



WWJMRD 2021; 7(4): 5-11
www.wwjmr.com
International Journal
Peer Reviewed Journal
Refereed Journal
Indexed Journal
Impact Factor SJIF 2017:
5.182 2018: 5.51, (ISI) 2020-
2021: 1.361
E-ISSN: 2454-6615

Tahseen Fatima

Lecturer, The University of
Lahore, Sargodha Campus,
Pakistan.

Safeer Abbas

MPhil Scholar, The University
of Lahore, Sargodha Campus,
Pakistan.

Asad Ali

MPhil Scholar, The University
of Lahore, Sargodha Campus,
Pakistan.

Sadia Naz

Lecturer, The University of
Lahore, Sargodha Campus,
Pakistan.

Ali Furqan Syed

Lecturer, The University of
Lahore, Sargodha Campus,
Pakistan.

Correspondence:

Ali Furqan Syed

Lecturer, The University of
Lahore, Sargodha Campus,
Pakistan.

Analyzing “Moth Smoke” By Mohsin Hamid: A Formalist Approach

Tahseen Fatima, Safeer Abbas, Asad Ali, Sadia Naz, Ali Furqan Syed

Abstract

Analyzing fiction requires more than the textual knowledge. During the last few centuries, many of the critics have attempted to approach literature from a scientific perspective. The present study aims to analyze Mohsin Hamid’s novel “Moth Smoke” through the lens of formalist approach. The objective of the study is to examine aesthetic and moral aspects presented in the novel relying on its form rather than its content. The study aims: to investigate the time and geographic location, to investigate the way in which events and occasions, to investigate burning issues and conflicts, to investigate the character delineation and to investigate the symbolism for the in-depth study of the novel. Qualitative research was adopted to achieve the objectives of the study. This study is based on these levels from the formalist point of view: setting, structure, theme of the novel, character delineation, and function of the language in the novel. The analysis of the data concludes that the novel is a true picture of snobbish life style of the people of the era.

Keywords: Analysis, Formalist Approach. Qualitative Research

Introduction

The current study expects to analyze Mohsin Hamid’s novel “Moth Smoke” from the Formalist Approach. The formalist approach has proposed the American special scene for the greater part of the twentieth century, and it has held its remarkable impact in different scholarly quarters. Its lords advocate precise and viable readings of creations. The tremendous premises of New Criticism include "workmanship for the flourishing of craftsmanship, "content = structure" and "messages exist in and for themselves." These premises lead to the progress of examining methods that distinction and externalize the plain structures of arrangements as authorial methodologies and language use. With these bound and target readings, New Criticism plans to the social affair, sort, and summary capacities as shown by their proper qualities. In transit, New Criticism needs to pull out and talks about any expansive real factors that magnificent works may hold concerning the human condition. These feelings are considered by New Critics to be static, suffering, and material to all humankind. Driving new scholarly minds I.A. Richards, Cleanth Brooks, Northrop Frye, John Crowe Ransom, T.S. Eliot, and Roman Jacobsen unanimously believe writing to be a language game in which correspondence gets cloudy.

Research Questions

The current research study answered the following questions:

1. What time and geographic location have been manipulated in the novel “Moth Smoke” by Mohsin Hamid?
2. How the events and occasions in the novel “Moth Smoke” by Mohsin Hamid are entwined together making a minimal entirety?
3. What burning issues and conflicts have been talked about in the novel “Moth Smoke” by Mohsin Hamid?
4. How does the character depiction address the topics of the novel “Moth Smoke” by Mohsin Hamid?
5. What symbols have been implemented for the in-depth study of the novel “Moth Smoke” by Mohsin Hamid?

Literature Review

Russell (2009) affirms that setting suggests time, topographical areas, and general condition and conditions that win in an account. Luke (2010) by then removes setting into the basic and the background setting, where necessary setting is described as a setting that is basic to the plot of the story and the scenery setting as the setting that is uncertain and helps with passing on a widespread, imperishable story. With the above definition on essential setting, this implies the basic setting is portrayed in both time and place and that the story could not occur in a substitute setting though background setting is ambiguous and the plot of the story could happen anywhere. Once more, the basic setting, as Luke (2010) proclaims, is regularly portrayed in extraordinary detail, and is used to move the story along, set the demeanor or tone the scenes, or used to uncover a subject. Scenery setting can be seen as that which is outwardly imaginative and charming to the crowd yet isn't noteworthy to the plot of the story.

Setting can be used to call a disposition or air that will set up the peruser for what is to follow. McCully (2009), then once more, maintains the previous proclamation when passing on that setting isn't just view. Boshego (1995) states that the setting of a story is seen as "the entire references which contain the social condition and conditions; the physical and worldly articles and the antiques just as the feelings of characters". Kenny (1966) as referred by Boshego (1995) considers setting to be a fragment of story which reveals the time, spot and space at which events of the plot happen to the peruser. It is separated into social and states of being. The social condition, as contended by Long (2015) is the area of characters and events in a specific culture or social class, though the state of being are the subtleties of the area wherein the story houses. The physical specifics routinely show the passionate condition of the characters or the association between characters (Kenny, 1966).

Space fills in as a base for activity (Boshego, 1995). BAL (1985) as referred to by Boshego (1995) contends that its abilities just as the spot of activity, the acting spot, often insinuated as „thermalized space“, impacts characters to act and to act in a specific way. Toward the day's end, the spatial setting is not; at this point saw as only a spot where the activity occurs anyway as the principle sway or the controller of events in the account. Characters' activities are influenced by the conditions applicable to the specific space. From the humanistic viewpoints, Tuan (1979) explains that the examination of room is that of persons' spatial and thoughts in the surge of understanding and further expresses that „experience is the entirety of means by which we come to know the world.

Space is one of the principle aspects of writing. In his work, Moeketsi (2014) saw that space affected the story. It functioned as an acting spot where it conveyed something about the circumstances of characters and somehow is related with the characters. Space creates pointers for our conduct and fluctuates with an individual and social gathering, and that perceptual guide contrasts from individual to individual and culture to culture (Tuan, 1979). The term place, as Boshego (1995) implies it, is the topological circumstance wherein the entertainers or characters in the story are found and where events happen. Milford (2000) progressively describes the term place from an artistic point of view as the physical part of nature close

by and furthermore as the earth disposed of from the speaker or writer.

As per Tuan (1979) a spot manifests the experiences and needs of characters and he declares that spot is a space, as it has been appropriated for human purposes. It is formed by all the specific qualities, goals, and headways, which portrays those reasons in different socio-social conditions. That which goes before events in the story being told, past events or foundation, adds importance to the current conditions. There is no room in any abstract substance for embellishments or for anything that causes to notice itself. The manner in which we are instructed at school to make a paper doesn't matter to writing: the use of „good“, perfect language, statutes, idioms and descriptive words, and not extremely long sentences, a pretty and holding introduction, the whole exposition should shimmer, etc. (Toolan, 1988).

As portrayed by Groenewald (2012) after created by Rimmon-Kenan (1991) time is the „textual association of the event section of the story“ with specific highlights that can simply be reached by likening the events of the story. Time is thusly an uncertain and continued with the progression of quality and events before, present, and future saw by and large. Alvele (2017) on firsthand, explains that story can be thought to have four remarkable and separate events, and they are: the creator's time, the storyteller's time, the plot-time, and the crowd time. While Chatman (1978) continues to state that it is the discussion time, which is the time it takes to examine the discussion and the story-time. This is the span of the showed events of the account. The main articulations accept that Chatman (1978) just brought on numerous occasions into thought. Alvele's sees (2017) on time are expansive. The writer, storyteller, and peruser times are progressively described by the writer as when the work was initially created or appropriated, as when the storyteller in a work of fiction portrays the story, when a peruser peruses the work or sees it performed are not to be seen as when discussing time in this examination. The plot time is where the move outlined makes place, which is the time that is implied in this assessment (Alvele: 2017).

A plot is described by Riedl and Young (2003) as an "action sequence". The events of a story are normally affirmed to as that which makes an exhibit called the "plot" (Chatman, 1978) which is portrayed by Boulton (1975) as a story or an assurance of events set in time, and one motivation behind why we keep perusing a novel is to see what happens immediately. It has a beginning, which leads through the inside to the end. It makes a plan, the likelihood must show up on events, yet in their gathering, and a plot contains desires, results, and connections. As Gameda (2015) has put it, „the plot in a story show-stopper is made out of its events and activities that are masterminded and conveyed to accomplish passionate and creative effects“ and that the activities that are executed are the way the characters show their moral and good capacities. The plot of a specific artistic work and the characters are in this way identified with basic thoughts.

Moloi (1973) saw that the plot of an average novel will be emotional if the creator's picture of life is profound and he can invigorate the dispute in or among his characters. Though Riedl and Young (2003) interpreted a plot as sound when a customer can comprehend the way wherein the events of an account have centrality and significance to the

consequence of the story. Events make a story and indeed, they structure its key and pivotal column, without playing an occupation in the improvement of its character's recovery.

A story's plot normally uncovers what the story is about, and the fundamental events and their connections are additionally uncovered. The principle events can likewise be organized sequentially and in a specific way. The way where the account is described can likewise surface. In this way, the plot can be relentless or moderate paced. The insights, practices, and activities of characters push the plot ahead.

The plot should have solidarity, and all the scenes should be pertinent to the all-out importance or effect of the story. The story's events can turn out to be legitimately out of the previous scene and lead normally to the accompanying or be worked up and puzzling. The implausibility of the chance occurrences should likewise be perceived. The plot normally contains the five phases specifically, the creation, rising activity, peak, vital turning point, and objective. The article is the frightening disclosure of the story; characters, foundation, and setting. While the rising activity is where the events in the story become muddled and the dispute is uncovered (Stephen: 2000). The rising activity is basic to the plot since it incorporates events and moves the plot. The peak is the vital turning point of the story where pursuers wonder what will happen immediately; whether or not the dispute will be settled or not. The falling activity is the spot objective beginnings; events and difficulties begin to become alright and finally objective is the consequence of events in the story (Stone: 1991).

As referred to over, the conflict is uncovered in a plot and generally plays a significant activity in the account. In writing, the conflict is a scholarly segment that incorporates a fight between two repudiating powers normally a hero and an opponent (Boulton, 1975). In writing, a conflict is described as any fight between limiting forces. For the most part, the primary character fights against some other force. This sort of conflict is the thing that drives each story. Without it, the story would have no point or reason. Two sorts of conflict can drive a story, the inside and outer conflict (Welty: 2009). The inner conflict is the fight that occurs inside a character, ordinarily the hero or primary character (Janovsky: 2015). Moloi (1973) comments that whether the dispute is interior or outside, will be the good inspiration or even explain the activities of the characters. Battle or strain is normally the core of the novel and is identified with the principle character.

Moeketsi (2002) explained space and portrayal in Sesotho books; and attests that all characters offer hugeness to life, in their mode. As described by Ntombela (1995), portrayal is an account contraption used by the creator to give a human character to the regardless non-human figures in the story. In light of everything, it isn't to be disregarded that the creator must be unimaginably cautious in the decision and forming of characters to sensationalize human connections and life (Moloi: 1973). He expresses that character outline is significant.

The writer does this with a view that specific figures, as Ntombela (1995) clarifies, are used in the substance, suspicions of some sort of human status for the peruser are made in light of the fact that they (the characters) are considered as the portrayals of individuals. From the above viewpoints, portrayal is all the techniques a creator uses to

make and make characters using painstakingly picked subtleties. The above viewpoints uncover that portrayal contrasts and how the characters are depicted. While investigating a novel, a creator can show portrayal through discourse, coincidentally, the characters talk, their physical appearance, considerations, and feelings, the manner in which they act towards various characters or the characteristics that make them stick out (Reams, 2015).

This could be the explanation Dube (1996) acknowledges that through fiction, we meet people we have never met, but then we find them particularly recognizable. It is again uncovered, that through the made characters, we may have the choice to reflect and see ourselves in life's mirror. Dube (1996) points out that one other significant part that rises up out of the examination of characters is that the creators use certain implies that help us to see and comprehend the characters. That most characters are named using an exceptional naming methodology that partners with their characters. Hochman (1985) states that portrayal is imperative to both writer and peruser since when the peruser begins to peruse the substance, he contemplates the characters; they are new and odd to him. The peruser in like manner must be familiar with the characters and become more familiar with them, considerably more critical, to get them.

Reams (2015) has furthermore parceled portrayal into direct portrayal, which is whatever the writer encourages really to the peruser and roundabout portrayal is whatever is appeared to the peruser by another source. Taking it well beyond, Reams clarifies that portrayal can be accommodatingly isolated into five essential classifications specifically the physical depiction, activities, responses, insights, and talk.

The writer does this with a view that specific figures, as Ntombela (1995) clarifies, are utilized in the substance, suppositions of some kind of human status for the peruser are made in light of the fact that they (the characters) are considered as the portrayals of people. From the above perspectives, portrayal is all the procedures a creator uses to make and make characters utilizing painstakingly picked subtleties. The above perspectives uncover that portrayal contrasts and how the characters are depicted. While examining a novel, a creator can show portrayal through discourse, incidentally, the characters talk, their physical appearance, considerations, and suppositions, the manner in which they act towards different characters or the characteristics that make them stick out (Reams, 2015).

This could be the explanation Dube (1996) acknowledges that through fiction, we meet people we have never met, but we discover them outstandingly natural. It is again uncovered, that through the made characters, we may have the choice to reflect and see ourselves in life's mirror. Dube (1996) points out that one other significant part that emerges from the examination of characters is that the creators utilize certain implies that help us to see and comprehend the characters. That most characters are named utilizing an uncommon naming technique that partners with their characters. Hochman (1985) states that portrayal is essential to both writer and peruser since when the peruser begins to peruse the substance, he thinks about the characters; they are new and odd to him. The peruser as needs be must be familiar with the characters, and become more familiar with them, impressively more critical, to get them.

Reams (2015) has also divided portrayal into direct portrayal, which is whatever the writer encourages really to the peruser and wandering portrayal is whatever is appeared to the peruser by another source. Taking it above and past, Reams clarifies that portrayal can be obligingly isolated into five essential classifications specifically the physical depiction, activities, responses, experiences, and talk.

Fourthly, there are two sorts of characters, according to Hochman, (1985), which are the hero and opponent. The hero is generally the fundamental character of an account; it is a focal character who connects with the peruser's interest and sympathy while the rival is the character, force, or collection of forces in fiction or show that negates the hero and offers climb to the dispute of the story, a foe of the hero.

Burman (2012) perceives the two by saying that „the heroes are in the stories principally not depicted as entertainers yet rather responders to activities facilitated towards them and the people around them. In this manner, their objections are rather to kill the enemy's objectives while the rivals are depicted as the aggressors. “ In a specific account, the two kinds of characters can be perceived or examined by the results of their activities, the age, genders, identity, and aptitudes, as Burman (2012) appropriately states. Characters in fiction can be well named major and minor, static, and dynamic (Bal: 1985). A critical character is a huge figure at the purpose of intermingling of the story's action or subject. The huge character is each so often considered a hero whose conflict with an adversary may start the story's dispute. Supporting the significant character is at any rate one optional or minor characters whose limit is incompletely to light up the significant characters.

Minor characters are routinely static or constant: they continue as before from the soonest beginning stage of work beyond what many would consider possible (Moeketsi, 2012). Dynamic characters, then once more, show a difference in disposition, reason, conduct, as the story progresses. There might be major and minor characters in a work. Characters that change practically nothing, if by any means, are called static characters. Characters that change altogether are called dynamic characters (Welty, 2009).

Fifthly, a round character is one who is, undoubtedly, reliable with life. It is a character that has numerous exceptional and at times even conflicting character characteristics. A character that experiences a type of progress or headway is in the story, which is normally a direct result of something that transpires/her (Boshego, 1998).

Forster (1927) verbalizes that the genuine preliminary of a round character is whether it is equipped for amazing convincingly. If it never shocks, by then, it is seen as a level character nonetheless on the off chance that it doesn't convince, it is a level character professing to be round, it has the boundlessness of life about it, life inside the pages of a book. What's more, by using it a portion of the time alone, more often in blend with the other kind, the author accomplishes his assignment of modification and enhancements humankind with various parts of his work.

Research Methodology

The researcher analyzed the data through the formalist approach. The research study executed a subjective way to

deal with procedure to achieve the objectives of the study. According to McMillan and Schumacher (1993) subjective approach of research study is described as, "basically an inductive pattern of orchestrating data into classes and perceiving structures among classes". Data was gathered from Mohsin Hamid's "Moth Smoke" and analyzed through textual analysis.

Data Analysis

Data is analyzed under the following steps:

Setting of the Novel

The primary setting of the novel was Lahore. The narrator of the novel, Darashikho lives in Lahore with his best friend Aurangzeb (who resides with his wife and a son). In the novel, Pakistan is hankering after the "nuclear race". The narrator describes the city and the other characters especially the police officers are considered to be corrupt. Jobs are scanty and Darashikho too is jobless. Joblessness has driven the citizen to become a criminal, and Darashikho is no exception. With the change of the scene, Darashikho is found to be with his friend surrounded by a luxurious lifestyle. In case of bribe-taking, Darashikho is fired from his job. Then he becomes a spoilt child and starts visiting brothel-house. Murad Badsha, a well-educated Rickshaw driver is found to engage in criminal activities with Darashikho. Darashikho asks for help from Khurram Shah for a suitable job. Darashikho is informed about a nuclear test near the border. He gets involved in the day-to-day activities with Aurangzeb. Aurangzeb had an accident due to fast driving and is taken to the hospital by Darashikho. Mumtaz visits Darashikho at his home all blackout. She wants to learn boxing. Box tests are successfully done in Lahore. Mumtaz is interested in palmistry; therefore she takes Darashikho to a palmist. There starts a romance between Mumtaz and Darashikho, which culminates in sexual intercourse. In a flashback, Mumtaz tells his past spent with Aurangzeb. Darashikho is found to be selling Hashish and trying heroin at home but soon he was forbidden by Mumtaz to leave such a nasty habit but he does not pay heed to Mumtaz's advice. He himself becomes a drug dealer later on and quarreled with his employee, Manucci. Aurangzeb admits his corrupt activities and he also tells his past life spent with Darashikho and how Khurram Shah helped him in his early education. Mumtaz takes much care of Darashikoh. At some point, a storm hits Lahore, and Darashikoh (high on heroin) sits outside as the residue blows around him. In the wake of understanding his affections for her, Mumtaz cautions Darashikoh not to think about their relationship as a romance, and a steamed Darashikoh confesses to having utilized heroin once more. The next time that Darashikoh visits Murad, they agree to rob boutiques together. He becomes a drug addict and once he learns from Mumtaz their love affair was no more. He with Murad become a robber, they try to rob a boutique, and the police arrest him during the act of robbery.

Plot of the novel

"Moth Smoke" is a novel by Mohsin Hamid, passed on in 2000. It portrays to the narrative of Darashikoh Shehad, an examiner in Lahore, Pakistan, who loses his work, goes gaga for his closest pal's life accomplice, and dives into the presence of medications and awful conduct. It utilizes the

recorded groundwork of the liberal Mughal ruler Dara Shikoh by his kinfolk Aurangzeb as a moral story for the locale of Pakistan at the hour of the 1998 atomic tests. Through a shocking bundle of voices and points of view, debut creator Mohsin Hamid identifies with the record of one love-struck Daru Shezad, who when finished from his budgetary development, rapidly gets rid of himself from the spots of Pakistan's far off maneuvering first class and hops into the presence of medications and bad behavior. However, when a heist gets derailed, winds up being investigated for a murder he presumably won't have done. His faulty destiny reflects that of Pakistan itself, enabled by atomic weapons and sapped by tainting. *Moth Smoke* is a wobbly monster of a novel, solicited in a ton of complex human character. Mohsin Hamid presents a substantial and awkwardly authentic record of contemporary Pakistan. The book is written in Pakistani English. A game plan of English that has been spoken and as being spoken in the Islamic Republic of Pakistan. The story set in the perspective on the 1998 atomic tests, describes to the account of Daru's moderate curving into the presence of terrible conduct. The truck driver's life persistently debilitates away as he turns through a development of wanton get-togethers for Lahore's exhausted best in class. Daru's mystery enthusiasm for Mumtaz and his craving for Ozi secured under ethically upset haughtiness drive him into the stomach of Pakistan's rascal legal structure. From being a theorist to a medication shipper to a unimportant hoodlum, Dara smokes through to the unavoidable end. When Daru Shezad is finished from his financial activity in Lahore, he starts a decrease that plunges the length of this earnestly drawn, disobedient story. Before long, he can't cover his tabs, and he loses his footing among Pakistan's phone passing on five star. Daru slides into prescriptions and disintegrating, and, for good measure, he ends up being desolately captivated with the mate of his cherished companion and enemy, Ozi—the magnificent, flimsy Mumtaz.

Mad to switch his fortunes, Daru sets out on a calling in bad behavior, taking as his accessory Murad Badshah, the acclaimed truck driver, populist, and privateer. Right when a since a long time back masterminded heist goes awry, Daru winds up being researched for a murder he could possibly have submitted. The weakness of his predetermination mirrors that of Pakistan itself, publicized on the chance of transforming into a nuclear player even as pollution exhausts its political will.

Steady and unexpected, *Moth Smoke* portrays a contemporary Pakistan as certainly more striking and upsetting than the eroticized pictures of South Asia regular to a huge part of the West. This presentation novel develops Mohsin Hamid as a creator of substance and inventive brain.

At the very beginning of the novel, a letter is given over to the detainee by the watchman. There is news that Dara the hero of the novel is blamed for executing a youngster. Daru is the urgent character of the novel. Thus, all the occasions in the account of the novel are one way or the other are credited to Daru. Daru expects to see his Aurangzeb. Aurangzeb is known as Ozi and he is a traditionalist nature. Daru meets Ozi's significant other and their adolescents. They extravagantly went through the night while drinking a ton. While returning home Daru is tested by a cop for being smashed and the extremely following day he is hit the hay

of his activity from the bank for being rude to a customer. The following aspect of the novel is credited to Murad Badsha who portrays his gathering Daru. The next day, Daru is called by Khurram Shah who extends to him another employment opportunity to do. Daru keeps up the activity as an indicator. Only a couple of days after the fact, Daru gets a speedy sight of Qzi when he was on a bicycle with a child. Ozi, asks Daru to take the child to the emergency clinic and he goes off on his bicycle. At that point, in the following scene a discussion on the paper by Julius Superb in being talked about in the court concerning the association between cooling land class.

Both Mumtaz and Daru draw nearer. She is frequently observed at home. Meanwhile, Pakistan is complimenting its first powerful nuclear tests, and Daru has become so down and out that he can't pay to his laborers even. After the medicine when Daru is once again at home, he discovers Maunucci in a dubious state who is all prepared to jump upon. Both the men are watching the moth being egregious and discharging smoke. Daru and Mumtaz gave up and chilled off bit by bit.

Mumtaz offers vent to his secret story and told how she met Ozi and New York and chose to marry him and for what reason did she begin detesting him. In the portrayal of her story, she admits all that she was covering up previously. She admits to her riddle calling as an author and her endeavor with Daru. Daru gets occupied and Maunucci sees him offering Hash to Suja and entreats him to get free at the earliest opportunity. Suja very before long reminds Daru to return home for some activity.

The perspective by Ozi is burst out when he talks himself and concede his degenerate nature. He doesn't commend Daru and grades him desirous of his wealth. Daru interests an arrangement to loot boutiques in the organization with Murad. Consequently Murad says that he won't bargain in carrying heroin any longer. They had an experience with two men and one of them is slaughtered by Daru.

Themes of “Moth Smoke”

Mohsin Hamid has made class divisions dependent on his own creative powers. The primary social occasion which is moreover implied as the lion's share are set in to the characterization of huge and sweat-doused. In the novel, the separation is made dependent on control of a critical resources "constrained air framework". The elites have figured out how to reproduce for themselves the expectations for everyday comforts of life. Their living arrangement is in a falsely cooled world. Just the exclusive class can deal with the expectation for everyday comforts of life, yet working class can't oversee even their fundamental necessities of life. There are no common laborers saints in “Moth Smoke”. Practically all the characters in the novel are criminal e.g. Ozi, Daru, Mumtaz and Murad Badshah.

Causes of crime and punishment

There are few causes of crime that are punishable:

Victims of unemployment:

Daru an educated person, deprived or suspended from job. Murad Badshah M.A. English, unemployed, drives a rickshaw.

Deprivation of necessities of life:

Daru an informed individual, broker, ended or denied of

work. Murad Badshah M.A. English, jobless, drives a cart. Both are denied of essential necessities of life.

Social Injustice:

Daru terminated from job unjustly. Meets Murad Badshah, they become criminals. Sales drugs, robs a boutique, murders boutique's guard.

Poor legal system:

Daru is terminated from job. Remains silent, no application against Manager. Observes legal system. Traffic officer lets him go by taking Rs. 700/-. Ozi is a drug dealer, killer of a cycle driver and traps Daru but there is no legal action against him.

Lack of faith:

Daru, Ozi, Mumtaz and Murad lost faith in God. Follow Machiavellian philosophy TO GET THINGS BY FAIR OR FOWL MEANS.

Complexities of life:

Daru and Murad being educated face complexities of life because of unemployment, so become criminals.

Inferiority complex

Needy individuals experience the ill effects of a feeling of inadequacy, constrained by enormous gatherings. Daru realized his mother would not have kicked the bucket if AC had been cooling her room that night. Daru's quietness breeds in his dissatisfaction and hostility and the issue of not being what he needs and not to have the option to voice that he needs to state clarifies the brain science of the criminal psyche (is resulting from disappointment).

Power, Greed and Lust

The novel "Moth Smoke" take place in Lahore and entwines three principle characters. It catches the substance of the second era of an autonomous Pakistan. It's an anecdote about force, covetousness, desire, and betrayal. The central purpose of the novel, for all its social want, is towards ageless misfortune: a dramatization of wrongdoing, discipline, and reclamation. Daru, Aurangzeb's beloved companion falls into an enthusiastic issue with Mumtaz. He is fixed when society, through a plan of degenerate well off Aurangzeb blames him for the attempt at manslaughter executing of a kid. In spite of the fact that he demands Aurangzeb he is mindful. Mumtaz steps in at the peak with a demonstration of new retribution and bend.

Jealousy:

When we read in between the line, we find that Dare is jealous character. Daru is envious of his nearest buddy, Ozi, due to money, praise, and his better half. He is status conscious. He has a spot with the salaried class while Ozi has a spot with the selective class. Ozi is fully satisfied with his luxurious life. Nevertheless, Daru is dependent on Ozi's dad for budgetary help and even to locate another profession. He can't stand to cover his capacity tabs. This is the reason Daru becomes jealous of not only for Ozi's wealth but also wants to have his wife.

Unemployment:

One of the critical subjects of the novel is joblessness which is the essential establishment of the clear and

multifarious events in the novel. Mohsin wants to clarify that unemployment is the burning issue in Pakistan. Though Daru is uneducated yet he is very ambitious person. Anyhow, it is due to his poor eyesight he loses his job. Being jobless, Daru turns to be a criminal.

Symbolism

Symbolism is something other than what is on the scene. On should be very careful in interpreting the symbols and object used in the text under study. A symbol is like a signboard which advertises the material with pros and cons. Understanding a symbol is a scholarly act. Well-understanding and misunderstanding of symbols may upgrade or degrade the text and the meaning of the text. Symbolism can be categorize as public and private. Public symbolism conveys traditional interpretations and private symbols talk about the private lives of the characters. The rose which is a well-known symbol of love, and the apple is a religious symbol for forbidden knowledge as in the Adam and Eve story. Following symbols in the novel Moth Smoke are mentionable.

Moth Smoke:

The title of the novel is very thought provoking and conflicting matte of day to day life. It comes into practice when a moth is ignited by the light fire. The destruction of the moth is actually the destruction of main character, Daru who is a banker and later on sacked out of the job poor eyesight and becomes a criminal at the end of the novel.

The moth

An animal so integral to the novel Moth Smoke that it is referenced in its title, the moth is an image of hazardous, or deadly, fascination. Manucci portrays the moth as in adoration with the fire; the moth will inadvertently set itself ablaze trying to draw nearer to the fire. Hence, what the moth cherishes can execute it without injury to itself. In Moth Smoke, Darashikoh typifies the moth, in that he is so attracted to those things that are terrible for him, including Mumtaz, heroin, and wrongdoing. By the novels nearby, he permits he to get singed in his interest his different deadly attractions.

Cars

In Hamid's narrative, cars act as symbolic representations of the owner's class status. For example, the Pajero symbolizes Aurangzeb's bountiful power and wealth.

Conclusion

Formalism has been characterized as a basic approach wherein the content being talked about is considered fundamentally as a structure of words. That is, the primary spotlight is on the plan of language, as opposed to on the ramifications of the words, or on the anecdotal and recorded pertinence of the work being referred to. A formalist pundit inspects the type of the work overall, the type of every individual aspect of the content (the individual scenes and sections), the characters, the setting, the tone, the perspective, the lingual authority, and all different components of the content which join to make it a solitary piece of art. Subsequent to investigating each part, the pundit at that point depicts how they cooperate to make offer importance to the content. After the analysis of the data it is concluded that the city of Lahore is the primary

setting in Mohsin Hamid's novel "Moth Smoke". The plot of the novel has been split in 9 parts. The novel is the very first creation by Mohsin Hamid's pen. It was selected as a The New York Times Notable Book of the Year. In particular, critics praised the book's sharp critique of modern-day Pakistan and the conflicts within its society, a subject matter that was mostly unexplored at the time. However, some found the constant narrative shifts too distracting and the characterizations of Mumtaz and Ozi less fleshed out than Daru's. Moth symbolizes the danger and cars symbolize the snobbishness of the society. The novel is a criticism of snobbish life-style.

References

1. Dube, M. (1996). *The Autobiographical in Writing of Maccabee: Mfokeng*.
2. Gemed, M. (2012). *African Agilitarian Values and Indigenous Genres*.
3. Groenevala, E. (2002). *Themes Plot and Narration of NG sIBIVA*. South African Journal of African Languages.
4. Hochman, B. (1985). *Character in Literature*. Cornell UP, Itha.
5. Kenny, A. (1966). *The Practical Syllogism and Incontinence*.
6. Luke, M. (2010). *Literature*.
7. McCully, C. (1989). *Submorphemic Elements in the formation of Aronyms, Blends and Clippings*.
8. Milford, J. (2002). *The Use of Place and Writing*. Language of Arts: Journal of Michigan.
9. Moetesti, S. (2002). *Space and Characterisation in Setho Novels*. University of Stellench.
10. Moloi, A. (n.d.). *The Southern Setho Novel: A Study of its form, theme and expression*. University of Preoria.
11. Ntbella, T. (1995). *Characterisation CT Msimag's novel: Akwiwe Emblaleni*. Journal of African Languages.
12. Reams, J. (2015). *Characterisation in Fiction*.
13. Reidl, M. (n.d.). *Character-Focus Narration Generation of Execution in Virtual Words*. Heidelberg. Berlin.
14. Russel, D. (2009). *Literature for Children: A Short Introduction*.
15. Stephen, F. (2000). *Literature*.
16. Stone, M. (1991). *Children's Literature and Contemporary Theory*. University of Wellongong.
17. Strachan, A. (1991). *Space in SFZ Ntutis Uthingo*. Iwenkrasana. Journal of African Languages.
18. Taylor, D. (n.d.). *Types of Writing*.
19. Toolan, M. (1988). *Narrative: A Critical Linguistic Introduction*. Routledge, London and York.
20. Trostsky, L. (1957). *Literature and Evaluation*. Russel and Russle.
21. Tuan, Y. (n.d.). *Space and Place: The Perspective of Expression*.