



EXPLORING THE POINT OF VIEW IN MOHSIN HAMID'S *MOTH SMOKE*: A NARRATIVE ANALYSIS

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ARTICLE INFO	ABSTRACT
Keywords: Moth Smoke, Fowler-Uspensky's Model, Narrative, Point of View, Space, Time, Psychology, Ideology.	This study presents a narrative analysis of Hamid's <i>Moth Smoke</i> , utilizing Fowler and Uspensky's model of point of view. The research highlights the role played by spatial, temporal, psychological, and ideological perspectives in forming the plot and examining their effects on the characters' development. The primary objectives of the research are to analyze the application of space and time in the selected novel and look into the psychological and ideological implications of character development. The results show that Hamid expertly uses locative expressions and spatial descriptions to create mesmerizing settings, and temporal markers provide the novel's depth by examining the past and present. The psychological point of view explores the characters' inner conflicts, feelings, and emotional management in dealing with other characters. The study also highlights the importance of ideological components in expressing cultural standards, ethical issues, and societal norms. Through this examination, the research offers a greater comprehension of Hamid's subject investigations and narrative approaches.
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Introduction

Narrative is a fundamental way humans organize and understand their experiences. In literature, narrative refers to the construction of stories and their presentation to the readers. A key element of narrative is point of view, the perspective from which a story is told. Point of view determines what information readers receive and how they interpret it. It shapes readers' relationship with characters and events, influencing the way to understand a story's meaning.

Mohsin Hamid is a prominent contemporary Pakistani author known for his insightful explorations of identity, social class, and cultural dynamics. His debut novel, *Moth Smoke* (2000) presents a strong narrative set in Lahore, Pakistan, during a critical historical moment, the period surrounding Pakistan's nuclear tests in May 1998. The novel follows Daru, a former banker who loses his job and gets involved in drug use and criminal activity. His downward spiral becomes entangled with his wealthy childhood friend Ozi and Ozi's wife Mumtaz, creating a complex web of relationships that reveals deep social divisions in Pakistani society.

Moth Smoke powerfully portrays human experiences in various circumstances, particularly focusing on the way individuals face social constraints, personal desires, and moral dilemmas. The novel offers a critical examination of Pakistan's social structure, including class divisions, political corruption, and gender expectations, through its complex, non-linear narrative structure.

This study applies Fowler-Uspensky's model, a theoretical framework developed by Boris Uspensky in 1973 and refined by Roger Fowler in 1986, to analyze point of view in the selected novel. This model moves beyond traditional grammatical categories of point of view (such as first-person or third-person narration) to identify four interconnected planes that operate simultaneously in narrative: The psychological perspective concerns characters' internal thoughts, feelings, and consciousness. It reveals how characters process their experiences and react emotionally to events.

The ideological perspective relates to characters' beliefs, values, and social positions. It illustrates how characters' worldviews are shaped by their social, political, and cultural contexts. The spatial perspective focuses on physical location, movement, and spatial relationships. It examines the interactions of characters with their environment and the reflection of social hierarchies through space. The temporal perspective deals with time, sequence, and duration. It analyzes the narrative through chronological order, flashbacks, and the representation of time passing. Fowler-Uspensky's model provides a comprehensive framework for understanding the role of point of view in creating meaning in narrative. Unlike simpler approaches that focus only on who narrates, this model recognizes that point of view passes through every aspect of storytelling. It examines the character representation, events, speech patterns, and mental processes working together to shape readers' experiences.

The application of this model to *Moth Smoke* addresses a significant research gap. While previous scholars have examined various aspects of the novel, including societal significance, themes of motherhood, linguistic choices, and use of Urdu lexicon, no study has previously analyzed *Moth Smoke* through this specific narratological lens. *Moth Smoke* employs peculiar narrative strategies that deserve detailed examination, particularly its manipulation of perspective across multiple dimensions. This research is significant for several reasons. The research demonstrates the applicability of Fowler-Uspensky's model to contemporary postcolonial literature. It emphasizes the role of time, space, psychology, and ideology playing together in narrative construction. Finally, this approach reveals the role of narrative perspective in shaping understanding. *Moth Smoke* demonstrates spatio-temporal dimensions, determining the course of events in characters' lives, creating a rich exploration of human experience in specific historical and cultural contexts.

Methodology

This study employs a qualitative research approach to analyze the narrative point of view in Mohsin Hamid's novel *Moth Smoke* (2000). The research utilizes Fowler-Uspensky's model of point of view as its primary analytical framework. This model was developed by Boris Uspensky

in 1973 and subsequently refined by Roger Fowler in 1986, providing a comprehensive structure for examining the role of narrative perspective in shaping readers' understanding of a literary work. The framework has proven valuable in narrative analysis because it moves beyond traditional grammatical categories of point of view to identify multiple interconnected dimensions that operate simultaneously in storytelling.

Fowler-Uspensky's model uses linguistic methodologies to examine narrative viewpoint through systematic dissection. Unlike simpler approaches that focus only on who narrates (first-person, third-person), this model suggests that point of view encompasses every aspect of storytelling. As noted by Sayadani et al. (2023), the framework's strength lies in how its distinct components, chronological, spatial, psychological, and ideological, work together to control the perception of the audience about the narrator's role in the story. These elements collectively determine what information readers receive, how they interpret characters' motivations, and how they understand the relationship between events and their setting.

The model provides four specific components to examine the point of view, each offering a unique analytical lens. The psychological point of view focuses on the inner consciousness of the characters, revealing their thoughts, emotions, and subjective experiences. This perspective examines the way characters process their circumstances and react emotionally to events, often through what narratologists call "verba sentiendi", language expressions that depict internal thoughts and feelings.

The spatial point of view explains the viewing position of the narrator and characters within the story's physical environment. This perspective examines the role of location, movement, and spatial relationships in shaping the narrative. It considers physical positions of characters, description of settings, and spatial arrangements reflecting social hierarchies. Spatial analysis reveals the author's use of physical space to convey meaning beyond mere description, showing the influence of environment on character interactions and plot development.

The temporal point of view addresses the time span of the story and the representation of time. This perspective examines chronological order, flashbacks, duration of events, and the relationship between story time and discourse time. Temporal analysis shows how authors manipulate time to create suspense, emphasize certain events, or reveal character development across different time periods. It considers how the sequence of events affects readers' interpretation of cause and effect within the narrative.

The ideological point of view helps analyze the theme and ideologies embedded in the narrative. This perspective examines characters' beliefs, values, and social positions, revealing how the text engages with political, cultural, and moral questions. Ideological analysis shows how authors criticize or emphasize social structures through narrative choices, exposing underlying assumptions about power, class, gender, and other social categories. This dimension reveals how stories participate in broader cultural conversations.

For this research, *Moth Smoke* was selected as the primary text because it offers a rich narrative that powerfully portrays human experiences in complex social circumstances. The methodology involved a close reading of the entire novel with particular attention to passages that exemplify each of the four planes of point of view. From a psychological perspective, the analysis focused on passages revealing characters' internal thoughts and emotional responses. For spatial perspective, the research examined descriptions of locations, movement between spaces, and spatial relationships between characters. Temporal analysis identified narrative shifts in time, the use of flashbacks, and the representation of duration. Ideological analysis

concentrated on dialogue and narrative commentary that revealed social critiques and character beliefs.

Research Objectives

1. To investigate the importance of sociocultural context from a spatial and temporal point of view.
2. To examine Hamid's *Moth Smoke* from an ideological and psychological perspective.

Research Questions

1. How do the spatio-temporal dimensions involved in the lives of characters determine the course of events?
2. How are the ideologies and psychological state of mind of characters interdependent on one another in the narrative world?

Literature review

Al-Dihaymawee et al. (2022) carried out the stylistic analysis of Jane Austen's *Pride and Prejudice*, showing that the point of view serves as a gateway for readers, enabling a deeper understanding of British society in the late eighteenth and early nineteenth centuries. The Fowler-Uspensky approach helped unveil multifaceted aspects of human nature, including the psychological and ideological realms. Sahin (2021) employed various stylistic tools, including deixis, techniques of speech and thought presentation, transitivity, and verba sentiendi for analysis. It includes a shift from a spatial perspective to a psychological perspective seamlessly in the narrative *Train* by Alice Munro. The focalization of places and actions primarily revolves around Jackson's point of view.

Candria (2020) delves into the ideological point of view of *Tabula Rasa*, using Fowler-Uspensky's model of point of view, which emphasizes feminism as an underlying belief system. The study can be characterized as descriptive in nature, as its primary objective is to provide a detailed description of the point of view on the ideological plane and analyze the linguistic elements employed to emphasize the ideological perspective. The basic focus of this paper was on the ideological and spatial point of view.

Al-Alami (2019) carried out a study on the narrative point of view. This study explores the importance of point of view in storytelling and how it affects how the elements of the story are seen and described. It introduces the three primary narrator types, first, second, and third-person—and looks at the purposes, applications, and narrative impact of each. Along with analysing locative expression, thought and speech presentation, mind style, dis-narration, and modality, the paper also examines narrative stylistics.

Madhu & Mani (2019) investigated how Khushwant Singh used language to effectively depict spatiotemporal, ideological, and psychological viewpoints in his story *The Mark of Vishnu*. This study also examined the narrator's ideological point of view, which holds that all Hindus believe in the trinity of Brahma, Vishnu, and Siva. From a psychological perspective, the story's abstract nouns of *superstition* and *faith* shed light on Gunga Ram's mental state.

Manan (2018) points out a stylistic viewpoint offered through the examination of the point of view in Conrad's *Almayer's Folly*. Different strategies, like deixis, vocabulary, transitivity structures, modality, and the presentation of speech and thought, are used to regulate and communicate the reader's attitude and point of view. These language components in point of view are essential for putting readers in a text's context and controlling them.

Madhu & Mani (2016) explored *The Portrait of a Lady*, a short story by Khushwant Singh, observing Grandma, the main character, through the narrator's perspective. Numerous deictic terms related to place and time are used to establish the narrator's spatio-temporal point of view. Using Fowler-Uspensky's paradigm, the narrator's psychological point of view in the same

short story, *The Portrait of a Lady*, is effectively conveyed through the use of verbs of perception, giving readers insight into the characters' awareness.

Ratcliffe (2014) examined the narrative development in J.M. Coetzee's *Disgrace* and how guilt and condemnation are constructed. From a psychological perspective, this novel regularly presents a range of stylistic clues that readers can use to discern when an omniscient narrator has moved from objectivity to subjectivity and given up control over a character. From a spatial perspective, Coetzee creates the story's geographical organisation by making Lurie the focal point, around which all other events centre. From a temporal perspective, the present tense has only seldom been employed in fiction, possibly for speech, catchphrases, or introductory phrases that refer to current events. From an ideological perspective, Coetzee emphasises a paratactic narrative approach to some extent.

Anwar. N et al. (2023) examined the psychological profile of Dara Shikoh, a character in *Moth Smoke*, to determine the impact of needless comparison on mental health. In keeping with Nurgiyantoro's (2007) characterisation theory, this study examined characterisation and psychological problems through the lens of literary psychology, which is based on Sigmund Freud's psychoanalytic theory.

Faiz. S et al. (2022) used Jacques Derrida's deconstructive theory to find the binary opposition in Hamid's *Moth Smoke*. The investigation revealed the binary opposition in *Moth Smoke*, such as strong versus weak, gain versus loss, and subordinate versus independent. Akbar. S & Shahnaz. A (2023) examined the politics of identity and cultural hegemony in Hamid's novels, *Moth Smoke* and *The Reluctant Fundamentalist*, using Gramsci's theory of hegemony and critical discourse analysis, with a particular emphasis on the masculine characters Daru and Changez.

Nazir. S et al. (2022) conducted zoomorphism interpretations of *Moth Smoke* to reveal the behaviours and manners of the moth-related characters. They discovered the characteristics of the flying little bird moth, which are applied to humanised animals in the novel's various characters. The metaphorical meaning of the title "*Moth Smoke*" is that the moth is endangering his life by circling the light.

Chaudhary. F & Ahmed. Z (2019) elaborated on the neocolonial viewpoints on identity found in Hamid's novels, *Moth Smoke* and *The Reluctant Fundamentalist* using the theories of Bhabba and Ashcroft. Specifically, Daru and Changez have been analysed using Bhabba's concept of imitation.

Zareen. D et al. (2023) theoretically investigated how class differences affect lower middle-class people as portrayed in *Moth Smoke* using Lauren Berlant's idea of Cruel Optimism. The researchers made hints at how the primary root of class disparity and the inferiority complex in people from lower socioeconomic classes is an imbalance of opportunities and resources. Junaid. S & Junaid. S (2024) provided an examination of the colonial capitalist model, the clash between haves and have not and the exploitation with modes of production that brings disillusionment from self and society, highlighted by Karl Marks in Hamid's *Moth Smoke*.

Zafar. S & Nawaz. F (2023) looked into *Moth Smoke*'s political symbolism. The sons of Mughal emperor Shahjahan are the names of the characters in the tale, and their consequent fates are likewise associated with them. Based on anti-colonial literary theory, the research was conducted and the conclusion was drawn that local agents who inherited and practised those features over the local people are the ones who bear the scars of colonisation and oppression from foreigners. Ijaz. T & Yousaf. M (2019) identified Conceptual Metaphors utilised for women in Pakistani society, emphasising the general conceptualisation of female gender in

Pakistan using the framework of Conceptual Metaphor Theory. The research discovered a few metaphors that alluded to how women are generally viewed and their subservient role in providing care for other family members.

Parveen. S & Awan. A (2017) compared the Marxism's influence on *Moth Smoke* by Hamid and *Murder of Aziz Khan* by Zulfikar Ghous. Using Marxist theory, the researchers investigated the socio-political problems that were negatively affecting the working class. Ramzan & Karim (2020) assessed the communicative process in Hamid's *Moth Smoke* using Fairclough's Three Dimension Model, to determine the true dynamics that fuel the inferiority complex in helpless characters. The writer's word choice conveys the idea of helplessness. Through a comprehensive analysis of a selected discourse, the researchers identified two classes, the upper and lower classes, representing the powerful and helpless, respectively.

Bashir. S et al. (2022) studied the journalistic issues raised in Hamid's novels, *Moth Smoke* and *The Reluctant Fundamentalist*. The study looked into social and political realities that journalists had fictionalised. Literary journalism is a type of non-fiction writing that uses proven sources, adopts fiction-style narrative and rhetorical devices, and crafts a compelling story out of them. Mughal. M et al. (2023) conducted a comparative analysis of motherhood discourses in Hamid's *Moth Smoke* and Bauchis Emicheta's *The Joys of Motherhood* through a textual study using De Beauvoir's radical feminist lens. The study highlighted the social and cultural relevance of mothers in Africa and Pakistan by presenting their selfless attitude, loneliness, otherness, marital affairs, persecution, and violence.

Ali. I & Afsar. A (2023) examined the societal significance of Sulehri's *Boys Will Be Boys*, Shamsie's *Salt and Saffron*, and Hamid's *Moth Smoke*. The paper examined the writers' viewpoint on class using the lens of social conflict theory. The macro-oriented worldview known as the Social Conflict Theory sees society as the source of discrimination, which breeds conflict and causes social revolution. Saeed. I et al. (2021) investigated the effects of employing lexicon particular to a certain culture in Pakistani English writing, selecting *Moth Smoke* by Hamid as their sample. According to the article, the author highlighted Indo-Pak cultural and social norms by introducing borrowing, hybridization, code-mixing, and word-for-word translation.

Yaqoob. M (2010) explored the damaging effects of pollution on people's mental health and offered an ecocritical reading of Hamid's *Moth Smoke*. The paper tried to clarify how human intellect and emotions become polluted and corrupted by a toxic, sick environment. Qasim et al. (2018) examined the language decisions made in Hamid's *Moth Smoke* to comprehend the interpretation of meaning within a literary work. Transitivity, a theoretical framework based on Halliday's Systemic Functional Grammar, was used for the data analysis. The study's primary focus was to identify the transitivity patterns connected to the novel's main characters following Simpson's (2004) assessment that these patterns are a "useful indicator of character in prose fiction."

Analysis and discussion

The Psychological Point of View in Mohsin Hamid's *Moth Smoke*

Throughout *Moth Smoke*, Hamid uses a psychological perspective to create richly developed characters whose inner lives drive the narrative. The novel's psychological depth comes from its careful attention to characters' thoughts, feelings, and emotional responses to events. Hamid creates a multi-dimensional portrait of contemporary Pakistani society and the psychological effects of class, power, and personal relationships, by incorporating multiple psychological perspectives, primarily Daru's but also Mumtaz's, Ozi's, and Murad's. The psychological point of view in *Moth Smoke* serves not merely as a narrative technique but as a

fundamental means of exploring the complexities of human experience in a specific cultural and historical context.

Daru's Internal Perspective

Moth Smoke offers profound insight into Daru's inner world through his psychological perspective. The novel begins with Daru in his prison cell, where readers immediately enter his thoughts. When a guard brings him a letter with a woman's handwriting, Daru hesitates to open it. He notices shadows approaching the cell before he even gets it and focuses on the smoothness of the envelope rather than reading it immediately. This opening scene establishes Daru's psychological state of isolation and uncertainty.

Daru's psychological state is often revealed through his physical sensations and internal monologue. When Manucci tells him not to sell charas, Daru describes his emotional reaction: "the air moving through my nostrils, the swelling in my torso" (p.178). This direct description of bodily sensations shows how Hamid uses physical reactions to convey Daru's psychological state.

Daru's inferiority complex regarding his wealth compared to Ozi's is evident throughout his internal reflections. He thinks about Ozi's mansion with a big gate, high walls, driveway, while comparing it to his own modest home. His resentment surfaces when he recalls Khurram uncle's hands "touching my mother's elbow after giving me presents I needed but almost didn't want" (p.168). This memory reveals Daru's deep-seated class consciousness and the psychological impact of his social position.

The psychological tension between Daru's loyalty to Ozi and his attraction to Mumtaz creates constant conflict in his mind. After Ozi hits a boy with his car, Daru feels trapped. He considers it a betrayal and disloyalty to his childhood friend. This internal conflict shapes much of Daru's psychological journey throughout the novel. When he loses his job, he describes his physical reaction: "My stomach constricts. I don't know what I'm going to do. I shut my eyes and bend over, coughing through my nose" (p.29). This moment shows Daru's psychological collapse as his middle-class identity disappears.

Daru's drug use serves as both an escape and a window into his psychological state. His descriptions of drug experiences reveal his deteriorating mental condition: "I feel the anger coming, slow and dry, the air moving through my nostrils, the swelling in my torso" (p.178). The use of verbs like *feel*, *consider*, and *think* throughout the narrative creates what Fowler (1986) identifies as an internal psychological perspective, where readers experience events through Daru's consciousness.

Other Characters' Psychological Perspectives

While Daru's perspective dominates the narrative, Hamid also reveals the psychological states of other characters through their dialogue and actions. Mumtaz shares her psychological state directly: "I'm Mumtaz Kashmiri. You're probably anxious to know about Daru and me" (p.147). Her emotional detachment from motherhood is painfully clear: It frightens her about the baby because now she does not feel anything for him, no wonder, joy, or happiness. She later confesses: "Cleaned his shit with my own hands. I felt so guilty. I knew there was something wrong with me. I was a monster. But I didn't want to be" (p.153). These statements reveal Mumtaz's psychological struggle with postpartum depression and societal expectations of motherhood.

Ozi's psychological perspective reveals his sense of entitlement and lack of remorse. After the hit-and-run accident, he demands loyalty from Daru while showing no regret. He tells Daru: "I'm not a bad guy...I make people jealous" (p.184). This statement shows Ozi's

psychological defense mechanisms against acknowledging his moral failings. His attitude reflects his privileged upbringing and the psychological effects of wealth and power.

Murad Badshah, a rickshaw driver, provides a working-class psychological perspective that contrasts with the elite characters. He is described as funny, desperately insecure, and annoyingly fond of claiming that he is a dangerous outlaw. He speaks "what he thinks is well-bred English in an effort to deny the lower-class origins" (p.39). He has a stutter but accepts it positively. Murad shares his regret about killing a young boy in self-defense: "Perhaps I could have disarmed him... I derived no pleasure from it" (p.69). These statements reveal Murad's complex psychological makeup, his insecurity, pride, and moral awareness.

Character Interactions and Psychological Dynamics

By judging the psychological point of view, the study has charted out the psychological development of the main characters and their views about each other. The protagonist Darashikoh Shezad, is a round character who gets changed in his actions and thoughts as the course of events unfold. In the exposition, Daru expresses reverence and respect for Ozi, as he feels hesitation in locking eyes with Mumtaz, travelling with her and avoids touching her. He considers it a betrayal and disloyalty to his childhood friend. At the same time, his ego does not allow him to ask Khurram to assist him in finding a job.

When he witnesses an accident by Ozi, reflecting his cold-heartedness and a parallel developing relationship with Mumtaz shakes his loyalty and decides to refrain from Ozi. He has always been jealous of his wealth which he cannot get anyway, a driving factor towards his jealousy with Ozi. He gets involved in an illegitimate affair with Mumtaz but inwardly remains afraid of Ozi. At the end he discloses the secret of Ozi's accident to Mumtaz for his own gain. Daru has a hypocritical attitude, as he keeps on criticising corrupt and elites, but he himself is involved in drug dealing. Being with Mumtaz, he thinks of it as revenge from Ozi because he cannot reach his status other than this.

Mumtaz is a confused character who craves for her mental satisfaction. She exhibits a Western influence in her conduct as she demands freedom. In haste or being mad in love, prompts her to marry, while she is unfamiliar with the reality of marriage and childbirth. When her husband stops taking care of her mental peace, she finds solace in his best friend. She uses Daru as a piece of refreshment, but at the same time remains confused about her being a mother and a wife and cannot listen to any word against Ozi while lying with Daru. She puts Muazzam back at home, to meet Daru, being selfish.

She leaves Daru when his feelings get attached to her, due to a little argument. She also starts getting involved sentimentally but decides to stop the physical affair. Her empathetic nature is revealed by her being Zulfiqar Manto, usually writing about oppressed women and at the end she abandons her family to investigate the reality behind Daru's trial.

Aurangzeb is a typical embodiment of an elite mindset. In childhood, he and Daru were good friends and they remain friends even after he returns from the USA. His story about him and Daru paints Daru as a mean person who does not acknowledge their good deeds done to him, but rather remains jealous of their status. He helps Daru everywhere.

When Ozi kills a boy in an accident, he demands vows of friendship from Daru as he witnesses. Moreover, when he discovers the affair between his wife and Daru, he remains cold because according to him he loves them both. As the story unfolds, the reader comes to know that Daru is entangled in an accident case, which reveals the silent revenge Ozi has taken against Daru, just as Daru had backstabbed him. Aurangzeb defends his father's corruption, considering

it a rightful act. He doesn't take care of his wife after childbirth which leads to her mental instability and further chaos.

Key Psychological Moments

Several key moments reveal important psychological shifts in the characters. Daru's job loss serves as a psychological turning point. When he tells Mumtaz he's been fired, she rubs her fingers in his head and consoles him at secluded moment in a party. This moment shows Daru's psychological collapse as his middle-class identity disappears. The loss of his job at the bank represents more than financial insecurity; it signifies the loss of his social standing and self-worth. The aftermath of Ozi's hit-and-run accident demonstrates Daru's psychological compromise. He becomes complicit in covering up the crime, which deepens his psychological distress. He considers it a betrayal and disloyalty to his childhood friend. This psychological dilemma represents a moral turning point for Daru, as he chooses loyalty to Ozi over ethical responsibility. Daru's descent into drug dealing marks another psychological shift. His involvement with Murad in selling charas represents his psychological break from mainstream society. When Murad tells him not to sell drugs, Daru reacts with anger, showing the depth of his psychological commitment to this path. This moment reveals Daru's psychological transformation from occasional user to dealer, reflecting his increasing alienation from conventional morality.

The boutique robbery represents Daru's psychological breaking point. After committing the violent act, Daru experiences significant psychological trauma. During the robbery, he describes his nervousness while holding the gun for the first time. When they enter the boutique, he shoots a kid whom he mistakes for Muazzam. This moment reveals his level of fear and how his subconscious is preoccupied with thoughts of Mumtaz even during a violent crime.

The moth scene provides a powerful psychological metaphor for Daru's situation. When he watches the moth circling the candle, he describes it as moving "like a drunk pilot in turbulence. (p.138)" The moth eventually "ignites like a ball of hair, curling into an oily puff of fumes with a hiss. (p.138)" Daru is left puzzled, commenting: "For a moment, I think I smell burning flesh." (p.139). This scene reflects Daru's own psychological trajectory, drawn toward destructive behavior despite knowing the danger. The moth's inevitable destruction mirrors Daru's own psychological descent.

The prison cell framing device creates a psychological space for reflection. Daru's hesitation to open Mumtaz's letter reveals his psychological state of uncertainty and fear. His focus on the physical texture of the envelope rather than its contents shows his avoidance of emotional confrontation. This moment encompasses Daru's psychological journey throughout the novel, a man avoiding the consequences of his actions until he can avoid them no longer.

The Ideological Point of View in Mohsin Hamid's *Moth Smoke*

Through the following ideological perspectives, Hamid reveals social structures, political systems, cultural expectations, and personal relationships shaping moral decision-making in contemporary Pakistan. The novel presents a society where traditional values conflict with modern realities, creating ethical dilemmas for all characters regardless of social position.

Social Class and Economic Inequality

Aurangzeb breaks the traffic signals, and Mumtaz reminds him to follow the rules, he responds "Bigger cars have the right of way." (p.25). It reflects his ideological perspective towards class difference and the mindset of the elite privileged class, which is metaphorically represented as *bigger cars*. There are no rules for the elite class, in fact, they make the rules for the lower and middle class and all the punishments are ascribed to them.

Daru narrates “The police don’t stop us on our drive home. We are in Pajero, after all.”(p.34). The Pajero is the symbol of richness and only the upper class enjoys this luxury. The lower class sees them as powerful people who are out of their reach, due to their inferiority complex. So police also do not dare to stop them even over the violations, as they are also afraid of their future, influential people consider it a disgrace to get stopped by the police even for the right. On the other hand, police also stop only the poor people to collect bribes.

Murad, the rickshaw driver once claims “The very poor have the right to steal from the very rich.”(p.64). Due to extreme poverty, the poor can lose patience, forget ethical limits and change their ideology from being defensive to aggressive. This ideology suggests that the poor consider it the birthright to steal from the rich, but at the same time, it discourages the poor from working hard and finding such a petty and unethical shortcut to becoming rich. The poor often think that rich people have risen to this peak by using unfair means, so they must snatch back, what is theirs, by hook or by crook.

Mumtaz has a problem with AC. She stresses conserving electricity by turning off the AC and argues with the Ozi that “the entire country suffers because of the wastefulness of a privileged few.” (p.106). In the context of Pakistan’s class system, the elite class enjoys every privilege, without paying taxes and financial corruption. No one cares about the downtrodden class who are even unable to eat properly. The politicians and officer class do not pay for power resources in the name of protocol, on the other hand, all the taxes are thrust upon the working class, creating a gulf of economic parity between both classes. Mumtaz is from an elite class but her ideological perspective reveals her empathetic nature, though she uses it as an excuse.

Mujahid, elaborates his ideas regarding the political system that “We need a system...status at birth” (p.225) emphasizing country needs a strong and valid system where every citizen should be equally entitled to free justice and ample opportunities to progress. Moreover, the progress case must not be attached to the person's status. Everyone must be given the necessary dignity due to every human being. This rational approach is prompted by the desire for drastic changes to bring a real change in society for the common good.

Prof. Julius Superb provides his ideological perspective on the social classes in Pakistan “There are two social classes in Pakistan...important resource: air-conditioning” (p.102). He points out that two classes exist under Pakistan's social dynamics. One is larger and often sweating, which means a labouring community, working hard to make their daily lives liveable. Second is smaller but they enjoy sheer control over the resources, usually cultivated by the masses. This is the elite group. Professor demarcates a boundary comically, based on which, both classes can be identified, that is air conditioning, an important resource. If any class has its hands on an air-conditioner, it is without any argument an elite class, and else are masses, the lower class, who always sweats.

Political System and Power Structures

Mujahid, the friend of Daru meets him in the cinema and they discuss unemployment and the class system. “Our political system is at fault...the powerful”(p.225). They blame the political system for this difficult financial situation. Politicians hold the power and misuse it by doing moral and financial corruption. They do not think about the lower classes. Middle-class unemployed youth have no control over their fates. They are at the mercy of powerful, corrupt and selfish politicians.

Daru contemplates the causes of the rise in power prices, comparing them to bank wages, “Power prices have been rising...electricity projects.” (p.73). He considers the act of privatization and import of oil-fired electricity as the recent root causes of the hike in power

prices which are out of the approach of a poor fellow. The layman suffers directly from the inconsistency in policy formation and the wrong decisions by government officials, taken in favour of the masses.

While elaborating on his perspective on corruption, Aurangzeb adopts the narrative that “people are pulling their pieces out of the pie...out of the Kitchen.”(p.185). He metaphorically calls the country Pakistan a pie, from which people are drastically snatching their part, whatever they can. It is a defensive argument for corruption, giving it a colour of the need of the hour, because otherwise, there is no other way to get rich here.

Moreover, there is no check and balance or accountability system to monitor moral and financial corruption. Further, he argues that no one is out of this race or can pretend to be the sacred cow. The one who cannot take his part is simply, metaphorically, locked out of the kitchen, which means they are not getting such a transparent opportunity to play their role in this dirty race of corruption. Everyone considers it their national right to be corrupt to every possible extent to get rich, so the elites are the flagbearers, and Ozi and his father do the same thing, which they consider their birthright.

Aurangzeb satirizes a usual saying about money launderers who are often considered bad because they grab dirty money and tend to make it clean to save their skin. He points out the hypocrisy or ill-knowledge of society, which considers money launderers bad and does not know about the ones who give Nobel prizes, the Rhodes scholarship folks, and the bankers of the world who do the same money laundering. This is the modern way of white-collar crime, which society oversees. It is the ideological perspective of Aurangzeb revealing his sport for money laundering and in the sense he is patronizing this crime as he and his father are also part of it.

Religious and National Identity

Ozi comes to Daru's house and discusses load shedding as Ozi feels uncomfortable in the absence of electricity and feels heat. Daru comments “Nothing like nuclear escalation to make people forget their problems” (p.91). He hints at the political intrigue of the leaders of the states who often decides to commit such acts to deviate people from their real-life problems induced by their governance inabilities. India and Pakistan in May 1998, went through such a situation when people were craving for basic needs and following the economic recession, they were sentimentally deviated towards patriotism to let them forget the moral discrepancies of their leaders.

There is a discussion going on among rickshaw drivers including Murad over the nuclear tests. Murad takes it as it will pave the way to the economic recession but other drivers argue it as a guarantee to peace. One of them adds that Christians, Jews, Buddhists and even Hindus have the nuclear bomb attaching it to religious sentiments, Muslims should also have it. It reveals the religious prejudice and competition, inculcated in the masses by leaders and religious scholars who try to colour everything with religion. They will not consider that nukes are harmful to humanity.

Gender Roles and Expectations

Mumtaz is confused about getting married. She loves Ozi and wants to marry him but she does not know anything about marriage. She shares the ideology of the society about marriage, she heard from the women of her family that “An unspeakable future awaits girls who don't wind up marrying, and marrying well.”(p.148) making marriage a necessary aspect in the life of a girl. In the context of Pakistan, marriage is considered the only marvel in the girl's life. The one who does not get married due to certain reasons is seen as a stigmatic. Moreover, no one will marry if she crosses a certain age limit. Further, if she gets married, she will have to face many

other problems of marital life in many cases. Such ideological perspective of Mumtaz, derives out of the apprehensions, society has infused in her, which ultimately pushes her to marry.

Mumtaz is reluctant to give birth to the child but when she realizes she feels guilty and considers “Childbirth was an expression of female power.”(p.150). This ideological perspective of Mumtaz is induced due to the societal norms finalizing the gender role. Power is often attributed to men. To equalize with men, the childbirth is considered the act of feminine power demonstration, which adds up to the courage of females.

The prostitute Dilaram while narrating her story tells Mumtaz that after coming to the city there is no going back because she has lost the honor as villagers take it, “The villagers would not accept me back because I had lost my honor.”(p.51). It is a culturally internalized fact, once a girl has become a prostitute or goes through rape, she automatically loses her honour. Society refuses to accept her as a normal human being, even if she seeks redemption. Her relations dispossess her and no one marries her happily.

By delving into the ideological point of view, the study explored the sociocultural aspects being reflected in the respective ideologies of characters which further helps to comprehend the context of the work. The ideologies were induced through the psychologies of characters. Daru believes in job because he is unemployed and have nothing to invest in business. His financial weakness ignites him to compare himself with elites, which leads to his detest of corruption and corrupt people and his ideological hypocrisy is revealed as he gets involved in drug trafficking himself.

The ideology of Ozi springs out from his elite mindset as he defends corruption and endorse power in any way possible. The ideology of Mumtaz is as confused as her psychological status. She is reluctant to have child but then admits childbirth as an expression of female power. The ideology of Dilaram portrays the reality of the tyrant society dealing with women who loses her honour. The ideology of Murad reflects his daring nature who does not want to be commanded and believes in entrepreneurship. The character of Manucci seems to be short-statured but having the ideology of betterment as he tries to restrain his boss Daru not to sell drugs. Altogether, the sociocultural aspects of society are displayed strongly in the ideological point of view.

The Spatial Point of View in Mohsin Hamid's *Moth Smoke*

The spatial point of view refers to the location and setting of the scene according to the place where the action occurs. In *Moth Smoke*, the writer has generously paid attention to the inclusion of locative markers to make the scene more elaborate and obvious to let the reader picture more clearly. The main cities of action are Agra, Lahore and New York. Along with them, the writer has laboriously incorporated the small locative markers like explaining houses either small or large, and the roads characters are travelling on. The spatial perspective keeps on shifting from trial scene in a court to a prison cell, and mainly in Daru and Ozi's house. Parties are held in farmhouses and clubs. Every road and chowk is inducted and described to let the reader also remain with the character.

Urban Settings and Landmarks

Moth Smoke establishes a vivid spatial landscape through its urban settings. The novel unfolds across multiple cities, with Lahore serving as the primary setting. Hamid meticulously describes Lahore's contrasting neighborhoods to highlight social divisions. The elite Defense area appears frequently, symbolizing wealth and privilege. Daru compares his small house with Ozi's mansion, revealing his inferiority complex.

Ozi's home in Defense features prominently big gate, high walls, driveway. This description establishes spatial boundaries that separate the privileged from others. Daru notes the

contrast between his living situation and his uncle's "My house is small, but my uncle's is smaller" (p. 54), revealing physical space reflects social hierarchy.

The novel also points out Lahore and New York as significant locations. Mumtaz narrates a story set in Defense area, connecting the spatial dynamics of Lahore to other South Asian urban centers. New York appears as part of Mumtaz's past creating spatial contrast between Western and Pakistani urban experiences.

Lahore's streets and roads form important spatial markers throughout the narrative. Characters navigate roads, neighbor's house, and rickshaw depots, creating a detailed map of the city. These locative markers help readers visualize the characters' movements through Lahore's social and physical landscape.

Interior Spaces

The novel uses interior spaces to reveal character psychology and social status. Daru's prison cell serves as a confined space that frames much of the narrative. This limited space becomes the vantage point from which Daru reflects on past events. Ozi's home features detailed interior descriptions that emphasize wealth "low-slung sofas and air-conditioned rooms" (p. 14). These spaces contrast sharply with Daru's more modest accommodations, revealing class divisions through physical settings. The rooftop provides another significant interior/exterior space: "Climb a rickety ladder to the roof... sit on the bench" (p. 40). This transitional space becomes a meeting place for Daru and Murad, sometimes Daru and Mumtaz, representing a liminal zone between public and private realms. Fatty Chacha's house appears as another interior setting that highlights class differences. These comparative descriptions of interior spaces serve as spatial markers of social standing.

Movement Through Space

Characters' movements through Lahore create a dynamic spatial perspective. Daru travels between different parts of the city, shifting between Defense, cantonments, and lower-income areas. These movements highlight the spatial segregation of Lahore's social classes. The narrative uses prepositional phrases to indicate direction and movement: *roads, neighbor's house, rickshaw depots*. These locative markers help establish the spatial relationships between characters and locations. The boutique robbery represents a violent spatial disruption. Daru's violent act occurs in a commercial space that normally represents safety and order. This event violates the expected spatial boundaries of Lahore's urban landscape.

Symbolic Use of Space

Spatial elements in the novel carry significant symbolic meaning. Gates and boundaries appear repeatedly as symbols of exclusion. Ozi's gate represents the physical manifestation of class barriers that separate the privileged from others. Prison bars symbolize both physical and psychological confinement. Daru's imprisonment creates a spatial metaphor for his psychological and social entrapment throughout the novel. The contrast between interior and exterior spaces reflects psychological states.

The novel uses spatial proximity to represent emotional relationships. Daru's physical distance from Mumtaz during certain scenes contrasts with their emotional closeness, while his physical proximity to Ozi masks their growing emotional distance. The Mughal Empire references provide historical spatial symbolism. The prologue and epilogue connect contemporary Lahore to its Mughal past through spatial references to places like the Taj Mahal. These historical spatial markers create a sense of continuity between past and present power structures. The moth circling the candle serves as a powerful spatial metaphor. This spatial image reflects Daru's own trajectory toward self-destruction.

Narrative Framing Devices

The novel employs spatial framing devices to structure its narrative. Trial scenes and prison settings frame the main narrative. The spatial perspective keeps shifting from one trial scene. These confined spaces serve as the narrative framework within which other events are recalled. The prison cell functions as a spatial anchor point. From this limited space, Daru's mind moves through different locations and time periods, creating a contrast between physical confinement and mental mobility. Windows and thresholds appear as significant spatial elements that connect the interior and exterior worlds. Characters often observe action through windows or interact at doorways, creating spatial boundaries that frame their relationships.

The rooftop scene provides an elevated perspective: "Climb a rickety ladder to the roof... sit on the bench" (p. 40). This higher vantage point symbolizes a different perspective on the events below. The novel uses spatial layering to create narrative complexity. The nuclear test celebrations (May 28, 1998) occur in public spaces while personal tragedies unfold in private spaces, creating a contrast between national and individual spatial experiences. The boutique robbery represents a spatial violation that disrupts the narrative's spatial logic. This violent intrusion into a commercial space reflects the breakdown of social order that the novel explores throughout its spatial descriptions.

Moth Smoke uses spatial perspective to create a richly detailed urban landscape that reflects Pakistan's social divisions. Through careful attention to locative markers and spatial relationships, Hamid constructs a Lahore that is both physically specific and symbolically resonant. The novel's spatial descriptions serve not merely as background but as essential elements that shape character development and thematic expression.

By looking into the spatial point of view, provided in the novel, the study has discovered that the author has described the space of the story in a very generous way by employing prepositions of places and adverbs of places showing the proximity and distality. Moreover, there are plenty of locations directly involved with the characters and disclosing much about them. For instance, description of houses play a pivotal role in revealing the sociocultural aspects of the society represented in the novel. Daru always keeps on comparing his house with the other's, revealing his inferiority complex. Daru's house is small, usually unorganised, having disconnected power, where he sweats all the time and kills moths in the evening. He usually takes his guests on the rooftop. Mumtaz seems indifferent to load-shedding rather than spends a good time there, while Aurangzeb feels restless in disconnected power. There is a banyan tree in front of his lawn, where he sits in monsoon rain.

Aurangzeb and Mumtaz live in a big house with a driveway to get in, guards on the gate, swimming pool, lawn, spacious air-conditioned lounges, where Daru likes to sit for long. Parties held at farmhouses, having big halls and mango orchards, where Daru always retires to the backyards to avoid people and consume drugs while talking to Mumtaz. Murad Badshah often remains in rickshaw depot and sleeps under bare sky. Daru gets impressed by the Shuja's fortified big compound with high walls. The author portrays the map of Lahore by describing and introducing every road coming on the character's way.

Furthermore, there are mainly two cities where author has taken the reader. The first one is Lahore, and the brief description of New York through Mumtaz's perspective. The cultural impact of cities is shown vividly specially in the case of Mumtaz, who seems applying western culture in Lahore also, which is appropriate for the elite sector but not for local mindset. She enjoys freedom and independence in Lahore in comparison to New York where she was bound in an apartment with Muazzam. The author has successfully chalked out the criminal world of

Lahore, nurtured by unemployment. The reader can easily point out the portrayal of class demarcation through the description of big houses and small houses.

The Temporal Point of View in Mohsin Hamid's *Moth Smoke*

The novel *Moth Smoke* by Hamid can be divided into four narration levels regarding time. There is a historical allegory of the Mughal Empire in the prologue and epilogue, taking the reader to the past. The trial of Daru is narrated keeps the reader in the present. First-person narrations of Murad, Mumtaz and Aurangzeb paint the picture as they are sitting in front of the reader, directly conversing, introducing themselves, telling the stories of their lives, connecting with the Daru, their commentary about other characters through their perspective, taking the reader from past to the present in a single chapter, dedicated to each of them.

Darashikoh, the protagonist, is given a detailed opportunity to narrate the events that span approximately from April to June of 1998, the timeframe hinted at with the inclusion of the Nuclear explosions standoff between Pakistan and India. During his narration, he takes the privilege of flashbacks by referring to the past events happened in his life. The writer ledges the shift without any definite connection, just skips from one temporal effect to another.

The narration of the whole novel is divided into four levels considering the temporal structure of cause and effect and taking the narration of trial and cell as the frame of reference because these are apparently 'The Present'. The time of other narrations or chapters is checked according to this frame of reference. The division of temporal levels is as follows:

Level 1: Trial and Cell Description [Present], {Present Tense}, (Chapters 1, 2, 8, 14, 17)

Level 2: Perspectives of Superb, Murad, Mumtaz, Ozi [Present], {From Past to Present Tense}, (Ch 4, 6, 10, 12, 15)

Level 3: Darashikoh's Narration [Near Past], {Present Tense}, (Ch 3, 5, 7, 9, 11, 12, 15)

Level 4: Mughal History [Past], {Past Tense}, (Prologue, Epilogue)

Narrative Structure and Time Levels

Moth Smoke employs a complex temporal structure that shifts between multiple time levels. The novel begins with Daru in prison. The prison cell is described from Daru's first-person point of view in an internal description, while he is in a prison cell. This present-tense frame creates the primary temporal level from which other time periods are recalled. The narrative frequently shifts to Mumtaz's perspective with her direct address: "I'm Mumtaz Kashmiri. You're probably anxious to know about me and Daru" (p. 147). This first-person narration in present tense creates a second temporal level that intersects with Daru's perspective.

Daru's recent past appears in present tense, creating a third temporal level. When describing the nuclear tests, Daru states: "We've exploded our bombs" (p. 121). This present-tense narration of recent events creates immediacy while distinguishing them from the prison frame. The novel also incorporates historical time through Mughal Empire references.

The prologue and epilogue connect contemporary events to historical narratives, establishing a fourth temporal level. The text notes: "The pillars of Faith apprehended disturbances from Dara Shikoh's life" (p. 4), linking past and present through temporal resonance. These multiple time levels allow Hamid to explore past events shaping present circumstances without strict chronological order.

Historical Context and Flashbacks

The narrative of novel resides in specific historical moments, particularly Pakistan's 1998 nuclear tests. This date serves as a temporal point around which other events organize. Flashbacks reveal crucial backstory that explains character motivations. Daru recalls his

childhood friendship with Ozi and further Ozi's father securing his job at the bank. These memories provide context for Daru's current resentment and psychological state.

The hit-and-run accident appears through flashback. This pivotal event is revealed gradually rather than in chronological order, creating suspense and emphasizing its psychological impact. Mumtaz's college days in New York form another important flashback sequence. These memories contrast with her current constrained life in Lahore, highlighting her character development across time. The Mughal Empire references create historical flashbacks that operate on a different scale. These historical allusions connect contemporary Pakistan to its imperial past, suggesting cyclical patterns in power and betrayal.

Temporal Markers and Transitions

Hamid uses specific temporal markers to orient readers within the narrative timeline. These precise temporal anchors help readers navigate the non-linear structure. The novel employs time transitions to move between scenes. Daru wakes up late in the morning, rushes to the bank, gets fired, and later attends a party that night. This sequence demonstrates the use of temporal markers to create continuity despite the fragmented narrative. Temporal prepositions signal shifts in time: *before*, *after*, *when*, and *while* appear frequently to indicate sequence.

The narrative sometimes shifts abruptly without clear transitions, reflecting Daru's psychological state. After the hit-and-run accident, the text moves suddenly from the accident scene to Daru's prison cell. These shocking transitions mirror Daru's fragmented consciousness. The novel uses seasonal markers to establish broader temporal context. It seems that novel is set in "April-June 1998" temporally, but can be judged through seasonal indicators like heat of May, and monsoon rain. This three-month timeframe encompasses the main narrative action, creating a compressed temporal frame that intensifies the characters' downward spirals.

Duration and Pacing

Moth Smoke varies narrative duration to create different psychological effects. Extended passages describe significant moments in detail, stretching narrative time. The nuclear celebration scene appears in slow motion. This expanded time allows readers to experience the collective frenzy alongside the characters. Other events receive minimal temporal treatment, creating narrative compression. The boutique robbery occurs rapidly. The brevity of this description contrasts with its significance, emphasizing quick deterioration in Daru's situation.

Hamid uses temporal pacing to reflect character psychology. Daru's drug-induced states slow narrative time: "I feel the anger coming, slow and dry, the air moving through my nostrils, the swelling in my torso" (p. 178). These passages stretch subjective time to convey Daru's altered consciousness. The three-month timeframe of April to June 1998 creates narrative compression that intensifies the story's events.

Temporal Effects on Character Development

The novel's temporal structure directly shapes character development. Daru's transformation occurs within a specific timeframe. The compressed three-month period shows how quickly his life unravels after losing his job. Mumtaz's emotional journey unfolds through temporal contrast. She describes her postpartum state in the present tense, which contrasts with her memories of college in New York, showing her psychological regression over time.

Ozi's character reveals temporal consistency in his moral corruption. His self-justification remains unchanged throughout the narrative: "I'm not a bad guy...I make people jealous" (p. 184). This statement appears at multiple points, showing his persistent refusal to acknowledge his wrongdoing over time.

The moth scene provides a temporal metaphor for character trajectories. This moment captures the inevitable progression toward destruction that defines the characters' temporal arcs. Daru's imprisonment serves as a temporal endpoint that frames the entire narrative. The prison cell becomes the vantage point from which he reviews his past actions. This final temporal position allows readers to see how his choices led to this inevitable conclusion.

Through these temporal techniques, Hamid shows how time functions not merely as a backdrop but as an active force shaping character decisions and consequences. The novel's manipulation of time creates a dimension for thinking critically about societal dynamics, the human condition, and the search for meaning in a complex world.

Regarding temporal point of view, the study has found that the narration of novel is non-linear and unorganized. The story is fluctuating between past and present without any definite connection. There are four levels of narration according to temporal effect. Trial and Cell description is narrated in present tense giving the effect of present, perspectives of Superb, Murad, Mumtaz, and Aurangzeb fluctuate from past to present as they narrate their stories, portraying the effect of present as they directly invoke the reader. The near past of Daru is narrated in present tense, while allegorical Mughal history is in the remote past. The better part of the novel contains the narration of Daru. Other supportive characters are provided with one chapter to each.

The temporality in the novel is further endorsed by the discrete use of temporal markers including morning, evening, night, and seasonal description. Daru's mornings are always lazy and rushy under the influence of drugs. The description of morning routines announce the sociocultural significance. Parties in the night are the real embodiment of Lahore's nightlife and the hallmark of elite standard. Daru and Mumtaz go to Heera Mandi at midnight, preserving night as a symbol of secrecy and confidentiality. Daru usually travels in the dark to buy drugs from Murad and to sell them to Raider and Shuja. Days are usually hot as it is the summer season. Monsoon rejuvenates the weather but the year in which the novel is set, is inappropriate for Daru's internal chaos, so this specific year's monsoon is not as blessing as it has been before. He doesn't derive any pleasure from the rain. The author has skillfully injected suspense in the reading by this chronological variation as the reader gets to know the reality of Daru's trial at the end of the novel that he was being tried for the murder he did not commit.

Conclusion

This study has examined Hamid's *Moth Smoke* through the four planes of point of view outlined by Fowler-Uspensky's model. The analysis reveals how psychological, ideological, spatial, and temporal perspectives work together to create a multi-dimensional narrative that powerfully portrays human experiences in complex social circumstances.

The psychological perspective provides intimate access to characters' inner thoughts and emotional states. The ideological perspective highlights the novel's criticism of Pakistan's social structure. Through character dialogues and narrative commentary, Hamid exposes the country's class divisions, political corruption, and gender expectations. Spatially, the novel constructs Lahore as a city of contrasts through spatial divisions mirroring the social hierarchies that constrain character movement and opportunities throughout the narrative. Temporally, the novel's non-linear structure creates psychological depth. The framing device of Daru's prison cell connects to flashbacks of the nuclear tests on May 28, 1998, and the three-month period of April-June 1998 during which Daru's life unravels.

These four perspectives are deeply interconnected in *Moth Smoke*. The spatial divisions of Lahore directly influence characters' psychological states and ideological positions. The

temporal compression of events intensifies the psychological impact of social constraints. Ideological conflicts manifest through spatial boundaries and temporal pressures. Together, these dimensions create what the novel demonstrates as a powerful means to think critically about society dynamics, the human condition, and the search for meaning in a confusing world. Hamid's narrative technique shows how perspective shapes understanding. By weaving together psychological inwardness, ideological criticism, spatial mapping, and temporal complexity, *Moth Smoke* presents a comprehensive portrait of contemporary Pakistan, surpassing simple social commentary.

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