

Unmasking Class Stratification and Psychological Ailments through Mohsin Hamid'S'How to Get Filthy Rich in Rising Asia'

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ABSTRACT

Class stratification and psychological ailments are the most inquisitive social factors which are caused by economic status of the people. These economic factors unmask those psychological ailments and class divisions which form and transform the characters in Mohsin Hamid's potential and pertinent novel 'Moth Smke'. This novel will be analyzed in this research with the help of the proposed concept of economic status. The most conceptual dependence of this study will be on the theories of Karen Horney, George Lukacs and Karl Marx, who give the fundamental core ideas of social psychological ailments and class consciousness. This research falls into the category of qualitative research. This research is an endeavor to identify the class stratification and psychological ailments in the novels and to investigate how it affects characters' lives in these novels.

INTRODUCTION

Class and psyche has been regnant in human history since its dawn. Psychology and Marxism are intrinsically intertwined that form class structure. The practical conditions and the living circumstances build the psyche of masses. The relationship among people is determined mainly through who control the mode of economic production. Psychological ailments were probably the first antagonism in human history which was strengthened by class inequality.

"It is not the consciousness of the men that determines their existence but, on contrary, their social existence that determines their consciousness." (Marx, 1859. p.69)

Class stratification is so old, persistent, transcendental and unchallenged that it appears as natural though it is artificial and a conscious construction. Capitalism makes use of the class subservience and manipulates it through over determinations to support the class discrimination and psychological makeup of common people. Class stratification is persistent pattern of social inequality in a society and it is perpetuated by the way wealth, power, and prestige are distributed and passed on from one generation to the next generation as part of their psyche. Social Status or position in a social hierarchy is ascribed part of consciousness.

According to Horney;

"There is ongoing tension between the drives of our instincts and the demands of the society around us. Who we are as children and later as adults is largely determined by how we handle this tension. To the extent that our instincts and the expectations of society can coexist, we are content. To the extent that they cannot, we are anxious, frustrated, angry, or unhappy." (Horney, 1947)

All the above mentioned issues are depicted in 'How To Get Filthy Rich in Rising Asia' the novel by Mohsin Hamid. Mohsin Hamid, a Pakistani novelist is the young writers who have dared to peep down into the decayed basis of societal structures and expose them. His novel seeks to explore the economic, social, psychological, sexual, political and cultural brought up of a man in sub-continent which resultantly determines a man's status on the social ladder.

Hamid's works are rich in the depiction of basic human psyche and the most personal realities that transcend the political and geographical boundaries. His novel is parable of a country that is much similar to modern Pakistan. He has tried to clear the ideas of the west about the fundamentalism of the Muslims. This very stature of his work has called for its psychosocial analysis. The comparison and contrast in characters and situations make the ideas of psychological ailments and class consciousness clear in 'How to Get Filthy and Rich in Rising Asia'.

REVIEW OF LITERATURE

Class stratification and psychological ailments have a reciprocal relationship in which capitalism and social structure support and strengthen each other and these reciprocal relationships in this globalized era is manifested by Mohsin Hamid in his novel 'How to Get Filth Rich in Rising Asia'. This novel was written and published 2013.

It is the synthesis of Marxism and psychoanalysis which suggests that Psychoanalysis is the only scientific form of psychology, as Marxism is the only scientific form of sociology. Only these two systems allow

us to understand the hidden driving forces behind the phenomena and to predict what happens to an individual in a certain society when, under certain conditions, the acting forces evoke phenomena that seem to be exactly the opposite of what they actually are. In the field of individual psychology as well as in sociology, non-dynamic thinking is surprised when deeply effecting, existential transformations occur, while dynamic thinking, which recognizes forces that remain invisible from the surface, is able to predict probable transformations. Horney's and Marx's theories have a common element in the assumption that man is driven by forces. Realization and awareness of these will lead to liberation, even though only within the boundaries set by society and human nature.

Mohsin Hamid is a celebrated Pakistani writer remarkably acclaimed by critics and intelligentsia around the globe. He was born in Lahore in 1971. He belonged to a high class family. At three, he went to California with his father who took admission to a PhD program at Stanford University. Hamid also graduated from Harvard Law School and became a management consultant and, like his character Changez in *The Reluctant Fundamentalist*, enjoyed great financial prosperity. He, in fact, wrote autobiographically. Herbert associates the writing of Hamid with that of Nabokov and is of the opinion that "Nabokov wrote very autobiographically, as does Hamid." (Herbert, 2007). Hamid lived in New York, Lahore and London.

Hamid's novels discuss most recent, contentious ideas and sensitive issues. He includes personal and political tensions of the time in his novels. *Moth Smoke* discusses atomic bomb explosions of 1998 and *The Reluctant Fundamentalist* deals with terroristic attacks of 9/11 and 'How to Get Filthy Rich in Rising Asia' highlights the economic oppression of recent decay. He is of the view, in his interview with *The Guardian*, that "... the Holocaust was the making of Primo Levi. Anti-black sentiment was the making of James Baldwin" (qtd. in Herbert 2007).

He employs first person narrative in his novels. His technique of dramatic monologue makes his novels one-man plays. One half is played by the narrator; the other half is filled by the reader. Mohsin Hamid talks to Gilbert in his BBC interview:

"I tried to not write the book in a monologue style many times and it didn't really work ... and eventually I stumbled across the monologue as a way of doing it because the monologue opens up a sort of space to, I guess, play's writer. So a dramatic monologue is a bit like a play. It's like a one-man play where you are sitting in the audience and a character is standing on the stage speaking to somebody else, perhaps, on the stage you can see ... secondly it forces you to step into the novel a little bit and provide the missing half ... (2007)

Moth Smoke is Mohsin Hamid's first novel and it was published in 2000. The story of the novel revolves around an ex-banker, Darashikoh Shezad, who falls a prey to heroin, poverty and love. He gets fired due to his aggression on a trivial dealing with a customer. He becomes jobless and cannot find a new job because he has no foreign qualification. His income level comes down and the social difference between him and his class fellows widens. Now Daru can easily feel this ever-present difference and shows bitter feelings on it. To make the things worse, he falls in love with Mumtaz who is his best friend Ozi's wife and has returned from the USA lately with her husband. He feels that wealth and money can endow him rewards more than those he can earn with his personal traits. He attends parties at his rich friends' homes and tries to make himself contented with them. Furthermore, he becomes a heroin addict and commits crimes, like robbery and drug-selling, with the help of his friend Murad Badshah who is a rickshaw driver. He goes on losing control on his life.

Hamid's *Moth Smoke* has been compared with works of Rushdie in depicting the life of people in the subcontinent. *The Encyclopedia of Twentieth Century Fiction* thus declares:

Rushdie's conceptions of Bombay's heterogeneity and articulation of its minority voices are also defined in relation to his description of Pakistani cities as monologic and insular in *Midnight's Children* and *Shame* (1983). Such constructions are revisited in Mohsin Hamid's *Moth Smoke* (2000), a portrait of a fissured, drug fueled sub world of modern Lahore that serves to challenge conventional representation of the orthodox Islamic city. (Schaefer, Zhang, & Barrett, 2011)

It would be interesting to know that Hamid wrote the first draft of *Moth Smoke* for the creative-writing class of Toni Morrison. It was an enlarged and revised version of this draft that he submitted to Professor Richard at Harvard as his third-year paper for the law and literature course. After three years, it was published publicly.

Moth smoke has been described as a political parable of modern Pakistan. It has been written in the background of nuclear explosions of 1998 and, side by side, it keeps an eye on the condition of common masses. In this regard, *South Asian Novelists in English* mentions *Moth smoke* in the following terms:

The action is set in 1998 against the backdrop of Pakistan's nuclear explosions in response to India's similar detonation a month earlier; a rankling guilt, a burgeoning sense of power, and frustration that much-touted event in no way improves the quality of life for a common citizen combine to exacerbate the divisions in society, between the privileged and wealthy, on the one hand, and the huge mass who is forced to live on the fringes, on the other hand ... finally, *Moth smoke* can also be seen as a parable of the relationship between the two major players in the subcontinent. If Daru represents Pakistan and Ozi represents India, it is pertinent that

Mumtaz Kashmiri (Kashmir) marries one and has an affair with the other but is independent of both and, ultimately, goes her own way. (2003)

The above extract, inter alia, stresses the presence of social classes in the painted society and of class division, “between the privileged and wealthy, on the one hand, and the huge mass who is forced to live on the fringes, on the other hand”. Even a surface study of the meanings would tell us that these are in fact socioeconomic classes (Bates, 2000).

Ron Charlessays about Mohsin Hamid that *Hamid* is Extraordinarily clever and has taken the most American form of literature, the self-help book and transformed it to tell the story of an ambitious man in the Third World. It's a bizarre amalgam that looks like a parody of the genre from one angle and a melancholy reflection on modern life from another... Working within the frame of a self-help book would seem constricting at best, annoying at worst, but Hamid tells a surprisingly moving story... His protagonist is never named, indeed, there aren't any named people or places in this novel... But the story manages to be both particular and broad at the same time (Charles, 2013).

Michiko Kakutanideclares that this novel is a measure of Mr. Hamid's audacious talents that he manages to make his protagonist's story work on so many levels. "You" is, at once, a modern-day Horatio Alger character, representing the desires and frustrations of millions in rising Asia; a bildungsroman hero, by turns knavish and recognizably human, who sallies forth from the provinces to find his destiny; and a nameless but intimately known soul, whose bittersweet romance with the pretty girl possesses a remarkable emotional power. With *How to Get Filthy Rich in Rising Asia* Mr. Hamid reaffirms his place as one of his generation's most inventive and gifted writers (Kakutani, 2013).

Moth Smoke and “*How to Get Filth Rich in Rising Asia*” are social documents on the life in modern Lahore and location like Pakistan. These novels are two brutally realistic depictions of class stratification which is based on money and the power resulting from the possession of money and the means of production. Both of the novel deal with the tales of a young Pakistanis' who face the reality of the class division in Pakistan. These two novels by Hamid make an interesting reading and highlight the presence of social classes and inequitable division of wealth in the Pakistani society. The socio-economic conditions build the psyche of the people and make them conscious of their classes. The text of *Moth Smoke* and “*How to Get Filth Rich in Rising Asia*” has been analyzed to bring to the surface the class Stratification, class consciousness and psychological ailments in the novel. It has been further observed how class consciousness moulds the characters' lives and affects various situations in the novel.

The characters have been studied in the features of their behaviours, their actions and reactions under certain situations, their social stature, their treatment of the people of the other classes and their psyche under different situations. It has further been studied how the characters under similar material conditions develop similar psyche and join together to become a class for itself, recognize their common goals and interests and their common enemies in the social divisions.

4.1 Class Stratification and Psychological Ailments in “*Moth Smoke*”

The characters in the novel signify the classes they belong to. The Psychological makeup of every character makes them behave according to their classes. Aurangzeb and Mumtaz, who return from America, come from the upper class of the society. Rachel Asphen views that:

Ozi has everything Daru doesn't: a Mitsubishi Pajero, a well-paid job, a foreign education, a wealthy, corrupt father and a beautiful wife, Mumtaz, who leads a secret double life as an investigative journalist. For Lahore's upper class, these assets are everything – life preservers that allow them to maintain their precarious position above the grimy, impoverished world inhabited by their servants. (Asphen, 2011)

Aurangzeb is commonly known as Ozi among his friends. Darashikoh Shezad, a banker and protagonist of the novel, belongs to middle class. He is commonly called Daru by his friends. Emily St. John Mandel observes that “Hamid uses Daru's descent from middle-class respectability to desperation as a lens through which to examine the corruption and the complexities of late-90's Pakistani society.” (Mandel, 2012) among other things, Daru falls from his present class position during the progress of the story that causes neurosis in his personality. Lopa Patel remarks in this regard that “We witness Daru's degradation from being a well-educated middle-class professional to being a common criminal.” (2012) Murad Badshah, who is a friend of Daru's, supplies him drugs and is a Rickshaw driver; and Manucci, the servant of Daru's, both are representatives the psyche of lower class. Thus Amitava Kumar remarks that “There are no working class heroes in *Moth Smoke*, although Daru's boy-servant, Manucci, comes close to being a more likeable model than his employer.” (2000) On the other hand, Darashikoh gives a description of his friend Murad Badshah in *Moth Smoke* in the following words: “He speaks what he thinks is well-bred English in an effort to deny the lower class origins that color the accent of his Urdu and Punjabi. But like an over-ambitious toupee, his artificial diction draws attention to what it's meant to hide.”

(2000)

4.2 Chapter 3 two

Daru goes to meet his childhood friend Ozi who has recently returned from New York and belong to the upper class of the society at his place. Hamid writes:

The sun sits down. Evening. I pull up to a big gate in a high wall that surrounds what I think is Ozi's place. His new place, that is. His old place was smaller. I am a little nervous because it's been a few years or maybe because my house is the same size it was when he left, so I swing my face in the front of the rearview and look myself in the eye. (p. 11)

In these lines we can see the fundamental idea that affects his psyche and consciousness takes its roots. Marx remarks that "It is not the consciousness of men that determines their being, but, on the contrary, their social being determines their consciousness." (1844) Material conditions give birth to the psyche that leads class consciousness. Daru further narrates that "I cruise down a driveway too short to serve as a landing strip for a gateway plane, perhaps, and pass not one but two lovely new Pajeros. Yes, God has been kind to Ozi's dad, the frequently investigated but as yet unincarcerated Federal Secretary (Retired) Khurram Shah." (p.11) Hamid shows that the people from the upper classes enjoy luxuries like Pajeros, not one but two at a time, and are able to commit crimes and keep themselves out of the reach of paw of law. In fact, such state apparatuses as law support bourgeoisie ideology and interests, as was remarked by Althusser.

Horney(1950) highlights the neurotic needs into neurotic trends neurotic individuals in their attempt to solve basic conflict. One of the neurotic trends is moving toward people, in which they protect themselves against feelings of helplessness by attaching themselves to other people in order to be part of them. Daru does this in order to be part of their class but the more Daru intermingles with the people of upper class, the more he develops the psyche of being conscious of his low class. Lukacs' ideas say that no class can be understood apart from other classes. Daru is served with Black Label and in his mind is going the inequality of the division of wealth between the different classes. Daru narrates:

Mumtaz pulls an unopened bottle of Black Label out of a cabinet. My bootlegger tells me Blacks are going for four thousand apiece these days. I stick to McDowell's, smuggled in from India and, at eight-fifty, priced for those of us who make an honest living. But Ozi can afford the good stuff, and Black Label is fine by me, provided someone else is paying. (p. 13)

We can see that the people from the middle classes, like Daru have divided allegiance for the polar classes and fluctuate between them.

Georg Lukacs' version of class consciousness says that it is the "sense become conscious of the historical role of the class." Dialectical relationships of the classes and social totality play an important role in the development of class consciousness. Class consciousness includes appropriate and rational reactions which are related with a particular position. In abstract and formal terms, class consciousness is a class-conditioned unconsciousness of one's own socio-historical and economic order. He further adds that it is a specific structural relation, a specific formal connection which appears to govern the entire life. Landlords and serfs were the two such polar classes from the history. Landlords belonged to the upper classes and serfs to the lower classes. The knowledge of these classes and their socio-historical order and the whole social process under social totality gives birth to class consciousness. Daru is an employee in a bank. He meets one landlord who comes as a client in the bank. Hamid writes: "Raider's talking about my client, Malik Jiwan, a rural landlord, with half a million U.S. in his account, a seat in the Provincial Assembly, and eyebrows that meet in the middle like a second pair of whiskers... Right now he's sitting, behind my desk, in my chair, rotating imperiously." (p. 19) This landlord treats Daru as if he is a servant in his home. Daru, in reaction, develops consciousness and thinks: "I'm not one of your serfs, you bastard. And I want you to get the hell out of my chair." (p. 20) This class Stratification is also given by Karl Korsch, who says that class Stratification is a manifestation of real and ideal component of historical process.

The members of the middle class have dual personality. For upper classes, they are lower. For lower classes, they are members of upper classes. In the end, they have to end their dual persona for which they have to end their allegiance to one of the classes. Daru goes against the landlord and logically stands for the serfs. He narrates that "I've had a bad day. A bad month, actually. And there's only so much nonsense a self-respecting fellow can be expected to take from these megalomaniacs. So I say it. 'This is a bank not your servant quarter, Mr. Jiwan'." (p.22)

Horney (1950) puts forward that Neurotics are frequently trapped in a vicious circle in which their compulsive need to reduce basic anxiety leads to a variety of self-defeating behaviors; these behaviors then produce more basic anxiety, and the cycle continues. Economic conditions and social disparity makes psyche of people a class in itself. This class becomes the vital part of psyche that has social consciousness. The following

lines show the Daru's getting aware of his class position. On the other hand, Marx gives his view that "the ideas of the ruling class are in every epoch the ruling ideas." He adds that "the individuals composing the ruling class possess among other things consciousness." False consciousness is nothing more than this subjective consciousness adopted and treated as objective consciousness by other classes. This is exemplified by the following chunks:

I sit in the back of Ozi's Pajero. I've never been in the Pajero before. Costs more than my house and moves like a bull, powerful and single-minded. Ozi drives it by pointing it in one direction and stepping on the gas, trusting that everyone will get out of the way. Occasionally, when he cuts things too close and has to swerve to avoid crushing someone, the Pajero's engine grumbles and Ozi swears.

"Stupid bastard."

"It was a red light," Mumtaz points out.

"So? He could see me coming."

"There are rules, you know."

"And the first is, bigger cars have the right of the way." (p. 25)

These lines further signify that laws are only made for lower classes. The people of upper class are exempted from the rules. Daru joins the party crowd and narrates, "Tonight's venue is a mansion with marble floors and twenty-foot ceilings. Rumor has it that the owner made his fortune as a smuggler..." (p. 27)

Here is the description of an intellectual in Lenin and Kautsky's terms. He is Professor Julius Superb who has written an article 'The Phoenix and the Flame'. He is a professor of economics, "but basically he is a freelance thinker." (p. 32) Daru narrates:

"He is a comrade."

"Comrade?"

"Communist." (p. 32)

All the social institutions like police go in keeping with the interests of the upper classes. When Ozi, Daru and Mumtaz come back from party, nobody stops them because they are in a Pajero. "The police don't stop us on our drive home. We are in a Pajero after all." (p. 34) On the other hand, when Daru comes home in his Suzuki, he is stopped by the police. Daru narrates, "A flashlight shines into my eyes and I can make out a moustache but little else. "Bring your car to the side of the road," the moustache says." (p. 16) These class differences become the basis of class consciousness in the end.

4.3 chapter 5 three

In this chapter, there is a description of MuradBadshah who has a "massive form". He is representing the psyche of middle class and works as an organic intellectual in the story. He stands for the one who shapes the psyche of the lower class and mobilizes Daru against the upper class dominance and exploitation. Karen Horney insisted that modern culture is too competitive and that competition leads to hostility and feelings of isolation. He disturbs and weakens the effects of hegemony working on Daru's life. Daru narrates: "MuradBadshah's my dealer: occasionally amusing, desperately insecure, and annoyingly fond of claiming that he's dangerous outlaw. He speaks what he thinks is well-bread English in an effort to deny the lower-class origins that color the accent of his Urdu and Punjabi." (p. 39) MuradBadshah asks Daru how his job search is going. Daru replies:

"Badly, they want foreign qualifications or an MBA."

"It's all about connections, old boy." (p. 40)

This shows that Murad is a realistic fellow and knows the ways of the people of the upper classes. He knows how hegemony works through civil society and how consent of the masses is maintained and achieved by the rich. He creates a sense of solidarity in the mind of Daru's for his class, and class consciousness too: "Quite frankly, DarashikohShezad, you're better off this way. Pinstriped suits are the cages for the soul." (p. 40) Daru replies that a caged soul is fed well by its handlers at least. Murad replies: "Well fed, my left buttock, if you'll pardon the expression. A man who works for another man is a slave." (p. 41) When Daru says that capital is needed to start a business, and that he is unable to pay even his electricity bill. He replies: "All you need is human capital: a strong mind and an obedient body." (p. 41) This line serves as a call from the lower class to join it. When Daru, afterwards, joins him; he becomes a member of lower class.

Horney(1950) insisted that modern culture is too socially competitive and that competition leads to hostility and feelings of isolation and affection and approval. Daru is falling from the social ladder; he is aware and conscious of his being a middle-class person. When he pays MuradBadshah for the pot and is alone he opens the Murree beer. He narrates: "I don't like it when low-class types forget their place and try to become too frank with you. But it's my fault, I suppose: the price of being a nice guy." (p. 42)

Daru goes with Mumtaz to Old Lahore. On the way, Mumtaz says, "You don't seem like the sort of person

who'd enjoy being a slave to a faceless business." (p. 44) Daru thinks "This is very sort of attitude that pisses me off with most of the party crowd. They're rich enough not to work unless they feel like it, so they think the rest of us are idiots for settling for jobs we don't like." (p. 44) Now Daru is well aware of his class position and those people who are the common adversaries of his class; who think the rest of them are idiots. He is going from class-in-itself to class-for-itself position.

Another fact about the material conditions which causes the class consciousness is that the people of upper classes are well-connected while other people are not. They have no connections and do not even find a job. Daru goes to meet Butt Saab in order to get a job. Butt Saab tells him: "Unless you know some really big fish, and I mean someone whose name matters to a country head, no one is going to hire you." (p. 63)

4.4 chapter 6 the big man

MuradBadshah, MA is a rickshaw fleet captain and a land pirate. We have already studied his intellectual nature. This nature can be seen from his views about the word 'fat'. According to him, "'Fat' is a small word which belies its size in the girth of its connotations." (p. 59) He discusses it at length and at the end he comments: "The collective consciousness has assigned to fat a meaning, and as I speak this language I must accept fat on these terms. Fat is bad." (p. 60) This shows that he is an ideal as well as a practical man. As for as MuradBadshah is concerned, Rosa Luxemburg's ideas of the class consciousness work in his struggle of life. Luxemburg is of the view that class stratification develops spontaneously from the experiences of the workers. They learn from the struggle the ways of their progress and guidance. Following lines make the idea clear:

With the arrival of yellow cabs in Lahore, the rickshaw business took a bad turn. Profits became increasingly slim, and to say competition was fierce is an understatement of unusual proportions. Business is a tough business, as they say, and I am fairly handy when it comes to mixing it up. In my post-MA years I have been shot at three times, hit twice (stomach and thigh), and was unfortunately once obliged to kill a man with a wrench. I took to carrying a gun quite some time ago, and it was but a short step from protecting my own on the high seas of Lahore's streets to realizing that piracy was the wave of the future. The marauding yellow cabs had devastated the rickshaw industry, so I conducted a little redistribution of wealth on my own. Robbing yellow-cab drivers as they slept put my finances back in the black. (p. 62)

In the persona of MuradBadshah, we see the ideal and practical elements. He brings together the real and the ideological. In the following lines he shows the class consciousness as given by Georg Lukacs and Karl Korsch. MuradBadshah narrates:

You see, it is my passionately held belief that the right to possess property is at best a contingent one. When disparities become too great, a superior right, that to life, oughtweighs the right to property. Ergo, the very poor have the right to steal from the very rich. Indeed, I would go so far as to say that the poor have the duty to do so, for history has shown that the inaction of the working classes perpetuates their subjugation. (p. 64)

He is an organic intellectual and can develop counter-hegemony among the workers of the lower class. He says:

I was the originator of the idea that the rickshaw's salvation lay in erecting a little barrier to the entry of the yellow cab in our market. Entry barriers are common to all industries, and the spree of robberies of drivers of four-wheeled entrants by drivers of the established three-wheeled holders of market share was simply an example of laissez-faire market economics, as I am sure the good Dr. Superb would tell you. (p. 66)

4.5 chapter 7 four

Daru's financial standing and social position keep dwindling. His electricity has been cut. He has such a social stature that even his servant Manucci does not feel any respect for him in his heart. Daru narrates:

I yell for Manucci and he sticks his head into my room with a smile. "What are you smiling at, idiot? Our electricity is gone."

"It will come back, saab," he says, still smiling. The boy has no fear of me. (p. 72)

Another feature of the upper classes is that they take pleasure in parties. They create such utopias in their homes in Pakistan as they would like to have in other countries like America. As Karen Horny(1945) puts "moving toward People" there is need for affection and approval; pleasing others and being liked by them .Daru is at the Ozi's and is in a party in which there are "Lahore's rich and famous." Daru describes a woman saying: "Forget that you're Over Here! Pretend that you're Over There." Daru describes his comments in the words: "(the utopian vision of Over There and Amreeka promises escape from the almost unbearable drudgery of the tribe's struggle to subsist.)" (p. 79)

Even such state apparatuses as police help them hold such parties. When Daru, Ozi and Mumtaz go to

the party of Pickles' cousin; they find "dateless guys trying to get in, their way barred by a mobile police unit responsible for protecting tonight's illegal revelry." (p. 81) The more Daru rubs his shoulders with the people of this class, the more he becomes conscious of his social class. They enter the mansion and Daru narrates:

The driveway made of brick and in better condition than most roads in the city, purrs under my tires. We park near the farm-house, big and low, with wide verandas, and I notice the difference in the sounds of slamming car doors: the deep thuds of the Pajero and Land Cruiser, the nervous cough of my Suzuki. (p. 81)

Daru goes to meet his cousin Jamal who is working on partnership basis with a rich boy who has invested everything in this business. Daru narrates: "I feel uneasy. I hate to see Jamal depending upon this guy and being hurt." (p. 94) It is the same awareness as comes under class consciousness and you feel things like it.

4.6 chapter 8 what lovely weather we're having (or the importance of air-conditioning)

Air-conditioning plays an important role in developing the psyche of the class division and has significant part in the development of class consciousness. Hamid writes: "clearly, the importance of air-conditioning to the events which constitute the substance of this case cannot be overestimated." (p. 101) Professor Julius Superb is the person who can be taken as an intellectual in the terms of Lenin and Kautsky. He stands aloft from the actual struggle found among the classes but makes others conscious of the class disparity found in the society: "The pioneer of the academic commentary in this field is Professor Julius Superb ... Indeed, Lahore will not soon forget the Superb paper presented at the Provincial Seminar on Social Class in Pakistan." (p. 101) The speech he delivered, runs as follows:

There are two social classes in Pakistan ... The first group, large and sweaty, contains those referred to as the masses. The second group is much smaller, but its members exercise vastly greater control over their immediate environment and are collectively termed the elite. The distinction between the members of these two groups is made on the basis of control of an important resource: air-conditioning. you see, the elite have managed to re-create for themselves the living standards of say, Sweden, without leaving the dusty plains of the subcontinent. They are a mixed lot – Punjabis and Pathans, Sindhis and Baluchis, smugglers, mullahs, soldiers, industrialists – united by their residence in an artificially cooled world. They wake up in air-conditioned houses, drive air-conditioned cars to air-conditioned offices, grab lunch in air-conditioned restaurants (rights of admission reserved), and at the end of the day go home to their air-conditioned lounges to relax in front of wide-screen TVs. (p. 103)

Many of the facts presented in this speech are those which are felt and experienced practically by Daru in his life among the people of the cooled world. Dr. Superb considers the people of other class as "the great uncooled". He is of the view that if the elite ever think about the uncooled and become uneasy, they pray for themselves with the hope of gaining "them admittance to an air-conditioned heaven, or, at the very least, long cool drink, during a fiery day in hell." (p. 103)

MuradBadshah was always thinking about the uplift of the lower classes and the toppling of the upper classes. He is of the view that one gets out of shape if one relies on ACs for cooling. "It's fine as long as you stay in your little air-conditioned space, but one day you might need to rely on your body again and your body won't be there for you. After all fortunes change, power blackouts happen, compressor die, coolant leaks." (p. 104) He always dreamed of the overthrow of the elite, which can be substantiated from the following lines: "It amused him to see the rich people on the grounds of their mansions as he drove past their open gates, fanning themselves in the darkness, muttering as they called the power company on their cellular phones." (p. 104)

MuradBadshah is the real torchbearer of the communism and the equality of the men in the society. He is a class conscious person and makes Daru join him in this struggle. Here we can see class consciousness at work in the lives of the people of lower class. It may also be noted that now Daru has come down from his middle class into the lower class: "MuradBadshah was a firm believer in the need for a large-scale redistribution of wealth. After Professor Superb's speech, he vowed to break the barriers that separated the cooled from the uncooled, like himself." (p. 104) He is an advocate of the equality of men and wants no distinctions in society. This is clear from the following lines: "a populist, he rebelled against the system of hereditary entitlements responsible for cooling only the laziest minority of Pakistan's population, and he embraced Darashikoh as a partner when the latter fell from cooling." (p. 105)

Marx' dictum that "It is not the consciousness of men that determines their being, but, on the contrary, their social being determines their consciousness." (Marx 1859) can be supported by the following lines:

Mumtaz would later wonder whether Darashikoh's lack of air-conditioning played a role in attracting her to him. No one will ever know the answer to that question, but it must be said that if air-conditioning doomed her relationship with her husband, it doomed her relationship with his best friend as well. You see Mumtaz was over-air-conditioned and longed to be uncooled, while Darashikoh was under-air-conditioned and longed to be cooled. Although they

walked the same path for a while, Mumtaz and Darashikoh were headed in opposite directions.
(p. 107)

We can see that material conditions can bring people together and this fact is the basis of class consciousness. Darashikoh's life was the prey to decline but he was conscious of his social position. Hamid writes:

But Darashikoh believed in consequences ... Perhaps he merely feared the loss of social status that the end of his air-conditioning represented. Or perhaps he feared something more profound and less easily explained. He needed money to have his power and air-conditioning restored, and he swore that nothing would stand in his way. (p. 109)

False consciousness occurs when the ideology of the upper classes is adopted and adapted by the people of lower classes. The lower classes are misled by the upper classes through ideology. The realities of the upper classes become the universal realities of all the classes. Manucci, Daru's servant, is the character who represents the working of false consciousness. When Manucci was just "a street urchin", "he would probably have said that ACs were hot." (p. 109) In fact, he experienced one sending out hot air in the street, in the old Lahore, in the summer season. He wondered on the reason of such behavior of the people. When he questioned people, they replied: "What do you mean ACs make hot air? They make cold air. Everybody knows that. That is the way it is: ACs make cold air. That's what they are for." (p. 109) The following lines would make it clear how false consciousness works in his life and in those of the people of lower classes: "Manucci realized what all this had to mean. It meant people thought what he called hot air was cold air. So whenever he walked down the street past the back of a protruding AC, he would smile and say, "What cold air it makes. Wonderful.'" (p. 110)

4.7 chapter 9 five

Horney (1950) writes that People also experience inner tensions or intrapsychic conflicts that become part of their belief system and take on a life of their own, separate from the interpersonal conflicts that created them.

Daru feels that he is with MuradBadshah in the class struggle. Class consciousness now affects his thoughts and his plans about the future life. He narrates, "It would be nice if MuradBadshah really were hard-core, if we really could take his gun and walk up to some rich little bastard, some nineteen-year-old on Pajero with a mobile phone and nothing to do but order around men twice his age. A kid like that would have a few thousand in his wallet. Ten thousand may be." (p. 111) money plays an important role in class distinctions and Daru is conscious of this fact. He says, "But you have no respect unless you have cash. The next time I meet someone who's heard I've been fired and he raises his chin that one extra degree which means he thinks he's better than me, I'm going to put my fist through his face." (p. 112) Daru has ended the supplies of the home and he has come down from his middle class into the lower class. He narrates, "Soon no more toilet paper, no more shampoo, no more deodorant. It'll be rock salt, soap, and a lota for me, like it is for Manucci." (p. 112) He shares material conditions with Manucci who is a representative of lower class.

Daru's decline does not stop here. He further falls down. He starts selling drugs. The following lines tell us about the fact:

We shake hands. "I've got it," I tell him, handing it over.

"This is a hell of a lot of hash," he says. "Is it good?" (p. 136)

According to Marxist theory, Daru now falls into the "dangerous class", the class called the lumpenproletariat. The people who belong to this class earn their livelihood through illegal and semi-legal activities. This class shows the worst form of the exploitation in the society and is formed in the times of crisis. This class contains the "disintegrated mass."

That Daru develops class consciousness can be observed through his reactions under different circumstances. When Daru's rich friend gives a wrong comment about him, Daru tells us: "Maybe he doesn't think what he said was insulting, or that someone like me can even be insulted, really. But humiliation flushes my face." (p. 143)

4.8 chapter 11 six

When Daru goes to sell hash in a house where rich kids are holding a party, he observes the surroundings and gives his findings as follows. He narrates, "It's a big lawn. And I stand in the middle, watching the house, wondering how many of these kids will grow up into Ozis. Quite a few, probably. Our poor country." (p. 161)

He is thinking of the overall condition of the classes and social totality. On another occasion, he feels that he has fallen so much that his servant does not feel need of any respect for him. He narrates, "It makes me look bad as though I've fallen so far my servant thinks there's no longer any need for him to behave formally." (p.164) Daru stands in antagonistic relationship with the upper classes due to his solidarity with the lower classes. Mumtaz is in affair with Ozi's wife and thinks that Ozi does not know their relationship. When Ozi is abroad, Mumtaz comes to meet him for more than two hours in an instance. Daru reflects: "I'm surprised he

doesn't smell me on her. Maybe he doesn't care, but I doubt it. Part of me wants him to know ... He is a man and his father's son, and what they want done can be done and done quietly." (p. 173) His last sentence shows his knowledge and realization of the conflict found between the two polar classes.

4.9 chapter 12 the best friend

Ozi, who is the representative of the upper classes, undertakes narration in this chapter. His thoughts and feelings would show the ideology and class consciousness as realized by the upper classes. As observed before, the people of the upper classes are rich and well connected. He says, "You see, the problem is I make people jealous. Which is understandable. I'm wealthy, well connected, successful. My father's an important person. I'll be an important person." (p. 184)

He gives a description of his father's life and tells us that: "And he decided that he wasn't going to wait around to get shot in the back while people divided the country. He wanted his piece. And I want mine." (p. 184) It can be gathered that the upper classes take it as their right to loot and plunder the masses and the country. He further adds:

You have to have money these days. The roads are falling apart, so you need a Pajero or a Land Cruiser ... It goes and goes. People are pulling their pieces out of the pie, and the pie is getting smaller, so if you love your family, you'd better take your piece now, while there's still some left. That's what I'm doing. And if anyone isn't doing it, it's because they are locked out of the kitchen. (p. 185)

He is of the view that those who do not take their pieces are those people who are not able to do that. They are the people of lower classes. He goes so far as to say that if the system is a hurdle, you should build your illegal assets on far-off lands. He says: "You accept that you can't change the system, shrug, create lots of little shell companies, and open dollar accounts on sunny islands far, far away." (p. 186)

Further lines show Ozi's views about the people of other classes. He develops a story in which Ro refers to Daru, who is a falling member of the middle class. He describes Ro: "He has no real friends. You know, one of those social misfits you had in your junior school class who hung out together because they were ostracized by everyone else." (p. 188) These lines show that the people of lower classes are not well connected. The people of upper classes are aware of this class related fact.

4.10 chapter 13 seven

Owing to class consciousness, Daru realizes class solidarity and class enemies. He knows his interests well and his adversaries very well. Daru says, "There were problems even when we were kids ... Maybe I just realized what he was all along: not a good guy. A bastard, really. A self-centered, two-faced, spoiled little bastard ..." (p. 200) He persuades Mumtaz to accept that she married Ozi because "He's rich. He's got everything he wants. He's perfect." (p. 201) intending that Ozi has attracted her not due to personal traits but due to material charms. Class consciousness gives birth to psyche of class struggle. It is the theory for which class struggle is the action. It is the ideology for which the struggle is a movement. It can be seen in the following lines: "And I refuse to serve. I'm done with giving. Giving service to bank clients, giving respect to people who haven't earned it, giving hash and getting punished. I'm ready to take." (p. 206) He does not want to take, nevertheless, from the people of upper classes taking them as friends. He declines the money coming from them as gift. When Mumtaz wants to give him some money, he says, "I don't want any more of Ozi's money, thanks." (p. 207) MuradBadshah, the organic intellectual; through articulation, the system of class alliances, mobilizes Daru to join him in the struggle against the upper classes. He disturbs and weakens the upper-class hegemony and gives birth to counter-hegemony. He says to Daru, "No job. No electricity. No telephone. Perhaps you ought to reconsider joining me in the entrepreneurial venture I mentioned before." (p. 212) He further adds:

"Just laying the foundation, old boy," MuradBadshah tells me. "This is how I see things. People are fed up with subsisting on the droppings of the rich. The time is ripe for revolution. The rich use Kalashnikovs to persuade tenant farmers and factory laborers and the rest of us to stay in line." He reaches under his kurta and pulls out the revolver I've seen before. "But we, too, can be persuasive." (p. 213)

He decides they should start from the boutiques. Why boutiques? Because they represent the upper classes. "They represent the soft underbelly of the upper crust, the ultimate hypocrisy in a country with flour shortages." (p. 214) Now Daru is mentally prepared to participate in the struggle against the upper class. He says, "I keep waiting for the fear to come, but it doesn't. In fact, I'm walking taller, grinning, empowered by the knowledge that I've become dangerous, that I can do anything I want. I get behind the wheel and put my finger at a passing Pajero. Bang bang." (p. 215)

MujahidAlam meets Daru in the cinema and shares his view about the class conflict and exploitation.

He advocates the class alliances to be the solution to the problem. He is a bearded fundo. He speaks in a voice full of conspiracy and friendliness, "Men like us have no control over our own destinies. We're at the mercy of the powerful." (p. 225) He adds: "We need a system where a man can rely on the law for justice, where he's given the basic dignity as a human being and the opportunity to prosper regardless of his status at birth." (p. 225) He prepares Daru to take part in the revolution, in the struggle against the upper class.

CONCLUSION

Pakistani society is a victim of pluralism. Economically, the masses of Pakistan are divided into different social classes that make them spiritually hollow and psychologically dissatisfied. There is a great social disparity found in Pakistani society. This society is vertically divided into different social strata despite the unifying and equalizing forces working in it like the religion of Islam. Under such circumstances, it becomes the foremost social and political responsibility of the writers to develop responses to what is happening in the Pakistani society, through their fiction. The beauty of good literature is that it gives answers to unasked questions. But these unasked questions are the basic questions of life. This very responsibility has been fulfilled by Mohsin Hamid in his novel *Moth Smoke and* . He has penned down a social document in the form of his novels and has created awareness among the masses about the prevailing social conditions in Pakistan.

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