of the colonised. The colonisers gave the impression of civilising and educating the Indians, but their true goal was to destroy their culture. In this novel, Ali discusses the Indian, or Muslim, indigenous culture and demonstrates that it is not inferior or subordinate, but rather deeply rooted and has a long history.

Statement of the Problem

This study will look into how symbols and other commonplace expressions and phrases are used in the novel. The writer has used a wide range of words, phrases, and symbols, but my primary focus will be on determining whether the symbols used by the writer serve the purpose of exposing the colonizers' arrogant attitude and whether they have any other meanings. Another goal of this research is to examine the symbols to see if they successfully focus on Muslim suffrage during the colonial era and expose the colonial impacts on Muslim culture. Another goal of this research is to examine the symbols to see if they successfully focus on Muslim suffrage during the colonial era and expose the colonial impacts on Muslim culture. Furthermore, I intend to investigate whether the symbols reveal the rich culture and brilliant era of Muslim rule in India. It also aims to reveal how the symbols specifically heighten the Muslim ideology.

Review of Literature

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. Darlymple (2004) declares Delhi a city of

unruly jokes, inhabited by centuries-old sheets of Delhi's history. Riaz and Azhar (2014) examine the interactive heterogeneity and social and cultural hybrids in India. Nevertheless, Nighat Ahmad (2010) argues that the novel is full of bitter reality and suffers from the Muslims of Delhi. Arif and Gull (2015) believe that this novel closes the distance between religion and culture and life and poverty. The novel shows evidence of differences in marriage history, religion, and class. Noreen (2014) investigated new cultural problems and ways of life modifications that have been inevitable for Indians after the subcontinent became conquered by means of colonists. Sadia Riaz and Yar Khan (2015) dealt with the image of Delhi compared to the image of women when they started the comparative novel. Riaz and Azhar (2014) studied the interactive critique of postcolonial hybrids in the *Twilight of Delhi* and the *White Mughal*. Using Bakhtin's theory, they presented an analysis of postcolonial texts. Awan and Fatima (2019) conducted a comparative study of the shadows of pomegranate trees by Ahmed Ali and *Twilight in Delhi* and Tariq Ali. Zainab and Ayub (2018) laboured in a brand new field, language. Bilal et al. (2019) added *Twilight in Delhi* from a naturalistic point of view, displaying that human lifestyle is managed through a few very pessimistic and unhappy outside factors. Tariq and Islam Bibi (2017) investigated symbols and logos to become aware of social troubles and the usage of the slender readings confronted through the Islamic network of the subcontinent under British rule. Mugheri (2016) investigated the postcolonial troubles that otherization caused knowledge of the ruler's dating with the ruler. Alamgir Hashmi (1994) writes about Ahmed Ali as the daddy of Pakistani literature due to the fact that his paintings evolved twenty-ninth-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). Hasan Askari (1998) wrote that *Twilight in Delhi* confirmed Ahmed Ali's sympathy for the decline in class. The preceding research on the novel shows that the symbolic value of symbols and metaphors has not been examined before, nor have the implicit meanings been investigated. Therefore, the novel needs to be viewed from this angle by using the post-colonial critique of Edward Said.

Research Methodology

This is qualitative research that explores the main aspects of post-colonial elements in the novel *Twilight in Delhi*. This study tries to analyse various facets of the novel in connection with symbols to show how much, why, and what for they have been symbolically used. It explores different words, expressions, symbols, similes, metaphors, actions and thoughts of characters and even parts and figures of speech in order to decode and squeeze out implicit messages and meanings apart from their apparent meanings. The research is conducted in light of postcolonial theory.

Post colonialism: A Theoretical Framework

The postcolonial perspective of Edward Said lends support to this study. It was a movement that began in once-colonized countries around the world. The colonised people attempted to respond to the colonisers in various ways in this post-colonial

movement. According to Ashcroft et al. (2003), post-colonialism is actually a voice against the colonisers' twisted culture and other social norms from the time of colonisation to the present. Prakash also believes that the colonised were divided into "the colonisers and the colonised," the Western and the Eastern, the civilised and the ignorant, the reasonable and the superstitious (1994). Lois Tyson (1994) reiterates what the English believed about the locals: that they were uncivilized and inhuman. Postcolonialism is a theory that employs a critical approach to evaluate various aspects of native culture, religion, literature, customs, and history of previous colonies. This theory is concerned with writing, specifically literature written in colonised or post-colonized countries. It attempts to address all aspects of colonial rule over the colonised. From Ashcroft et al. (2003) write (2), "Post-Colonialism is actually a voice against the twisted culture and other social norms imposed by the colonisers from the time of colonisation to the present," It calls into question the impact of colonial rule on the colonised. It focuses on the colonisers' brutality and deception. *Twilight in Delhi*, an underappreciated novel, is also written from a post-colonial perspective. The study examined the hidden meanings and ideologies of colonial rule and the sufferings of the colonised through various symbols and everyday expressions representing Indian Muslim ideology, past grandeur, rich culture, distinct identity, suppression, and treacherous acts of colonisers towards Indian Muslims are discussed in light of post-colonial theory. In light of post-colonial theory, the study examined the hidden meanings and ideologies of colonial rule and the sufferings of the colonised through various symbols and everyday expressions representing Indian Muslim ideology, past grandeur, rich culture, distinct identity, suppression, and treacherous acts of colonisers towards Indian Muslims. As a result, Ahmad Ali's novel's text emphasises the various issues confronting Muslims in Delhi.

Data Analysis and Discussion

The understudy novel, *Twilight in Delhi* is examined through the lens of postcolonial analytical perspectives. It is the study of symbols, metaphors, and other everyday expressions with symbolic value. Because a novel is a realistic depiction of life through narration, it necessitates careful interpretation and comprehension and to investigate the novel's hidden meanings and message, its pages and excerpts are critically analysed to determine how, why, and in what context a particular word, phrase, sentence, or clause is used. Thus, the chapter examines the selected texts from Ahmad Ali's novel *Twilight in Delhi*.

The plot of the story of *Twilight in Delhi* revolves around the main characters of Mir Nihal, Asghar, and Bilqeece. Mir Nihal and Asghar are the mouthpieces of the novelist. Mir Nihal, the chief of the feudal family during colonization, makes many efforts to save his new generation from the dangers of colonization. The Muslim culture was the most vulnerable to the wicked eyes of the colonisers at that time (Ali, 2010, p.3-5). The Muslims and their culture were the victims of colonial power. The old and deeply rooted customs and traditions of Muslims were being changed by the new western ideas. Ahmad Ali shows that due to the effects of colonization, Asghar violates the culture of

his forefathers. He rebels, and refuses to abide by the decree of his father, Mir Nihal. He shatters his family unity by refusing to marry according to the choice of his parents but of his own. He also adopts the lifestyle of the Farangis. After marriage, he shifts to a separate house and adopts a foreign lifestyle. He uses foreign furniture at home, like sofa sets, etc. He and his wife wear English shoes and dresses. This hybrid nature of his son makes Mir Nihal seriously ill. In the novel, Ahmad Ali shows the weak and affected social and familial conditions of the Muslims of Delhi due to colonization. It depicts the hybridist issues, cultural decay, and the dangers of the identity of the locals (Ali, 2010).

The word "night" has been used as a symbol not in the traditional sense, which stands for blackness, fear, hate, negativity, etc. But here the author uses it for a different aim, i.e., he wants to expose the inhumanity and the harm done to the Muslim cause and culture by the colonizers. Here, the noun "Night" symbolises the bitter experiences, grievances, sufferings, and unspeakable conditions of the Indians, especially the Muslims of Delhi after the war of 1857. In the same way, the word "heat" also has a symbolic value. Apart from its literal meaning, it here symbolically refers to the hardships and miseries experienced by Muslims. (Ali, 2010, p. 23)

Furthermore, the phrase "in the dim starlight roofs, houses, and by lanes lie asleep" is highly symbolic. It evidently presents the very sad, dejected, and painful feelings of the colonized, especially the Muslims of Delhi. The word "dim", being an adjective, has been used very thoughtfully. Apart from its literal meaning, it here symbolises the unclear conditions of Delhi, its decadence, the ruin, lost grandeur, and the faded beauty of Delhi and its people. Through the symbolic use of the term dim, the author discloses the harm done to the Muslim culture, the liveliness of people, markets, streets, and houses of the great city of Delhi, which is now left nothing but dust and ashes.

Moreover, the phrases "roofs and houses and by lanes lie asleep" (Ali, 2010) has been personified as asleep. Places like roofs and houses have been personified as animate objects. The above use of personification also has a symbolic value as it represents the faded pomp and show, the brilliant era of Muslims throne in Delhi, and now has been in a very pathetic and helpless state.

Besides, the sentence, "the dogs go about sniffing the gutters in search of offal and cats slink out etc." (Ali, 2010, p.11-12) is also full of symbolic expressions. Dogs and cats searching for foodstuffs is again an analogy to the downtrodden conditions of the majority of Muslims in Delhi. The locals were in such miserable conditions that they were below humanity and even worse than dogs and cats. As dogs and cats often search for food, the same were the conditions of the Muslims after the 1857 war. Similarly, the phrase, "lick the earthen cups" (Ali, 2010, p.33) is also symbolic, which pathetically refers to the chaotic and bitter lot of the Muslims at that time. The people, who once lived a happy, prosperous, contented, and civilised life, were now pushed below the line of poverty, starvation, and misery. They were made beggars who satisfied their hunger and thirst with the remaining and wasted foodstuffs like the dogs and cats do. (Ali, 2010, p.12)

The above analysis is further justified by the author himself, who relates "the plundering, cruelty, and destruction inflicted upon the Muslims of Delhi." They were expelled from their homes. Their homes were dug out by the prize agency to find riches. Women were harassed for gold by men with red-faced tummies. The Muslims were wandering from forest to forest, home to home in search of food and shelter (intro, xv-xvi). "

As the colonisers grabbed the throne from the hands of the Muslims, so they targeted them very inhumanly. A city which was once a lighthouse, a centre of life and activity, has now become an abode of beggary where people can be seen creeping for life and so on as mentioned in the lines:

A belated flower vendor sells jasmines ... but the city lies in different and asleep, breathing heavily under a hot and dusty sky...but the nymphs have all gone to sleep, and the lovers have departed. ((Ali, 2010, p.28)

In the above extract, the word jasmine has been used in a symbolic way. The term jasmine is not a symbol in the traditional manner. It is just a beautiful and sweet-smelling flower that may be used on some occasions as a symbol of love, care, beauty, etc. But here, the flower jasmine has not been used in the traditional sense. It has been used as a personal symbol through which the author refers to the harmful effects of colonial rule in India and its long-lasting impacts on the Muslims of Delhi.

In addition, the symbol of "Jasmines", the author refers to one of the local cultures of the Muslims in India, i.e., the culture of jasmine garlands, were worn by the Indians. It was worn by both genders, i.e., men and women, during the wedding ceremony. Jasmine garlands were tossed by females in their hair as a ribbon, around their wrists and ankles as a "gajjra", i.e., bracelet and anklet as an ornament. In brief, jasmine and other flowers were a lovely culture that added joy, beauty, hope, and enthusiasm to the life of the great city of Delhi. (Ali, 2010, p. 28)

Here, we have a pathetic reference, through symbols, to the lively culture of the Muslims that has now been ruined by the colonizers. The imperialists, who treacherously occupied India, inflicted so many cruelties and barbarities upon the Muslims. They were turned into beggars, spreading their hands for alms and basic needs. They could not have the strength and free time for recreation to buy Jasmine flowers as they had been engaged with so many sufferings, joblessness, etc. have all gone to sleep, and the lovers have departed" is also symbolic. "Nymphs" are considered a spirit of nature, love, and youth, but here the author metaphorically uses them for the decayed and exalted kingdom of the Mughals, their grand system, the happiness and prosperity of their people, the beauty of their great culture, etc. The "lovers departed" refers to the defenders and the worthy rulers who took Muslim rule in India to the zenith of prosperity. (Ali, 2010, p.5)

To be brief, the study through metaphors unveils the true face of the colonisers by shading ample light on the dual and treacherous nature of those who tortured the Muslims a lot. The author reveals how colonial powers degraded Muslims' noble culture and harmed their social, political, and religious systems. (Ali, 2010)

The citizens of Delhi mostly kept and reared different types of pigeons, at the top of their houses as a leisure pursuit. The same was the case of Mir Nihal, a middle class member of the Muslim community. He also had some high-bred pigeons. Once, late at night, he hears the waving sounds of his pigeon's wings and runs towards them. He finds a black snake there chasing the pigeons. (Ali, 2010, p.105)

Similarly, the statement, "Before he can strike, the snake creeps into the gutter" (Ali, 2010, p.11) is quite symbolic in meaning as it refers to the then glorious era of the Muslims. The common noun 'snake' is, here, used as a symbol. The snake, traditionally, may stand for terror, danger, and even death, but here it has been used in post-colonial perspectives. It has been used to symbolise the disgusting and treacherous acts of the colonizers. It symbolically refers to the heinous and materialistic nature of British colonization. Snake is notorious for being materialistic and hostile. The same is the case of the colonizers, whose aim was to take hold of the riches and empire of the Muslims of India. Moreover, the noun "gutter" is also symbolic. Ali had very keen observations and practical experience of colonization. He knew the very nature of the colonizers. So, here the term "gutter" has been used quite purposefully to refer to the evil and dirty designs and mentality of the colonizers. Literally, the word gutter means a drain and a ditch for rain and toilet water. But here, it sheds light on the dual nature, unfair means, the hook and crook of the colonizers. So, like a snake, which in time of danger, plunges into a gutter, the colonisers too used illegal ways to succumb to the Muslim throne. The text symbolically expresses the disgust of the author by using the word "gutter" to describe the bad intentions of the colonizers. It exposes the real face of those who, in the guise of imparting civilization, education, wanted to alter the culture, religion, and even mentality of the colonized. The study reveals the deceitful nature of the colonisers through the above personal symbols.

In the above lines, the phrase "rare shirazi pigeons" has quite a symbolic tone. It takes us, at once, to the history of the Muslims and their grand culture, i.e., language, in India. Historically, Shiraz was a renowned city in Iran. As the Mughal dynasty was the descendants of Iran, they brought so many things with them to India, of which one was the Persian language as well. The Persian language thrived here and was the court/official language of Indian Muslims' rule. Thus, the study decodes, while analysing the symbolic expressions, that the colonisers like a snake came to India (pigeon house) and abolished the Persian language (killed the Shirazi pigeon) in India. The colonisers knew that unless and until they changed the non-material culture, i.e. the glorious Persian language of the Muslims, they would not succeed in their intentions. (Ali, 2010)

Likewise, the expression "the snake tried to swallow it but failed" (Ali, 2010.p.53) is also highly symbolic in value. Actually, it refers to the evil designs of the colonisers who wanted to completely abolish the Persian language but failed. They tried their best to distort the Muslim culture, but some Muslim reformers like Shah Wali Ullah and the Dewband Muslims Madrassa did not let them succeed in their mission. Ahmad Ali, thus, symbolically pinpoints the far-reaching and bad colonial impacts of colonisation on Muslim culture.

Further, the symbol shows Ali's personal experience of the bitter realities of colonization. The 'dirty Sherwani' of Masroor puts ample light on the twisted culture of the Muslims. The sherwani was a popular and graceful dress for Muslims in India. The educated, civilized, and noble people proudly used the Sherwani. Here, Masroor has also worn a sherwani, but the author says that his sherwani is not well washed and pressed. It is in an outdated condition. The adjective "dirty" symbolises the hybrid nature and twisted elements in Muslim culture. The adjective also shows the faded and deserted condition of the Muslim culture during the British rule in India.

Similarly, the phrase "dirt and oil on the lower part of the Turkish cap" also has symbolic value. In India, the Turkish cap with a Sherwani was considered the token of decency and civility. It was used very proudly in Indian Muslim society. However, the deeply rooted culture of Muslims has become "dirty" and "oily," i.e., it has symbolically lost its attraction, use, and standard." and oil", symbolises the inferiority and outdated lifestyle of the people and their culture. (Ali, 2010)

English dress, shows and even items of daily use like glasses, sofa sets and tables became the rudimentary part of the locals' lives. The intended message of the above simple and common expressions is that they symbolically stand for the hybrid and dwindling position of the culture of the Muslim family at that time. Asghar revolts against his father's decree and refuses to obey him in the affairs of marriage. The study, through the refusal of Asghar, symbolises one of the negative impacts of western ideas. He exposes the impact of colonisation here and how it disturbed the peace and unity of the locals' family life. Moreover, when Asghar says, "I wanted to go to Aligarh to study further, but my father put his foot down." He wouldn't hear the name of Aligarh... it is all the evil doings of Farangis who want to make Christians and atheists of all of us "(Ali, 2010) has also symbolic value. The Muslims suspected Aligarh, founded by Sir Syed Ahmad Khan, of being a Muslim institution as well. The Muslims feared that he was propagating the English cause.

Thus, Mir Nihal did not allow his son Asghar to study there because he feared that this institution would corrupt the young minds. Apparently, it is simple to know that Mir Nihal was not in favour of English learning. But it quite skillfully pinpoints the general concern of the Muslims during colonisation regarding English learning. The phrase "the evil doings of Farangis" has a simple and understandable meaning, but the author uses it as a symbol to reveal the true face of the colonisers who sought to introduce the English language and open English-medium schools in order to groom and brainwash the next generation of Muslims. They abolished Persian, Arabic, and Sanskrit, and introduced English. Hence, schools and colleges were set up to convert Indians to brown Englishmen through knowledge imparted in the English language, a tradition which has been followed by the surrogates to this day" (quoted by (Ali, 2010, intro 'xiii) . The author, with the help of plain expressions, symbolises the grave issues that prevailed during colonization.

Moreover, the colonisers dethroned the Muslims from their glorious rule over the sub-continent, so they were afraid in that regard. Thus, they were in search of the

colonisers and wanted to destroy them, as stated, 'My despair does not know the turning of the wheel of time; the wheel turned disastrous; it knows neither dusk nor dawn.' (87)

In the above rhymes, it is in a symbolic way to refer to the expressions of love but it means something grave. The author uses it as a personal symbol in the perspective of post colonialism. He, through these verses, refers to the inhumanity, harm and degeneration on the part of colonizers. The tone of the stanza is very sad and pessimistic. It symbolizes the current cultural, political and social concerns and many hurdles faced by the Muslims of Delhi.

The subject "my despair" here symbolises the despair of not only the poet but of the whole Muslim community. The poet himself had become the victim of the effects and ill treatment of colonization. In the same way, the phrase "knows neither dusk nor dawn" is also symbolic in its message. It symbolically means to say that the glorious and peaceful days of the Muslim era have now been downcast. The Miseries and hopelessness showered on them due to colonization. The Muslim masses were so much in distress that there was no hope of dusk (safety from the tortures and underestimating of the Muslims' culture) and dawn (rays of hope and restoration).

In an untraditional way, the phrase "the terrible summer of nineteen hundred and eleven' (Ali, 2010) symbolises the terror and awe of the colonial powers and the display of their might in India in 1911. The complaint of Begum Jamal, 'she had never known such heat in all her life', is also symbolic of the grand coronation ceremony of the British Raj in India in 1911. The heat represents the display of British power with the coronation of King George V and Queen Mary as emperor and empress, respectively. In the same way, the statement of Begum Nihal, 'she had never experienced such a summer ever since 1857, the year of the Mutiny', is also symbolic of the evils and destruction on the part of the colonial power. By 1911, their rule and control over India had reached its zenith. This display of power terrorised the locals and infused slavery in their minds. Thus, in other words, 'the terrible summer' also symbolises the psychological suppression of the Muslims of India in 1911 by the colonial power.

Besides, Begum Nihal's statement, "she had never experienced such a summer ever since 1857," "the year of the Mutiny" may be analysed in another symbolic way. The "summer' of 1857 alludes to the extremely hard time of the Muslims of Delhi at the hands of the colonizers. It refers to the bloodshed, killings, and suppression of all Muslims. It symbolises the time of 1857 and afterward, the hard and unbearable conditions of the Muslims through the hands of the colonizers.

In the same way, the phrase, 'the year of the Mutiny," has also been used in a symbolic way. The author deliberately uses the term "mutiny" in an ironic (a figure of speech) way. He, like the colonizers, ironically calls it "mutiny" in order to ridicule their materialistic, barbaric, dual, and insolent nature. It was crystal clear that the colonisers illegally usurped the Muslim throne. As a result, they took up arms as a reaction. So, for Muslims, it was not a "mutiny" but a struggle for independence. Thus, the above ironical statement symbolically exposes the real face of the colonial power that later demolished the culture of the Muslims of Delhi (Ali, 2010, p.6).

The study also affirms that the culture of Muslims is not inferior in any way; rather it has a long and deep-rooted history as the Urdu term 'loo' has been used as a reference to a serious issue for Muslims, i.e., their vulnerable and dying culture. "Loo," being an Urdu term, means "hot wind blowing everywhere," but symbolically it refers to the serious religious obligation of the colonial missionaries who wanted to distort the Muslim culture. The term "loo" stands for the hot and enthusiastic missionaries and other adamant natures of the colonisers who had made up their minds to twist and change the culture of the locals. Thus, like the hot wind in the summer that withers everything, In the same way, the colonisers overwhelmed the Muslim culture. Mir Nihal's dislike of the colonizers' culture actually shows the resentment of the author. He uses the terms 'loo' and 'the' hopeless streets' as symbols for exposing the evil designs of the colonial power to disfigure the native culture of the Muslims (Ali, 2010, p.6).

Moreover, "the leaves of the henna tree became seared and wan, and the branches of the date palm became coated with sand" (Ali, 2010, p. 8-9). It also has a symbolic meaning. The 'henna tree and the branches of the date palm' have been used as symbols of the grand and historical architectural masterpieces of Shah Jahan, Akbar, and Humayun's times. It symbolically refers to the cultural heritage of Muslims of Delhi, like the Humayun's Tomb (1570), and the Jama Masjid (1656). Thus, the extreme heat of the summer of 1911 withered the henna and palm trees, which symbolise the overshadowing and indisposed position of the cultural heritage of the Muslims of Delhi. The exalted cultural heritage of the Muslims of Delhi was now at the mercy of the colonial power. It was no longer the source of inspiration for the new generation and was thus "coated with sand", i.e., a victim of negligence. Thus, the analysed statement clearly answers the questions of how and why particular symbols have been used and how much they analyse the prevailing conditions in Delhi (Ali, 2010, p. 6).

Similarly, the various food items like kababs, pulao, sherbets, etc. are sold and served there by the shopkeepers and vendors. The bazaar was in full swing, and the people would buy and eat items of their choice and strength. The above piece highlights the time of colonisation and its later consequences. "The tram cars" is just a name for a vehicle and has never been associated with any symbols. Here, the author uses it in a symbolic way. The Muslim throne was dismantled by the colonial powers that affected the very structure of India. It, along with so many other distortions, drove the locals into the pool of poverty and joblessness. Thus, "tram cars" in this context represent the colonial ruling class or their yes-men, who have the best of everything and drive luxury cars. Children began to search for used tickets' (Ali, 2010), which is also symbolic. It symbolises the slavish conditions of the poverty-stricken Muslims in Delhi. Their children were mentally enslaved by the colonial powers. They would undergo the awe and psychological suppression of the English, who would keep them poor and low by birth. Ali uses the term "beggar" as a symbol. Through this untraditional symbol of 'beggar', he symbolically alludes to the beggary of Muslims in general and the royal family members in particular.

The colonizers, after gripping the Muslims' throne, inhumanly beheaded innumerable Muslims. They forfeited their properties, suspended their jobs and services. The royal family members were forced to stretch their hands for charity. They could hardly satisfy the hunger of their children. Furthermore, the adjective 'healthy' is also symbolic in its meanings. In the traditional sense, the adjective 'healthy', may not have a symbolic value, but here, it symbolises the grave and general poverty and joblessness of locals in general and the Muslims of Hindustan in particular. Due to the cruel and mismanaged policies of the colonizers, the Muslims could hardly earn their two-time livelihood (Ali, 2010, p.66). The study, through the above common expressions, symbolises the prevalent conditions of Muslims in Delhi. Before the inception of the British Empire, Hindustan was the most wealthy and prosperous country in the world. For centuries, India had been floating in the ocean of riches due to which the world's nations' greedy eyes were fixed on it.

The king of England was on his way to India for his coronation, so there was a lot of activity. Huge and expensive preparations were being carried out for his arrival. This occasion reminded the locals of the faded and past glories of their own kings. The king was going to hold his Coronation Darbar in this ancient seat of the mighty kings of Hindustan. The Delhi people were agog and stared at wonder at this bustle, many happy in the hope of gain, others raging with in their hearts at the thought of subjection to a foreign race. (Ali, 2010, p.133)

The above statement is quite ordinary in its meanings, but it is very symbolic if analysed critically. The study reveals that the English considered their king as superior, but the Indians had even superior kings than theirs. Moreover, "ancient seat" is again a clear response to the colonizers' claims of their kingships. The author says that this is not an ordinary place but an historical seat where such types of kings dwelt who ruled the world, i.e., "the mighty kings of Hindustan". Moreover, the above lines have another symbolic value.

The author, in a symbolic way, refers through the terms "English king' and "his Coronation" to the grand era of the Muslim kingship and their glory. The "ancient seat" again puts ample light on the name and fame of this place, i.e., the place which was the abode of the greatest rulers in the real sense. Furthermore, the phrase "the mighty kings of Hindustan" shows the nostalgic feelings and sensations of the Indians and especially the Muslims. The locals feel very uneasy at the sight of the preparations for the English King. They reflect on those golden and peaceful days of Muslim rule, when all and sundry were equally happy. Now a foreign king is to be coroneted and would stamp on their subjugation. The Indian had seen the gigantic display of greatness of the Mughal kings and so they looked at that coronation with a sad and suspicious look as stated:

Delhi looked more like an exhibition ground than the city which was once the greatest in Hindustan. (Ali, 2010, p.135)

The literal meanings of the piece are clear enough, but its satiric form (a figure of speech) has a symbolic significance. The so called preparation and pomp and show on the part of the colonizers seemed quite foolish and comic to the colonized. The English just showcased the city to impress the colonized. Moreover, the phrase, "the city which

was once the greatest in Hindustan" symbolically alludes to the once mighty and glorious era of Muslim rule in India. The titanic and wonderful excellence of the city of Delhi cannot be matched with the Muslims' rule as stated "Delhi was the centre of Muslim culture and it had been the capital of Hindustan from time immemorial. It was the cradle of civilization and culture. Art and literature, mannerism, stability, and gentle speech, all flourished in Delhi. It has reached its perfection in every aspect of life. Delhi was often referred to as the "Alma matter of culture." It had left behind some of the most renowned cities of the time, including Baghdad, Cordova, Samarqand, and Bukhara (Zameer, 1934, pp. 9-10).

Similarly, in the above context, the sentences 'her heart went out to her husband and she just wanted to fall down at his feet and worship him like a god' may be interpreted as symbolic in value. Bilqeece wishes to prostrate herself before her husband because she is overjoyed and satisfied with Asghar's gift. So, Ali refers to Bilqeece's act in a satirical manner here, symbolizing through plain and common expressions that Bilqeece's mind is also affected by the impact of colonization. On the other hand, Asghar was more than satisfied with the fact that those colonisers were completely successful in their mission of twisting the very structure of the country.

Conclusion

The study reveals the hidden meanings through metaphors, symbols, and other such expressions that shed sufficient light on the colonizers' dual and treacherous nature. It also reveals how colonial powers degraded Muslims' noble culture by harming, twisting, and denying their social, political, and religious systems. It discovered how colonial powers degraded Muslims' noble culture by harming, twisting, and denying their social, political, and religious systems. It examined the current effects and ills of colonization. The study discovered that Mir Nihal's paralysis represented the Muslims' language in place of Urdu and Persian, a great symbol of Muslims. The study also found that Ali effectively responds to colonial claims of cultural superiority and upholds the deeply rooted culture and traditions of the colonised. The study clearly answered the questions of how and why specific symbols are used, as well as how much they represent the current situation in Delhi.

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