

Daru's Mimicry as a Survival Mechanism in Colonized Muslim Tribal Culture: An Analysis of Hamid's *Moth Smoke*¹

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Abstract: This research paper explores the impact of British colonial rule on Muslim tribal culture as depicted in Mohsin Hamid's *Moth Smoke*. Employing a qualitative research methodology and a literary analysis approach, the research investigates how the novel portrays cultural fragmentation and the hybrid identities that emerged as a result of colonial domination. Through the experiences of Darashikoh Shezad (Daru), the protagonist, the study reveals the adverse conditions imposed on Muslim tribal communities, including systemic discrimination, denial of fundamental rights, and cultural oppression. The protagonist's assimilation into Western education, culture, and religion underscores the survival strategies employed in response to anti-Islamic prejudice and cultural persecution. The findings highlight the cultural invasion and socio-political realities faced by Muslim tribal communities in the tribal regions of Afghanistan and Pakistan during British colonial rule. *Moth Smoke* vividly portrays the alienation, identity crises, and cultural displacement experienced by these communities, emphasizing the hybrid mentality that arose from the forced adoption of Western norms. The narrative sheds light on the struggles of Muslim tribal people, exposing the lingering effects of colonialism and raising critical questions about its long-term consequences. This research underscores the importance of addressing ongoing forms of prejudice and cultural oppression affecting marginalized communities. By focusing on mimicry and hybridity as theoretical tools, the study offers valuable insights into the complexities of postcolonial identity and the resilience of cultural traditions in the face of external domination.

Keywords: British rule, Muslim tribal culture, mimicry, cultural encroachment, colonialism, anti-Islamic prejudice, cultural oppression.

Mimetismo de Daru como Mecanismo de Sobrevivência na Cultura Tribal Muçulmana Colonizada: Uma Análise da Fumaça da Mariposa de Hamid

Resumo: Este estudo objectivou examinar como o domínio britânico afetou a cultura tribal muçulmana em *Moth Smoke*, de Mohsin Hamid, e fornecer insights sobre as consequências contínuas do colonialismo nas comunidades tribais muçulmanas. O romance *Moth Smoke*, de Mohsin Hamid, que descreve a invasão cultural dos colonialistas britânicos nas comunidades tribais muçulmanas no Afeganistão e no Paquistão, está sendo examinado como parte de um estudo qualitativo usando uma técnica de análise literária. O estudo mostrou que o domínio britânico fez com que o povo tribal muçulmano vivesse em circunstâncias adversas, incluindo discriminação no fornecimento de necessidades e negação de direitos naturais e fundamentais, como educação, acesso à saúde e independência. A adoção da educação, cultura e religião ocidentais pelo protagonista enfatiza a batalha pela sobrevivência diante do preconceito anti-islâmico e de vários tipos de perseguição cultural. O estudo chega à conclusão de que *Moth Smoke* levanta preocupações significativas sobre os efeitos de longo prazo do colonialismo nas vidas das tribos tribais muçulmanas ao descrever a invasão cultural do controle britânico nas áreas tribais muçulmanas do Afeganistão e do Paquistão. A pesquisa enfatiza fortemente a necessidade de compreender e confrontar as formas persistentes de preconceito e opressão cultural que esses grupos vivenciam.

Palavras-chave: Domínio Britânico, Cultura Tribal Muçulmana, mimetismo, invasão cultural, colonialismo, preconceito anti-islâmico, opressão cultural.

Mimetismo de Daru como Mecanismo de Supervivencia en la Cultura Tribal Musulmana Colonizada: Un Análisis de Moth Smoke de Hamid

Resumen: Este estudio tuvo como objetivo examinar cómo el dominio británico afectó a la cultura tribal musulmana en *Moth Smoke* de Mohsin Hamid y brindar información sobre las consecuencias actuales del colonialismo en las comunidades tribales musulmanas. La novela *Moth Smoke* de Mohsin Hamid, que describe la invasión cultural de los colonialistas británicos en las comunidades tribales musulmanas en Afganistán y Pakistán, se está examinando como parte de un estudio cualitativo que utiliza una técnica de análisis literario. El estudio muestra que el dominio británico provocó que los pueblos tribales musulmanes vivieran en circunstancias adversas, incluida la discriminación en la provisión de necesidades y la negación de derechos naturales y fundamentales, como la educación, el acceso a la atención médica y la independencia. La aceptación por parte del protagonista de la educación, la cultura y la religión occidentales enfatiza la batalla por la supervivencia frente a la intolerancia antiislámica y varios tipos de persecución cultural. El estudio llega a la conclusión de que *Moth Smoke* plantea importantes preocupaciones sobre los efectos a largo plazo del colonialismo en las vidas de las tribus musulmanas al retratar la invasión cultural del control británico en las áreas tribales musulmanas de Afganistán y Pakistán. La investigación hace especial hincapié en la necesidad de comprender y enfrentar las formas persistentes de prejuicio y opresión cultural que estos grupos experimentan.

Palabras clave: dominio Británico, Cultura Tribal Musulmana, mimetismo, invasión cultural, colonialismo, prejuicio antiislámico, opresión cultural.

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Introduction

This study focuses on how *Moth Smoke* by Hamid (2013) depicts Muslim culture as mimicking Western society. In order to challenge the dominance of Western culture, this book emphasizes the distinctive cultural and sociopolitical realities of each country. The setting of *Moth Smoke* is in Afghanistan's tribal regions. The main character, Darashikoh Shezad, also known as Daru, was born in the Siahpad tribe, near the place where the borders of Iran, Pakistan, and Afghanistan converge. Daru is safe, but he is abandoned; he is subsequently found by Baluch tribesmen; after being passed from one person to another, he finally decides to go it alone. He is a typical colonial character, someone who struggles with identification and is confused by the varied yet unequal society in which he was nurtured. As the work is set in colonial societies, it vividly illustrates the difficulties unique to those territories. Daru suffers through challenges of the colonial people: their sense of alienation, identity crises, dislocation and homelessness which make him a mimic man. The hybrid mentality of Daru and other Muslim characters is the central theme of the book. Characters are dissatisfied with life and always wish that western cultural standards will be adopted. Some characters attempt to flee tribal traditional norms and family obligations due to the dispersion of family relationships and duty by drinking, smoking, engaging in extramarital affairs, and daydreaming. Daru wants to fit into colonial culture; thus, he engages in extramarital affairs, affairs with other people, drinking, and sexual relations.

The issue of cultural fragmentation from Western invasion is portrayed in the novel, when tribal culture is displaced by Western civilization. In this regard, western culture, or more specifically the developed nations in the western hemisphere, has long asserted its superiority over eastern culture, or the underdeveloped and undeveloped eastern and central nations of the world. Although their claim is debatable, it is mostly supported by the facts that they are major players in current international politics and have a significant influence on the development initiatives undertaken in the current global environment.

Daru has become hegemonized as a result of the relative marginalization of Muslim tribal society and the negative stereotypes from the west. Daru and other characters in the novel *Moth Smoke* adopt the western educational system, religion, and way of life as a survival tactic, which gives them a hybrid identity along with the incorporation of Muslim tribal culture, non-western mysticism, issues of salvation, and non-western cultural practices.

Moth Smoke concerns the life of Daru, a nomad, and is set in the post-World War II era amid the tangle of territory on the Pakistani, Afghani, and Iranian border. Daru gets a feel of the challenges of life in this tough yet beautiful environment as he explores the several tribes in the area, refusing to stay with any of them and preferring a lonely life. *Moth Smoke* explores both the tribal culture of the area and the nomadic way of life through Daru. Readers are given a window into this entirely alien world, where they are exposed to the unpleasant realities of tribal justice (honor killings, kidnappings, etc.), but also have the opportunity to learn more about the distinctive culture that underlies this way of life. Even among the nomads, Darashikoh Shezad is a wanderer since he was an orphan who was reared by several individuals. The reader truly gets a sense of life in this bleak location via his pursuit of a closer relationship with God. The pain of the Muslim Tribal people is successfully being brought to light through *Moth Smoke*.

Young Daru is the main character in the novel. He lives in a war-torn nation called Pakistan, where tensions with Afghanistan are rising. Against this backdrop, Daru summon up the will to battle for survival and to create a life for his family. His transcontinental travels and the variety of problems he encounters take him to unexpected locations and individuals who become a part of his life and share their sufferings and happiness with him. Although being ideal, the Muslim tribal community and religion have received little attention in the history of civilization.

The three core objectives of this research article are:

1. To analyze how *Moth Smoke* by Moshin Hamid portrays Muslim culture as mimicking Western society and the impact of cultural fragmentation caused by Western invasion on Muslim tribal society.
2. To explore the distinctive cultural and sociopolitical realities of Afghanistan's tribal regions and their nomadic way of life through the main character, Darashikoh Shezad, also known as Daru, and how he adopts a hybrid identity to resist western atrocities.
3. To shed light on the pain and struggles of Muslim tribal people and their religion, which have received little attention in the history of civilization.

Review of Literature

The journey of a young, naive boy is portrayed in *Moth Smoke*, along with the depth of his emotions. The dedication to the family, the pains, the pleasures, the courage, the fear, the love, the sacrifices, and the death of loved ones in one way or another make the book an exceptional piece of writing by an author. This book has faced a number of critical comments since its release. Various critics have studied the novel from numerous angles that proves the univocal nature of the narrative. McCabe (1988) thinks:

A book of similar to the theme strung between two excerpts from the author's travel journal, whose failures are similar to those of its exiled characters -- expatriates in countries where the language is never known quite well enough, where customs are followed rather than understood. The plot is based on the lurking situation of Pakistan and Afghanistan partition. All I could perceive and understand was that it is somewhat similar to the situation prevailing between India and Pakistan and their saddening political mishaps.

He claims that the travel record parts serve as an unnecessary and haphazard "frame" for stories that are trapped in the liminal space between allegory and reality and that, although often appearing to be on the edge of exploding with important ideas, never quite do so.

Luckas (2004) thinks the title of the novel is interesting and fascinating. Each tale is conceptually about what individuals decide to do with their freedom. He gets:

As soon as you start with reading the chapters, you continue to visualize the scenes discussed and feel pain that they feel. Description of the pain and terror through the eyes of a young boy, who is merely 10 years old is painful and at times might fill up your eyes with tears. The writing style of the author is so simple yet influential and you need not put an extra effort to visualize the scenario, facial expressions and emotional turmoil of the characters so much so that you can actually feel the bullets hitting you hard as soon as they take the form of words.

Yet, the author's notion to combine five distinct travelogues and persuade readers that they were a novel was undoubtedly the genius behind the work.

Wright (2005) considers the concept of freedom to be a scientific metaphor. The connection here appears to be to the random motion of electrons around the atomic nucleus, whose speed and location may be recorded but never simultaneously, and which are said to be "in a free state" since their movement is hard to track perfectly. The random, unpredictable movement of particles is analogous to the people in the novel. He asserts:

The story seems to move without any clear direction in a space without any gravitational pull or magnetism which would hold them together around a common center. You should read this book to understand the state of the people facing these conditions and find the answer to the question – Is war the only solution left for deciding about the political issues?

They are seemingly connected by a multitude of artificial narrative connections, comparable

episodes, and repetitive motifs: the characters' American involvements; the motif of the voyage, which separates individuals from their regular surroundings; shifting alliances of the powerful against the weak; the scapegoat-victim seeking sanctuary from freedom in a closed location; personality breakdowns and outbursts of groundless anarchic violence. The narrative's flow has a wandering, associative logic that allows any number of potentially erroneous correspondences between its episodes and, like the unpredictable march of subatomic particles, is eventually unpalatable.

This narrative of a long trip to a region where there's "nothing to do" done by two British acquaintances in a former Muslim colony is a fair heir to *Moth Smoke*, as contemporary reviewers defined it as a picture of cruelty, the human ability for violent sadism and unleashing terror. In this regard, French (2013) asserts:

On Ahmed's twelfth birthday, that fear becomes reality, with his father imprisoned, his family's home and possessions confiscated and his siblings quickly succumbing to hatred in the face of conflict, Ahmed begins an inspiring journey using his intellect to save his poor and dying family. In doing so he reclaims a love for others that was lost through a childhood rife with violence and loss and discovers a new hope for the future.

Although the author has claimed that she has no literary influences, he was delighted to recognise a debt regarding Muslim tribal difficulties at the time of writing. In honor of Hill (1993) it's difficult to comprehend what impact this book may have had. Booker was less well-known at the time, and his work may not have had a large influence on the reading audience. She states:

I am not a political expert by any means so my review is nothing about whether they were Pakistan – who were suffering or about the Afghan army who were casting atrocities or an American to justify the decision of posting military for the sake of security and leaving the decision to UN to decide and leaving the petty people behind to suffer. If you are looking for something with a political perspective, dear friend, I request you to plunge into the vast oceans of websites flooding the internet. My review is just about the book and the author.

He is helpless even to recognize the actions performed by both organizations and individuals that have ruined his life, much alone exact revenge. Consequently, it is clear that different reviewers have evaluated the novel from various viewpoints, but the problem of Mimicry has remained unexplored, demonstrating the research's novelty.

Methodology

Research Methodology: Qualitative Research

The research methodology for this study is qualitative research, which involves exploring and interpreting human experiences, behaviors, and social phenomena. In this case, the research aimed to examine how British rule affected Muslim tribal culture in Mohsin Hamid's *Moth Smoke* and provide insight into the ongoing consequences of colonialism on Muslim tribal communities.

Source of Data: Moth Smoke by Mohsin Hamid

The primary source of data for this study is *Moth Smoke* by Mohsin Hamid, which is the literary text being analyzed.

Methods of Data Collection: Literary Analysis

The method of data collection for this study is literary analysis, which involves the systematic study of literary texts. The researcher would analyze *Moth Smoke* to understand how British rule affected Muslim tribal culture and the ongoing consequences of colonialism on Muslim tribal communities.

Data Analysis: Thematic Analysis

The data analysis for this study is thematic analysis, which involves identifying patterns, themes, and concepts within a dataset. The researcher identifies the themes related to how British

rule affected Muslim tribal culture in Mohsin Hamid's *Moth Smoke* and the ongoing consequences of colonialism on Muslim tribal communities. The researcher examined how the protagonist's embrace of Western education, culture, and religion emphasizes the battle for survival in the face of anti-Islamic bigotry and various types of cultural persecution.

Theoretical Tools for Analysis

The tool of cultural studies is used in the research. Mimicry and hybridity are emphasized. Throughout the novels, Hamid exemplifies this category, to which many displaced persons are comparable. Postcolonial discourse and cultural imperialism are fundamentally related with hybridity and imitation. The effects of hybridity on identity and culture must not be ignored. The fundamental work in the theoretical development of hybridity is Bhabha's *The Location of Culture*, in which hybridity is offered as an expression of colonial concern. The main goal is the hybridity of colonial identity, which, as a cultural expression, rendered colonial resistance equivocal, altering their power and identity. Bhabha (1994) also understands the cultural politics of being a migrant in the modern colonial world. Edward Said defines Orientalism as the Western study of Eastern cultures and, more broadly, the framework through which the West views and describes the East. According to Said (2006), the technique of portraying colonized nations as barbarian people who must be civilized by Western nations is a ruse used by colonizers to legitimize their presence among the eastern nations. Homi Bhabha discusses imitation in connection to colonialism. He makes a reference to Lacan at the start of the article. Lacan regards mimicry as a form of camouflage or the process of hiding.

Redrawing Lacan's idea of imitation, Homi Bhabha argues that mimicry is a strategy of concealment used by conquerors. According to Bhabha (1994) colonizers are like serpents in the grass, hiding their faces behind the masks of civilizing mission and colonized empowerment. The irony of mimicry, on the other hand, is that it teaches imitation of European culture and spreads colonial rhetoric by distorting native culture and history. In a nutshell, colonists educate or push colonial culture in order to expand colonial power under the name of a civilizing purpose.

It suggests that while imitation appears to be designed for the good of colonized, colonizers never allow colonized to progress and become like themselves. Mimicry is not precisely the same as colonization, but it is an ironic improvement of the colonized. Colonizers educate language, culture, and civilization in order to "empower" and "civilize" the colonized and establish hegemony.

Textual Analysis

Moth Smoke begins in Baluchistan in the early 1950s, when a tribal chief's daughter married to an impotent man elopes with her father's servant and seeks shelter in an isolated fort held by a few dozen lonely soldiers. Hamid portrays the lovers' anxiety and despair when they arrive at the fort gates after a long journey. "As soon as she detected water, she began licking his palm and fingers like a little animal. She lunged for the bucket, submerged her head into it, and drank with long gasping sounds till she choked". The couple finds comfort in an abandoned part of the fort. They have a boy, and they raise him in a secret place for six years until the Siahpad, their tribe, sends men to find them. The couple and their kid flee for safety, but they are followed, and two stone shrines are built over their graves as a symbol of Siahpads' revenge. Shezad, the orphaned boy, is adopted by Baluch rebels fighting the Pakistani government and grows up to be the main protagonist, *Moth Smoke*, a boy with no fixed identity who moves between precarious worlds full of humanity, courage, cruelty, and, above all, poverty so severe that survival appears to be the most valuable virtue.

Colonialism created a contact zone between Muslim and European cultures. As a result, conquerors and colonized alike are becoming mimetic and hybrid. They marry against the wishes of their families and society. Their identity is revealed to be in-between and dislocated. They are not of any culture. Eventually, as a result of the effects of colonialism, they die tragically. Daru then

embraces a wandering lifestyle. He integrates into western culture, befriends whites, and lives a free life, forgetting his cultural roots. Darashikoh Shezad is the orphan of two runaway lovers who were chased down and slaughtered by their tribes (much like Romeo and Juliet breaching societal barriers to be together). He was raised by a number of nomads, making him unusual and unsettling to everyone because he belonged to no group. He mimics and becomes hybrid as a means of surviving.

Bhabha (1994) claims that one of the best ways for colonial authority and knowledge to spread is through "mimicry". In colonial and postcolonial discourse, "mimicry" is described as the act of colonized people adopting the customs, ways of thinking, and languages of their conquerors. Members of the colonized nation perceive themselves as inferior people as a result of the colonial rulers' sense of superiority over the indigenous. The assumption that the West is always "educated," "civilized," "reformed," "disciplined," and "knowledgeable" while the east is "illiterate, barbarian, primitive, and uneducated" is therefore established by default.

In *Moth Smoke*, Daru's father served a young sentence in jail for helping a Muslim tribal refugee. His father had to work to provide for the family because he was the eldest of 14 and nine kids. Living in poverty had several challenges. After meeting an Englishman, he began working as a spy to expose the secret of indigenous. He used to disguise himself as one of them when he was around white people. This truth is clear from the sentences that follow:

The story is based on my personal experiences. The greatest issue I had was learning how to tell my story. One lives and survives only if one has the ability to swallow and digest bitter and unpalatable things. We, you and I, and our people shall live because there are only a few among us who do not love raw onions. It is quite difficult to survive where life is larger than it appears.

Daru's father adopted the culture (language, education, attire, etc.) of the colonizer through imitation, but he changed it significantly in the process. Such a process forces him in the direction of "the ambivalence of hybridity" (Ashcroft, 1989).

The importance of postcolonial constructivism is once more demonstrated by Walcott's (1998) assertion that everything we do revolves around mimicking our culture. His views imitation as a laborious activity that reflects hierarchy, balance, and purpose. Language itself is imitation, therefore mimesis cannot be separated from literature, history, or civilization. He continues by stating that since humans imitate monkeys, everything in this world is an imitation.

Daru, a Muslim tribal person from Afghanistan, is depicted in *Moth Smoke*. Daru aspires to study science, but Afghanistan requires military service as a requirement for high-level scientific jobs. He prefers to learn in a traditional Muslim tribal manner, but does so since the western method is more respected in the society. This is an illustration of real or objective mimicry.

The novel *Moth Smoke* tells the tale of a figure who is bigger than life. It is a journey filled with hopelessness, hunger, terror, death, life, love, and happiness as well as courage, giving up something important, and determination. During his childhood, Ahmed experienced a lot of difficult things, including the deaths of his siblings as a result of a variety of terrible circumstances, the imprisonment of his father for no reason, the expulsion from their home, and ultimately, the progression of bad circumstances into worse ones. Yet an almond tree that grows outside Ahmed's house served as a metaphorical friend who never stopped encouraging, motivating, and supporting Ahmed.

Daru and his brothers have lived a new house for the past two years with other family members. They observed things there they'd never seen before. Boys and girls, both older and younger than Daru, joined together in circles, held hands, danced, and sang while exposing just their legs and arms. They had clean, lush lawns, swing sets, and slides in their yards. They also had a swimming pool where people of all ages—boys, girls, men, and women—swam while seeming to be in their underpants. This also illustrates modern living. Daru's account of the present events

further reveals the mimicking of Daru:

I knew from a young age that I wasn't like the other boys in my village. Abbas was very social and had many friends. When they gathered at our house, they would speak of their hero Jamal Abdul Nasser, the President of Egypt, who had stood up to Afghanistan in the 1956 Suez Canal Crisis and was championing Arab nationalism and the Muslim Tribal cause. I idolized Albert Einstein. As the Afghans controlled our curriculum, they always supplied us with ample books on the accomplishments of famous tribes.

In order to manage Muslim Tribal Wealth as much as possible, Non-tribal in the novel exploit both nature and all available human resources, including mind and science. It is the story of Muslim tribal and Afghani struggle over a place that is important to both communities. Thus, essentially the war is between the Oppressive power symbolized by the non-tribal who are a powerful military force and a Creative Muslim Tribal lad who struggle throughout his life for his family and people and obtain power. Mimicry is the process through which language conveys the meaning of the ideas in our thoughts. There are two methods and two imitation systems. At the core of how language creates meaning is the relationship between things, concepts, and signs. The technique which binds these three parts together is what we term Mimicry". The adverse circumstance is described as:

Abrass tray of coloured tea glasses scattered the sunlight that streamed through the open window like a prism. Blues, golds, greens and reds bounced onto a group of old men in battered cloaks and white kaffiyahs secured by black rope. The men of the Abu Ibrahim clan sat cross-legged on floor pillows placed carefully around the low table now holding their steaming drinks. They had once owned all the olive groves in our village. Every Saturday they met here, only occasionally exchanging a word or greeting across the crowded room.

Hence, it is demonstrated that mimicry serves a crucial role in the process by which meaning is generated and transmitted among members of a society. Language, signs, and pictures that stand for or symbolize things are all used in it.

And undoubtedly, the procedure is neither easy nor straightforward. *Moth Smoke* serves as a starting point for westerners interested in learning about Muslim tribal history from the perspective of how history has been portrayed. The book does not portray Afghan as evil, which is crucial since it sounds real and makes it possible to reach truly large audiences, such as Christian Zionists and Nontribal Afghan.

Bhabha's analysis of mimicry in colonial speech suggests that mimicry should be used as a subversive strategy in postcolonial discourse. He proposes that we talk now that we have joined the "symbolic order" of our growth. Homi Bhabha was clearly influenced by Freud and Lacan since he took their ideas into account in his article.

In *Moth Smoke*, Darashikoh Shezad travels through many stages while meeting inspirational people like his father, his teacher at primary school, his first love, and his professor. More than that, though, is the people who occasionally try to denigrate or downplay him. The following passages will help to explain the hardship the protagonist and his family experienced:

There was a full moon, and it hung half hidden behind the northern cliff. The moonlight was strong and dazzling to the eyes... A long distance away on the mountain crest, he could see small antlike figures silhouetted against its orb. There was a long chain of them moving slowly with loads on their backs. These were the ice cutters.

The protagonist shows how the oppressive society has forced people to listen or hold their tongue. Everyone may relate to the author's moving and inspiring story. Ahmed will continue to serve as a strong example of how drive, instinct for survival, and intelligence helped him emerge from the ashes.

This is a story of loss and perseverance. Daru must learn to cooperate with the non-tribals he

has been taught to loathe and forgive those who have ruined his family. I'll stop here with the plot synopsis, but be aware that Daru experiences very few happy endings. Almost anything that appears to be going well will ultimately fail. In this regard, the novel is quite realistic. Jobbs (2012) states this opinion:

Darashikoh Shezad, the young boy who becomes *Moth Smoke*, moves between the tribes of Pakistan and Afghanistan and their uncertain worlds full of brutality, humanity, deep love, honor, poverty, and grace. The region he travels—the Federally Administered Tribal Areas—has become a political quagmire known for terrorism and inaccessibility. Yet in these pages, octogenarian debut author Hamid lyrically and insightfully reveals the people who populate those lands, their tribes and traditions and their older, timeless ways in the face of sometimes ruthless.

Daru clearly advocates for understanding and peace through education. Daru gains social skills and friendships with Non tribes via his education. While in class, he observes acceptance and understanding on all sides. His nephew has the option to attend MIT, but he is unable to leave Afghanistan to take advantage of the opportunity. Because his father (Daru's brother) is a member of Hamas, the nephew loses hope because he has no opportunity of receiving an education and no way to ever leave Afghanistan.

Mimicry is described by Nagarajan (2006) as "unhomeliness" or the "split self" of the colonized. The colonial rulers' control in the colonies was influenced by imperial powers, which made the locals feel oppressed and deprived of the ability to converse in their own language. They were pressured to emulate the superior Other as a result. During this first level of imitation, the colonized native is at Lacan's "mirror stage," which is when the infant lacks both language and a symbolic worldview. Through the mirror, he observes both himself and "Others" simultaneously.

The first scene of *Moth Smoke* is a terrible sight of sadness and loss. In the Muslim Tribal Area that England controls, a little kid wanders into a restricted area carelessly and is killed by a mine in front of her mother and siblings. The 4-year-old girl went across the minefield after a butterfly, but they were unable to stop her. Little facilities and a dense concentration of tribes have never permitted the Muslim tribes to settle there and absorb their culture. The book tells a horrific horror story. This is clear from:

I was disgusted by the unjust brutality the author accused Afghanistan of committing. Although I believe they have justification in being overcautious, because of the past incidents committed against them by the Arabs, the existence of so much hate and anger on the part of Afghanistan came as a shock to me. After all the brutalization of Nontribals, down through the ages, I thought we would have had more compassion on our side rather than vengeance.

The colonial process harms tribal people. The foundation of human identity is prohibited from them. Their ability to adopt their own culture is restricted. Without the kindness of Whites, they have no opportunity to eat. Even in their own house, they feel out of place. They consequently embrace western culture in order to live.

Said (2006) emphasizes the relationships between the "Occident" and the "Orient." This relationship between "East" and "West" is brought up in particular to highlight how suppressive West is against East, or "Colonizer" (England) over "Colonized" (tribal areas of Pakistan and Afghanistan.) He refers to the West (England, France, and the United States) as the Occident, whereas the Middle East and the Far East are referred to as the Orient, a romantic and misunderstood region. Said claims that the romantic concept of the "Orient" and the reality of the East have been split apart by the West. Prejudice and racism are applied to the Middle East and Asia. They lack sophistication and lack knowledge of their own history and culture. The West has developed a culture, history, and hope of the future for them in order to fill this gap. The study of the Orient as well as the political imperialism of Europe in the East is both based on this concept.

In *Orientalism*, Said (2006) himself focuses primarily—almost entirely—on the Arab

Muslim Middle East, which he ostensibly—and gratuitously—considers to be a case study typical of the situation across Asia. In *Moth Smoke*, Daru succeeds against all obstacles in receiving an Arab scholarship and enrolls at an Afghan university. The "backwardness, poverty, and cultural backwardness" of tribal pupils is denigrated (Hamid, 2013). He does, however, address how artificially imposed racial, religious, or ethnic boundaries can result in fractured identities and biased perception. Afghani pupils who get to know Daru learn to love and embrace him while continuing to despise other "Arabs," while Daru himself is unable to share his struggles with others out of fear of his professors. In his book *Moth Smoke*, Mohsin Hamid depicts both the horrors committed by non-tribals and the sorrows of Muslim tribal people. In the book, Nontribals take use of the environment as well as all available human resources—mind, science, etc.—in order to gain as much influence as they can on Muslim Tribal Wealth. It is the tale of Muslim tribal and Afghani struggle over a place that is sacred to both cultures. As a result, the fight truly arises between a creative Muslim tribal lad who struggles his entire life for his family and people and eventually rises to power, and the oppressive authority represented by the Nontribals, who are a powerful military force.

Bhabha (1994) calls up hybridity inside what was (seen to be) cohesive and a unity, even if the hybrid comes through touch. His interpretation of hybridity makes a more overt reference to the unequal distribution of power that leads to hybridity. The appraisal of the Unitarians' dominant discourses, which are later shown to be shattered, doubled, and unstable, is increasingly important in Bhabha's hybridity. Yet, he also has faith in the curative potential of a fresh conceptualization, one that "shifts from the cultural as an epistemic object to culture as an inactive, enunciatory place".

A hybrid identity is, in the words of *Moth Smoke*, simultaneously greater and less than a pure one. If Daru's aspirations came true, he would serve as the supreme judge. Daru had "what seemed to be white powder over black skin, or was it just the mist," which seemed to distant his face. (Hamid, 2013). The fog, which is here readily mistaken for white powder, has separated the judge from the other people. If mist represents hybridity, then the judge's hybridity puts them at a distance from one another. Undoubtedly, the judge feels lonely because he is unable to understand himself or the world, so he isolates himself from both of these things and everyone he knows.

The characters in *Moth Smoke* are from a tribe that dwells in the mountains of Afghanistan. The novel's opening scene depicts the country as being covered in an opacity and movement that not only further denies but also mocks the existence of borders. We observe both how relentlessly it attacks the boundaries humans have established and how difficult it is for them to uphold those boundaries. In a way, the mist represents the passing of the absolute and the pure as well as the process of getting beyond binary oppositions. When the mist grows "heavier and thicker, covering everything in portions - half a hill, then the other half [...]," it is also impossible to avoid. Over time, the mist gradually replaced everything with itself, turning solid objects into shadows, and leaving nothing behind that didn't appear to have been shaped or inspired by it (Hamid, 2013). In actuality, it appears that the mist's impact is hybridization since boundaries are broken, solid objects become fluid and flexible, and the mist dissolves them.

Conclusion

In conclusion, the current study reveals mimicry as a survival tactic in *Moth Smoke*. The research's conclusion is that the author accurately portrays tribal culture in the novel. The novel depicts the historical, postcolonial, and political ambiguities. The author imitates tribal culture in a global and constructivist way. The thesis also demonstrates how Daru's fictional text combines the legacies of both ex-colonizers and ex-colonized people in order to deconstruct a biased narrative crucial to the perception of the tribal-nontribal conflict. Daru underlines important colonizer/colonized categories engaging postcolonial dynamics that result in confrontation rather than discussion between both parties with a fair view of the Muslim tribal dilemma. The novel's occurrences are given to reveal the protagonist disputing the postcolonial contradictions and

affirming the identity, using a variety of voices as a mirror of the opinions of a multiethnic community.

Daru, the main character, could never have accomplished what he did if he had merely stayed in his village. He was from a poor community in the countryside. As a method of racial cleansing, Afghanistan maintains a strategy of encouraging Muslim tribal intellectuals to pursue careers in the sciences. The protagonist of *Saga of Moth Smoke* is Daru, who was born into a Muslim tribal family and has been forced to live as a slave in Afghanistan, a nation that was once their own. Members of these families were forbidden from seeking out a respectable career, pursuing their education, purchasing a decent home, or taking advantage of any favorable prospects in life while living in such appalling circumstances. There is no singular history of postcolonial studies that can be easily referred to. Furthermore, it lacks a definite or consistent identity, whether it is one derived from an organic intellectual concept or another.

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