



RESEARCH PAPER

A Postcolonial Study of the Socio-Political Scenarios in *Twilight in Delhi* and *The Murder of Aziz Khan*

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ABSTRACT

Based on an interpretative reading of Ahmad Ali's *Twilight in Delhi* (1940) and Zulfikar Ghose's *The Murder of Aziz Khan* (1967), this article conducts a comparative analysis of the socio-political scenarios in pre- and post-independence societies of India and Pakistan. *Twilight in Delhi* explores the legacy of colonialism and Partition's repercussions, while *Murder of Aziz Khan* critiques Pakistan's managerial shortcomings and lack of ambition. Employing qualitative research methods and conceptual frameworks from Edward Said, Homi Bhabha, and Gayatri Spivak, the study provides deep insights into familial ties, social complexities, and political influences that shape individual identities. In addressing these challenges, the paper proposes integrating cultural education and policy reform initiatives to reconcile historical legacies with contemporary governance. This approach offers a pathway toward healing and the evolution of identity in formerly colonized and neo-colonized societies. Ultimately, these strategies aim to foster a more inclusive future, significantly mitigating lingering historical effects.

Keywords:

Postcolonialism Versus Colonialism, Pre- And Post-Independence Societies, Socio-Political Conditions

Introduction

Novels, characterized by their extended prose format, present a vast canvas upon which authors paint vivid characters, intricate plots, and richly textured settings. With boundless creativity, novelists craft intricate webs of storytelling that engage readers in an immersive literary experience. Novels span a diverse range of genres, each marked by a distinct tone and thematic focus—from timeless classics to modern narratives. Every genre employs its own narrative style, allowing authors to delve into particular themes, evoke specific emotions, and engage readers with varied storytelling methods. Historical fiction, for example, invites audiences to revisit past eras by artfully merging historical events with creative storytelling, thereby reviving old worlds and illuminating voices that have often been overlooked. For this research, two novels—one historical and one contemporary—have been chosen to explore the evolution of socio-political conditions in the Subcontinent. The first is *Twilight in Delhi* (1940) by Ahmad Ali (1910–1994), and the second is *The Murder of Aziz Khan* (1967) by Zulfikar Ghose (1935–2022). These works were selected due to their shared themes and their portrayal of the sequence of social and political developments before and after the Subcontinent's independence, with both addressing the underlying theme of alienation. Themes of alienation, hybridity, mimicry and nostalgia are dealt with in both the novels. This research examines how socio-political contexts and postcolonial concepts influence the traits of main characters.

Ahmad Ali's debut novel, *Twilight in Delhi* (1940), is regarded as a groundbreaking literary work. Set in early 20th-century Delhi under British colonial rule, it vividly depicts a city undergoing transformation. Through the experiences of the central family, Ali skillfully

intertwines themes of cultural conflict, generational disputes, and the decline of traditional values. His expression of sorrow and regret over the disintegration of established ways of life, replaced by modern social trends, parallels sentiments found in the Victorian literature. In several essays, he laments the loss of ancient customs, cultural practices, and behavioral norms.

Zulfikar Ghose's *The Murder of Aziz Khan* holds a distinct position in the literary sphere. In postcolonial narratives, some works emerge as intricate and nuanced portrayals of the myriad challenges faced by nations emerging from imperial rule. Employing creative narrative techniques and profound insight, Ghose crafts a story that moves beyond conventional storytelling to examine themes like cultural identity, power struggles, and the enduring impact of colonialism. The novel's structure—unfolding through multiple perspectives where each character interprets events in their own way—is a deliberate mirror of the fragmented nature of postcolonial societies. Set in Pakistan, a country striving to redefine itself in the aftermath of British rule, the protagonist, Aziz Khan, embodies the tension between the lingering influence of colonialism and the rise of a new, distinctly Pakistani cultural identity. His personal journey to reconcile these opposing forces reflects the larger cultural conflicts within the nation.

In *The Murder of Aziz Khan*, the narrative serves as a symbolic arena where various figures battle for dominance within a postcolonial setting. Ghose emphasizes that the lingering impact of colonial rule persists through deeply embedded social classes, ongoing economic imbalances, and continuous political maneuvering. More than simply telling a story, the novel functions as a pointed political allegory and a rigorous critique of society. By employing a murder mystery framework, Ghose reveals the complex political intrigues and power struggles that are hallmarks of postcolonial environments. Each character, representing a different segment of society, participates in a high-stakes contest that exposes the underlying tensions and systemic corruption of the emerging nation. Through his keen social analysis, Ghose provides a persuasive exploration of postcolonial governance and the significant challenges inherent in nation-building.

The study is founded on a comprehensive examination of the social and political conditions that shape how characters form their postcolonial identities. In this context, postcolonial identity emerges as a mosaic of diverse cultural influences, with those who were once colonized striving to redefine themselves after the departure of their colonizers. This identity formation is comparable to mixing two distinct colors of paint to create a unique shade that embodies aspects of both. The blending of the culture of the colonizers with the original culture creates something unique. But it is not always easy because there can still be problems left over from the time of colonization, like unfairness and inequality. So, it is like trying to find your own way while carrying the weight of history. Several critics have played pivotal roles in highlighting the concepts of postcolonialism and postcolonial identities through their groundbreaking scholarship. Their notable works and coined terms have been utilized to proceed with the study of the socio-political scenarios in the selected texts.

Literature Review

Since the study deals with *Twilight in Delhi* and *The Murder of Aziz Khan* as historical and postcolonial novels on the basis of their thematic similarity, some seminal previous researches are discussed in this section to highlight the research gaps.

Reviews on *Twilight in Delhi*

Khan and Meraj identified the cultural components of *Twilight in Delhi*. They examined the societal and cultural shifts that the Subcontinent was undergoing through at the same time. The results demonstrated how the primary characters' behaviors were

altered as a result of being subjected to the impact of two separate cultural backgrounds. It was discovered that the younger generation, which was mainly portrayed by the character of Asghar, had been more affected by the British culture than his elders, such as Mir Nihal. This is primarily due to the fact that both Mir Nihal and Asghar grew up in distinct socio-cultural circumstances (Khan & Meraj, 2022).

A study conducted by Rasool et al. denotes that the novel was published after the turbulence that saw the rise of the All India Progressive Writers' Movement and Association. Considered as a Delhi Saga, most of the critical analyses of the work have focused on the recurrent themes of nostalgia and grief through the lens of the Eastern romantic tradition that is inspired by Urdu and Persian literature. To focus on this point, Ahmad Ali claims that the work is based on the thematic center of the novel (Ali, 1940). Subversion is accomplished via the narrative's recurrent despair and profound feeling of loss. They describe how the novel deepens the story to include subversion and resistance. It creates many references to the splendor of Delhi and its rich cultural traditions. Ali describes Delhi as the city of dreams and realities, but today its gorgeous visage has been altered past recognition. The Delhi Wallahs criticize and mock the Farangis in their harsh words. The uniqueness and oriental atmosphere of Delhi have been eradicated (Ali, 1940). They analyzed the novel through the lens of a subversive narrative, using Delhi as a symbol of struggle against the Raj (177-182). *Twilight in Delhi* is replete with melancholy and grief. This is the tale of the demise of a whole civilization as well as a way of life (Rasool et al., 2019).

Reviews on The Murder of Aziz Khan

The Murder of Aziz Khan (1967) is the novel, which delves into the darker side of human nature and the ramifications of violence. Set in a fictional village in Pakistan, the story follows the aftermath of a murder and the subsequent investigation, unraveling the layers of guilt, secrets, and societal tensions.

Daha focuses on the efforts of the humans to influence the aspirations of two societies that are different. Both of them are over-ruled by social injustice, class discrimination and corruption that brings anxiety and frustration in the characters. Here, *The Murder of Aziz Khan* is seen from the point of view of the late capitalism and it goals to achieve the human defense mechanisms. As a direct result of the dramatic shifts in cultures, human emotions, and state behaviors, the characters are forced to engage in a battle in which they attempt to conquer their fears. They want to preserve their egos and sense of self-worth by using defense mechanisms to rationalize their responses. The main character in *The Murder of Aziz Khan* is resistant to take advantage of new possibilities and chances. In the words of Daha, it is an illustration of disarray in a capitalist society that leads to the course of the society. As a whole the technological advances conquer the essential barriers, and it is currently in the seat of power towards which everything seeks, and just the strongest individuals have a chance of survival (Daha, 2022).

Siddique et al. discussed Ghose's views on his own works and also about national politics. Their article shows how nationalism grew in the Indian subcontinent and how post colonialism developed after Independence. These new countries did not completely get rid of the roots of empire because they were divided from a strong center by capitalists and leaders. They impoverished the poor peasants, minorities, and other groups. Ghose gets his readers interested in finding the truth in the text, and the way he uses method to develop his idea is also very interesting (Siddique et al., 2020).

Material and Methods

Edward Said, a Palestinian-American scholar, is widely regarded as a pioneer in the field of postcolonialism. His seminal work, *Orientalism* (1978), examines how the Western

scholars and writers portrayed the Middle East and Asia in a way that justified colonialism. Said's critical analysis sheds light on how colonial powers shaped perceptions of the colonized 'Other'. The true concept of the term, 'Othering' is coined by him. Said's analysis in *Orientalism* revolves around the idea that the West, through its academic, literary, and artistic representations, has often depicted the East as exotic, irrational, and inferior. East was constructed as a place of fascination and, simultaneously, as a source of power for the West. This construction involved the 'othering' of the Orient, making it appear both alluring and exotic, but also needing the civilizing influence of the West.

Homi K. Bhabha, an Indian-British scholar, is known for his concept of hybridity and his influential book *The Location of Culture* (1994). Bhabha's ideas emphasize the blending of cultures and identities in postcolonial societies. He highlights how colonial encounters result in complex, hybrid identities and cultural expressions. Hybridity, as elucidated by Bhabha, is a concept that describes the blending, mixing, and intersection of different cultures, identities, or elements. It challenges the notion of fixed, pure, or static identities by acknowledging that identities are often formed through complex processes of interaction, negotiation, and adaptation. Bhabha discusses hybridity as a central feature of the postcolonial condition. He argues that in the encounter between the colonizer and the colonized, a process of hybridization takes place. "Hybridity is a process of cultural translation... It is also a mode of survival—living on in the interstices of the non-native and the colonial, the hybrid—subject creates an interim space" (Bhabha, 1994)

Gayatri Chakravorty Spivak, an Indian-American scholar, is known for her work on postcolonial and feminist theory. Her essay "Can the Subaltern Speak?" (1988) delves into the challenges faced by the marginalized and colonized groups in asserting their voices and identities within dominant discourses. Mimicry, as discussed by the postcolonial theorist Gayatri Chakravorty Spivak, is a concept that pertains to the strategies employed by colonized or subaltern groups to imitate or mimic the cultural and linguistic practices of the colonizers or dominant groups. This mimicry is not a mere replication but a complex form of imitation that often carries elements of subversion, resistance, and negotiation. "The First World 'works' to make the Third World 'like' it, by installing the desire to be copied and reconstituting it as mimicry: because the Third World subject is not quite ready for autonomy, mimicry is suspended... the 'copy' comes after the 'original'" (Spivak, 2004).

Though the selected novels have previously been the subject of several publications, here these texts have been examined from the perspective of postcolonialism. The research investigates how the characters of the chosen works respond to fundamental concepts like alienation, mimicry, and hybridity. The study identifies the manner in which the two major characters, Mir Nihal and Aziz Khan, deal with the challenging socio-political situations, as well as how much nostalgia for the past affects these characters to evolve as family leaders and individuals.

Results and Discussion

Exploration of Socio-political Complexities in *Twilight in Delhi* and *The Murder of Aziz Khan*

The status of Pakistani writers' sociopolitical concerns is once again being discussed in the light of the recent upsurge in political and globalization-related issues. Politics and literature have a rocky connection that has persisted over time. Some contend that they are distinct entities. Others disagree, arguing that the social reality "constructed" in literature with the use of language, the most potent social structure, is not devoid from the politics, ideology, and personal convictions of those engaged in its creation. These opposing viewpoints have been even more polarized with the publication of Edward Said's *Orientalism and Culture and Imperialism*, particularly. The era of one world—the unified India—came to a close with the rise of Pakistan. Lots of people in the Subcontinent

experienced a new order at that time, which brought with it the thrill of hope for new beginnings and, at the exact same time, the atrocities of the holocaust that followed the liberation. The age had evolved into a significant human experience with this dual nature, which presented some difficulties to the writers of the day. The authors of those times were quite aware of their surroundings. Particularly fiction authors were proactively reacting to the tumultuous modern environment. Realist fiction was the preeminent genre of the time. The investigation of psychological difficulties was given greater importance than the study of overt societal issues, yet this movement coexisted with reality at the time.

The two books that are centered on reality and psychological complexity are the basis for this research. Many people relapsed within their personal cocoons or moved to other nations in quest of economic opportunities and the feeling of belonging at the same time as the bulk of the population experienced an identity crisis as a result of these issues.

Socio-political Conditions Depicted in *Twilight in Delhi*

The region that makes up Pakistan has consistently been a historical turning point. Politically, militarily, economically, and for numerous years, it has served as the hub of global events, drawing traders, explorers, pilgrims, religious men, and most of all, soldiers. It has served as a crossroads for many racial groups, tongues, faiths, and cultural practices. At this intersection, remnants of several ancient civilizations and empires may be found. The single most significant aspect that has influenced the various turns and twists of history for Pakistan is its closeness to Afghanistan, China, Iran, India, Central Asia, and the Middle East. No other explorer could match the splendor and strength of the Great Mughals, despite the fact that many others attempted to occupy this country of wealth. They were great aficionados of music and art, and the remnants of their splendor can be found all throughout the subcontinent. Great architectural structures that they left behind tell volumes about their abilities and preferences.

Social Scenarios. In the book's preface, Ahmed Ali describes how English publishers were hesitant to release the work because it had certain "subversive" passages that would incite anti-British feelings. The work was only eventually published thanks to the intervention of his famous contemporary British writer E.M. Forster. Ahmed Ali also goes into great detail about why he decided to write this book:

Whatever the case, my goal in creating this book was to capture a moment in our country's history as well as the decline of an entire culture, a certain way of thinking and living, and ideals that are already extinct in front of our very eyes. Rarely is it possible to both see and take part in a historical spectacle. The Delhi of the book has already altered above nostalgia and recognition following its initial release. Because its culture had developed within its city walls that are now gone, the line within its tightly controlled and excellently maintained language and the outside world has blurred, and the uniformity of its way of life has been subsumed by a wave of unrestrained infidelity. (Ali, 1940)

Ali frames the daily lives of Delhi's citizens, many of them are survivors of Imperial crimes, using the setting of a lane in the city. The narrative creates a foreboding atmosphere: 'The roads were desolate, and the sky was clouded with dust... A dead pigeon was found in a gutter with its head bowed to one side where it's stiff, blue legs pointing upwards, its wings dripping with filthy water and one of its eyes still open. It was ugliest and nauseating.' (Ali, 1940). In that Mohallah, wandering dogs and beggars have a noticeable presence. It stands for the dissolution of the colonial system of society, when the ruling class showed little concern for the suffering of the people. Thus, Ali emphasizes the poverty, suffering, and collapse of the civilization and an entire culture: 'The beggar appeared tiny and mean, resembling a dead cat's bones or an infestation of flies covering a pile of dirt. However, the melancholy and anguish in his voice testified about the meaningless and fleeting nature of existence. On cold winter evenings, it travelled from a great distance, bringing with it misery

and despair. There has never been a guy with a sadder voice, yet it is still audible now. The poetry by Bahadur Shah that he sung brought back memories of earlier times when our country had not been bound by its contemporary woes.' (Ali, 1940)

The demise of values is, in reality, recounted as a result of the demise of innocence, one may argue. These figures seem to have been trapped in pigeonholes, from which they have been torn by the enormous pressure of an unfamiliar power, and they enjoy closing their eyes like pigeons do. In this regard, Mir Nihal's use of pigeons is probably a fitting metaphor, and he himself serves as a personification of Delhi and its way of life. He may be compared to the huge metropolis that is now in ruins. Ali has emphasized the main issue of his book, which is the socio-political fall of the Muslims of India, through the associated themes of kite-flying, pigeon-flying, performing females, and poetry recitation.

Political scenarios. The concern of this study begins at this point when the waning splendor of more than a millennium of Muslim rule gave way to the emerging light of the British Raj. If there is one issue that must be addressed as illustrated by Ahmad Ali, it is the pre-independence state of Muslims in Pakistan and India. Muslims are descended from a mighty race that governed the globe from the eighth to the eighteenth centuries, with minor differences in time and location. The longing for that greatness lingered on, and it was one of the key reasons of the current socio-political predicament. For centuries, they dominated the continent's politics and economics, shaping its cultural and social life.

By focusing on the ruin of the Mir Nihal family, Ahmed Ali shows the fall of a city and, by extension, the whole Mughal Empire. Lawrence Brander summarizes *Twilight in Delhi's* epic structures as follows:

It provides intriguing historical images of the Great Durbar as George V came to India in the year 1911, of early revolts in opposition to British imperialism, in the 1914 war as it influenced India, of the awful influenza pandemic, and of the serious unrest witnessed by the old residence in the by-lanes of the old city where Mir Nihal's family lived.

Hence, *Twilight in Delhi* is a genuine and potent example of a postcolonial story because of its colonial surroundings and significant political and crucial problems. In *Twilight*, things go wrong because the Mughal Empire's core could not support itself, and chaos took over.

Socio-political Conditions of Postcolonial Society in The Murder of Aziz Khan

Ghose's *The Murder of Aziz Khan* (1967) reveals the economic inequalities and outright abuse of the laboring classes and middle-class proprietors in Pakistani society immediately after Pakistan's founding. His best-known work is still a tightly linked tale. Ghose has a sharp eye for seeing shifting social and economic trends. The novel's depiction of society is supported by our social history in a valid and significant way. After the British withdrew, Pakistan's governing elite filled their shoes and continued to exercise feudal influence over the country's riches without giving it back to the people. Ghose has slammed their fraud and crime with venom. They continued to reinforce the social inequality and disparities in wealth that led to neocolonial subjugation in this fashion. Zulfikar Ghose was impressed by the numerous new social, economic, and political movements in a nation that had not yet emerged from the undercurrents of its colonial heritage in along with forming a potent critique of this 'neocolonialism'. As he saw these contradictory changes, he tried to picture himself as an elderly Pakistani farmer who was looking through an enclosure at the land he lost to heavy machinery and smoke-emitting stacks of 'progress'. Ghose based the structure of his book around that one picture in an effort to demonstrate the condition of a common man. Ghose has simply expressed his concern over the destructive and cataclysmic impact of the bourgeois system of capitalism on the traditional rural society that prevailed at the time.

Such intellectual duplicity is a prevalent trait of accusations used against Pakistanis who lack the ability to influence the court system. Aziz Khan, who is grieving, lets his cotton field fail. His son Javed decides to take action to regain the land. Whilst this continues on, Aziz Khan's wife becomes unwell, prompting him to borrow two thousand rupees to pay for her medical care. Javed's dowry and, if it isn't enough, his land serve as the security for this. Javed also searches for clues on the Shahs that would help identify them and bring them to court in order to get revenge for his elder brother's unjust murder. But eventually, the killers that Ayub hired overpower him and deliberately kill him. Mrs. Aziz Khan passes away from despair. Aziz Khan's land is taken by the Shah Brothers when the loan remains unpaid, and he is shown circling the barrier that has been put up around it. But in an uncommon instance of poetic justice, Ghose depicts the Shah family disintegrating ethically rather than monetarily. Shah Brothers promptly sent Afaq to England for studies after the brutal murder of Rafiq in order to dodge the legal repercussions. Ayub's opulent wife Razia will accompany him over to England in a few weeks under the guise of arranging for her children's schooling there. Actually, she has grown sexually attracted to Afaq, her brother-in-law. She now strives to seize the opportunity to satisfy her cravings. Because she learns that Afaq is also connected with another girl companion, Pamela, their relationship is short-lived. She travels back Pakistan and accused Afaq of assaulting her sexually, feeling crushed and envious. Ayub quickly labels Afaq a dissident of his extended family in an outburst of rage. As a result, because Akram, the older brother, is already issueless, all of the property passes to his children. So they are also destroyed by interpersonal conflicts, betrayals, sexual promiscuity, and incestuous connections. There are a few supporting characters that wreck Pakistani society for their own personal benefit dispersed across the narrative - the wealthy who mistakenly desire the worst aspects of Western customs, shady financiers, corruptible politicians, illiterate medical professionals, and various other miscreants.

Social scenarios. Similar to colonized India, postcolonial Pakistan has actually been worse in certain areas. After Independence, the image of the social structure disintegrating during the latter years of the Raj remains. Highlighting the collapse of social order in *The Murder of Aziz Khan*, Ghose has emphasized his social reality. He painted Pakistan's post-independence socio-political realities, as well as the never-ending conflicts that the masses must fight to obtain their legal rights. Ghose has used a basic, conventional, realistic storytelling method. The author expresses concern and takes a staunch stance over the deceit that this young nation experienced. Aziz Khan's trip is Pakistan's post-independence path. People born into the cultural milieu that has developed as a result of the voyage have unquenchable cravings that are completely at odds with the ideals of Pakistan's traditional integrated family structure. Modern culture, which celebrates individual accomplishments and happiness, is characterized by individual pride in oneself. The fundamental issue of the shattered essence of economic individuality has been the thread that runs throughout *The Murder of Aziz Khan*. By the book's conclusion, it has become clear how unruly it makes the Shah Brothers, who first appeared to be cooperating and supporting one another. The pugnacity ingrained in cutthroat individuality has driven them apart. Not only are the Shah Brothers affected, but the Aziz Khan household is also not spared from the vulturous individuality. Shah Brothers' cunningly capitalist strategy causes the dissolution and ruin of Khan's family. It is easy to infer that this general depravity has put the strong foundation of the Pakistani family structure in jeopardy. The family ethos finally gave way to the individualistic capitalism. The result is a person who worships their own ego and acts bizarrely, without regard for social conventions or general morality.

Cultural disorientation has brought a sense of destitution. The person is separated from the world around them and from his or her cultural heritage. One of *The Murder of Aziz Khan's* recurrent motifs is this relocation. Once the Shah Brothers arrived, Kalapur was a uniform rural community. Their entrance recreates socioeconomic unrest and rips apart the residents' social framework of societal and ethnic diversity. The Shahs are foreigners in this country, and via their capitalist schemes, they drive the locals away from their homelands.

Aziz Khan firmly maintains his belief in a fixed order. He adores his farm and “the routine repetition” connected to the year-round cycle of farming. His ultimate humiliation and land confiscation at the behest of the Shah Brothers serve as a metaphor for how the capitalist economy would inevitably destroy the cultural foundations of traditional cultures.

Political scenarios. Ghose’s criticism on neoliberalism is related to the idea of the people becoming estranged from their land. In a capitalist economy, the resources used to create prosperity are held commercially. The story dramatizes the repercussions of such a system on ordinary citizens in order to criticize it for creating unequal strata of affluent and impoverished. *The Murder of Aziz Khan* is a critique of capitalism because the book portrays the capitalists as cruel individuals who don’t care about the suffering that their reckless avarice causes. They refuse to increase their pay while attempting to stifle the employees’ union. While the locals walk to seek aid from starvation, they drive luxurious automobiles and live in luxury. The residents of Kalapur are made to labor in the plant under terrible circumstances as they are robbed of their agricultural land and used to make fortunes. Additionally, the story depicts these businesspeople as cooperating with Western businesses that continue to abuse the labor of the majority of ignorant people. The nationalist Javed understands that eliminating the elite who acquire wealth at the cost of the populace is the sole means to rebuild a decent society. He offers a democratic system where workers, the ones who produce the wealth in the first place, are no more subjugated and exploited by fraudulent entrepreneurs since they control the equipment and methods of production and have accessibility to the rewards of their labor.

Ghose has made an effort to demonstrate how harsh oppression serves as the foundation for capitalist economic advancement. The eldest brother, Akram, takes advantage of people by duping them into lending his capital to start his firm. By dismantling the worker’s union, his younger brother Ayub takes advantage of them and prevents them from obtaining their liberties. Afaq also takes advantage of women despite the fact that he is still only consuming riches. The brothers all have the trait of prioritizing their own happiness and ego fulfilment over the well-being of others. Akram is the archetypal capitalist and the type of role model who is influencing the ideals of Pakistani culture since he considers property as a sign of this fulfilment. “These individuals saw Akram merely as a Pakistani who was exercising his liberty effectively but also as the model of an effective Pakistani who they respected for his brutal techniques” (Ghose, 1967).

The desire for possessions is what drives the Shah Brothers most, not the potential for financial gain. That is only the illogical need to satisfy their egos being rationalized. Aziz Khan’s land was first desired for economic reasons, but the demand has since become so illogical that Ayub informs Akram of the fact that they actually want is to degrade him rather than his land. “Eventually, we saw that we were struggling with one man’s arrogance. And our personal dignity and honor were put in jeopardy” (Ghose, 1967).

Ghose’s adaptation of the concept of nationalism highlights the political scenarios on which his novel is based. *The Murder of Aziz Khan*’s depiction of multiple disagreements among the traditional and the contemporary, the avaricious and the reasonable, the colonial repercussions of an oppressive administrative structure and the outdated social structure, as well as the faith-based and the secular, essentially paints a picture of postcolonial Pakistan, which is divided along culturally diverse language, spirituality, socioeconomic, and interpersonal lines. Every social class in the country is impacted, usually for the worse, and no one escapes the writer’s close attention. This strong book, *Murder of Aziz Khan*, shows Ghose’s dedication to his political as well as social ideas. With this book, he has faithfully and objectively portrayed Pakistan in its earliest days after liberation. *The Murder of Aziz Khan* remains without a doubt the finest literary novel to emerge from Pakistan during its formative years and a potent critique of the Neo colonialism that took hold immediately after Partition in 1947.

Alienation, Mimicry, Hybridity and Nostalgia

The postcolonial key terms such as Alienation, Mimicry and Hybridity have been the main focus to analyze both the novels. Both narratives delve into the theme of isolation, examining how colonial legacies and the forces of modernity disrupt personal and cultural identities. In these works, characters experience a multifaceted disconnection—be it cultural, social, or personal—that vividly illustrates the transformative impact of historical change. In *Twilight in Delhi*, Ahmed Ali's skillful narrative and rich symbolism craft a timeless commentary on the tension between enduring traditions and emerging modern trends in a swiftly evolving society. Similarly, Zulfikar Ghose's novel offers a profound exploration of alienation against the backdrop of a changing Pakistan. The story follows figures such as the Shah Brothers—immigrants from India—and Aziz Khan, a man who feels estranged in his own land. Aziz, emerging from a diverse background, finds himself at odds with the conservative rural environment of Pakistan, a conflict intensified by his economic vulnerabilities. This financial dependence deepens his sense of isolation, leading to a pervasive feeling of purposelessness and disconnection. Through evocative imagery and introspective narrative, Ghose captures Aziz's inner turmoil and existential questioning, highlighting the universal struggle to find meaning and a sense of belonging in a society that often appears indifferent.

The concept of mimicry is examined from multiple perspectives in *Twilight in Delhi*. In this novel, mimicry functions as a means for the colonized in India to reclaim their agency and challenge the dominant cultural norms. Yet, it also harbors the risk of fostering self-deception, as individuals may begin to adopt the very values of the colonizers they seek to oppose. The setting of Delhi—a city scarred and shaped by centuries of socio-political strife—mirrors this duality; it is a place where traditional Indian customs coexist with Western influences, suggesting that mimicry can simultaneously serve as a strategy of resistance and a pathway to self-destruction. This theme is further reinforced by the novel's linguistic style, which interweaves English and Urdu, reflecting a hybrid cultural identity and illustrating how mimicry can yield both constructive and detrimental outcomes. Ultimately, this exploration serves as a reminder of the complicated relationship between the colonizer and the colonized, and the challenges inherent in the quest for independence and self-definition.

In contrast, *The Murder of Aziz Khan* employs distinct narrative techniques to delve into the same theme. Ghose opts for a first-person narrative, which provides an intimate glimpse into Aziz Khan's internal conflicts as he navigates the challenges of mimicry. This approach not only deepens the reader's empathy for his struggle but also vividly portrays the psychological toll of trying to adapt or conform. Through rich imagery, symbolism, and metaphor, Ghose captures the sense of loss and the internal dissonance that arises when an individual is forced to adopt multiple identities. Aziz Khan's experience thus becomes emblematic of the broader human struggle to find a sense of belonging in a world where mimicry is often a necessary, though ambivalent, survival mechanism.

Nostalgia—a deeply stirring and evocative emotion—is central to *Twilight in Delhi*. In this novel, a rich blend of sentiments, character portrayals, and evocative settings conjures an atmosphere imbued with reminiscence. Ahmed Ali employs vibrant imagery, detailed character arcs, and a thorough examination of cultural transformation to encapsulate nostalgia, ensuring it remains a constant undercurrent throughout the narrative. Delhi is rendered almost as a living entity—a city in decline whose pervasive melancholy mirrors the wistful mood of the story. The protagonist, Mir Nihal, personifies this nostalgic yearning as he contends with a rapidly shifting socio-cultural landscape, standing as a guardian of treasured memories and traditions that are slowly receding into obscurity. He is rendered powerless as the familiar world of his past disintegrates around him, a poignant reflection of his inner loss and longing for the Delhi of his youth—a city irrevocably altered by the impact of British colonialism.

In a similar vein, *The Murder of Aziz Khan* weaves nostalgia into its very fabric, making it a foundational theme that threads through both the narrative and the lives of its characters. The novel delves into multiple dimensions of nostalgia—ranging from personal reminiscences and unfulfilled longings to cultural memories and the gradual erosion of the past—with a delicate yet profound complexity. Through Aziz Khan's personal journey, the work meditates on the interplay of memory, desire, and the unstoppable passage of time, reminding us that while nostalgia can offer comfort and a sense of continuity with what once was, it is inevitably shadowed by the forces of change and the relentless forward march of time. Zulfikar Ghose's masterful narrative techniques and richly textured prose transform *The Murder of Aziz Khan* into a compelling exploration of nostalgia's enduring role in shaping the human experience.

Together, these explorations in *Twilight in Delhi* and *The Murder of Aziz Khan* offer a nuanced understanding of the intricate interplay between personal memories, cultural identity, and the broader socio-political dynamics that shape our world.

Conclusion

The unique circumstances of Pakistani culture in comparison to other postcolonial nations encourage the development of a fiction with a propensity to advance beyond the level of solace and directing knowledge to that of investigating and finding solutions to its numerous difficulties. Is it the responsibility of the innovative writer or artist to look for the solutions that are found in the fields of politics and societal transformation? The postcolonial fiction that is currently being produced in developing nations like Pakistan aims to represent social and political realities. It is the responsibility of the creator to speak out artistically and work to affect social change since the political and social environment in the majority of postcolonial nations is still poor as a result of a number of causes. It is important to note in this context the role that many pre-colonial and postcolonial authors have been performing via their works of fiction. It is admirable that they are working to raise people's awareness, and this effort is what prompted the researcher to evaluate certain works. The researcher discussed the overall ambiguity of *Twilight in Delhi* and *The Murder of Aziz Khan* in relation to the political and social settings emphasized in both books in the opening to this study. Since Pakistan gained Independence in 1947, an influx of youthful authors has begun to publish harsh critiques of the country's government and social system.

Recommendations

The new possibilities give Pakistani citizens the best chance of realizing their long-awaited goal of sovereignty in the entire socio-political scenarios. It is only possible when combined with a major change in the democratic way of reasoning. According to this research and the review of contemporary English-language literature from Pakistan and pre-Independent Sub-continent, Pakistani as well as the pre-independence authors have recognized and accepted their socio-political and ethnic responsibilities.

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