

**Journal of Social Sciences Research & Policy (JSSRP)****Hybridization and Hegemony: A Critical Postcolonial Analysis of Urdu Slang in the Moth Smoke (2000) (2000)****Sana Hanif**

M.Phil. in English Literature, English Department, Abdul Wali Khan University Mardan, KPK, Pakistan.

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Moth Smoke; Mohsin Hamid; Homi K. Bhabha; Postcolonial theory; Hybridity; Linguistic hybridity; Third Space; Urdu–English code-mixing; Cultural identity; Hegemony and resistance; Colonial discourse

**Corresponding Author:****Sana Hanif**Email: [121sanahanif@gmail.com](mailto:121sanahanif@gmail.com)**License:**

**Abstract:** *This study deals with how resisting hegemonic power-formation can be achieved through language and cultural hybridization in the novel Moth Smoke (2000) (2000) by Mohsin Hamid. Using the theory of hybridity by Homi K. Bhabha, the paper explores how mixing of English and Urdu in the story alters the dominant discourses and reconstitutes the cultural identity in the postcolonial Pakistani society. The concept of hybridity proposed by him has had a broadly followed impact on postcolonial and cultural studies by helping to challenge the essentialist concept of fixed identity and culture. Rather, it underlines the negotiated, fluid and dynamic character of cultural interaction that is produced in those spaces constituted by the history of colonialism and the current globalization. In this research, the application of Urdu slang, local expressions and language patterns that are inbuilt with the culture are identified through a close textual examination of the novel as they are incorporated into the English text. These are linguistic features that serve to signify a hybrid identity, as they capture the lived experiences of Pakistani society in which there are several cultural forces at cross. This mixing of languages serves as a third space where meanings are re-negotiable and colonial languages of hierarchy integrated in language are covertly questioned. Moreover, the study addresses the way, in which Mohsin Hamid purposefully incorporates Urdu phrases in English prose, disrupts the cultural control of the colonial power and gives a voice to local cultural experiences. This ambiguity of the language adopted in the novel denotes the socio-cultural conflicts in urban Pakistan, especially the conflicts of the class, power and identity in post-colonial state. Through foregrounding these hybrid linguistic practices the text is represented as the reflection of the contemporary Pakistani culture and also criticizes the still-remaining effect of the colonial discourse on the national identity development. This study is relevant to the postcolonial literature theory by illustrating that the linguistic hybridity of the Pakistani English fiction establishes an influential negotiation zone amidst the global and local cultures.*

**Introduction**

Language separates societies into higher and lower classes, particularly in postcolonial nations such as Pakistan (Rahman, 2002). The power, education, and elite language are English. The national language is

Urdu, which is not always fashionable. And street Urdu is quite impolite, dirty, and vulgar. With this very language, Hamid means to say that this speech is also worthy of existence. In addition, it is real, vivid, emotional, and sincere. He speaks on behalf of people who are usually voiceless, people at the lower end of society, and the marginalized whose voices do not feature much in serious literature through street Urdu.

The protagonist of the story, Daru, is a highly educated person who speaks English. He also employs street Urdu, particularly in conveying pain, resentment, disappointment, and rage. This is his original voice, his means of opposition to the world in which all has been categorized into decent and indecent, acceptable and unworthy (Fanon, 1963). He struggles in his speech against the people, against those oppressed by the very language. The blending of languages is also natural and well known since the readers are bilingual. It establishes a literary environment that reflects the complicated cultural fact of Pakistan (Ashcroft et al., 2002). The language of hybridity is considered one of the primary characteristics and introduces a fresh orientation to postcolonial literature.

### Statement of the Problem

Language has been a strong postcolonial heritage of colonial domination in the societies and it defines social stratification and culture. English, which was previously used as a source of authority and power, still serves as an indicator to elite status in most postcolonial settings, such as Pakistan. Nevertheless, the modern Pakistani writing in English tends to oppose this dominance by incorporating the local language elements. The blend of the English language with the Urdu slang in *Moth Smoke (2000) (2000)* by Mohsin Hamid forms a hybrid linguistic space, which indicates the interwoven socio-cultural realities of the Pakistani society. Although the novel has gained such popularity and is widely discussed by critics in terms of the conflict between classes and moral degradation, little attention has been paid to the issue of the hybrid language as a means of opposition to hegemonic power structures by scholars. This study deals with the issue of the Urdu slang in the English narrative as a non-obtrusive but rather important resistance strategy. The study examines how the main characters speak the language of hybridity to question the linguistic authority of the powerful elite that is linked to the powerful elite of society by means of referring to the ideas introduced by Homi K. Bhabha (hybridity and the third space). Through the analysis of the use of Urdu words and slang, the study will prove that language in *Moth Smoke (2000)* is a symbolic instrument with help of which the characters will ensure identity and perform a distinctive kind of rebellion against the supremacy of colonial and class-related force.

### Research Questions

- In which ways has Mohsin Hamid used linguistic hybridization in *Moth Smoke (2000) (2000)* to highlight and oppose hegemonic power order?
- How does Urdu slang feature in English story of *Moth Smoke (2000) (2000)* to reflect cultural identity and also some sort of resistance against the prevailing colonial and elite discourses?

### Research Objectives

1. To analyze the ways has Mohsin Hamid used linguistic hybridization in *Moth Smoke (2000) (2000)* to highlight and oppose hegemonic power order.
2. To evaluate the Urdu slang feature in English story of *Moth Smoke (2000) (2000)* to reflect cultural identity and also some sort of resistance against the prevailing colonial and elite discourses.

### Significance of the Study

This work is important due to the fact that it underlines the fact that language is not only a form of communication but also a strong tool that raises issues of power, identity, and resistance and negotiates them. Through an analysis of the Urdu slang language in *Moth Smoke (2000)* by Mohsin Hamid, the

study will show how local language forms can oppose the existing linguistic hierarchies and challenge the status quo of English in the Pakistani postcolonial society. With English language being associated with power, education, and a sense of belonging to a higher society, the usage of Urdu slang in an English story breaks this system and the identity of the common man in literature. In addition, the research paper has also made a contribution to the literature of postcolonial studies because of presenting a fresh point of view to Pakistani English literature through the prism of linguistic resistance and hybridity. It underlines the fact that, local languages and forms of cultural expressions have equal narrative power and significance, as does the global or colonial forms of languages. The research also contributes to the knowledge of the cultural identity of the present-day Pakistani fiction, as well as is a valuable academic source, offering students of research in the sphere of literature, linguistics, and postcolonial studies.

### **Delimitations of the Study**

This paper is an illustration of how the Urdu slang can be employed as a form of resisting and identity. It is the case of linguistic and ideological aspects only in this study. It is not detailed with respect to other parts of the novel like plot, psychology of characters, or art style. Not everything in the Urdu slang is as understandable. Their meanings in certain areas are also related to the cultural background so that foreign readers may not comprehend. Lastly time and resource constraints have not allowed this study to use many academic articles and books only a few were selected. Thus, it may happen that the results could have been reinforced with more secondary material.

### **Literature Review**

The idea of linguistic protest can be viewed as a valuable instrument of the postcolonial literary world in order to negotiate the power relations between the colonizer and the colonized. Hybridization of language where native languages adapt, evolve and take up aspects of dominant languages is one of the causes of this resistance. A fine example of the way in which language can be a place of cultural negotiation and resistance is Mouth Smoke (2000).

The hegemony concept was proposed by Antonio Gramsci in 1971. He makes the argument that hegemony is the domination of an ideology of a certain group over another group. This will be their voluntary superiority, not by coercion. Robert Phillipson was the most prominent theorist in utilizing the concept of hegemony in the area of linguistics in 1992. He further came up with the concept of linguistic imperialism to explain the nature of how language overpowers other languages. In his opinion, English sustains its status, dominance, and superiority via progress, prestige and globalization.

Bourdieu (1991) of the book *Language and Symbolic Power* defines language hegemony not as an issue that is enforced, but as a status and smartness symbol.

Blommaert, J. (2010) provides an explanation of how marginalized groups use their vernacular languages to integrate in the mainstream culture in order to create resistance. It provides the meaning of researching local dialects and lingo as a means of cultural practice which is subversive of hegemony.

Cilano, C. (2013) made an argument of how Hamid and his contemporaries (Kamila Shamsie, Uzma Aslam Khan, et al.) have created a Pakistani feel to their English prose. The Urdu words, proverbs and syntactic patterns are used to achieve this. Sanga, J. C. (2003) notes that Hamid has achieved this by the proper fusion of prose Hamid captures the rhythm and cadence of Pakistani speech, which he does through the skillful fusion.

### **Methodology**

#### **Research Paradigm**

This research is of Qualitative nature. This study adopts interpretivist paradigm by Paul Ricoeur which

explains that meanings and experiences are socially constructed rather than seeking scientific laws. In it, the conclusion will be drawn by reading and understanding text instead of statistics. The aim is to understand how the use of Urdu slang in Mohsin Hamid's novel *Moth Smoke (2000)* (2000) becomes a means of resistance against colonial (postcolonial) pressure and expression of identity.

### **Design of the study**

This research study has been designed in a systematic qualitative research approach to explore the use of hybrid language in *Moth Smoke (2000)* by Mohsin Hamid (2000). The research design used in the study is descriptive and interpretive research design whereby the aim of the research is to examine the role of language as a form of resistance in the novel. On this basis, the study aims to find the way to comprehend and introduce the linguistic trends of the text in the context in which they are used, especially the introduction of Urdu slang in the English story. The discussion revolves around the major themes of hegemony resistance, hybridity, and linguistic rebellion as they capture the social and cultural reality of the postcolonial Pakistani society. For this analysis, the research uses the close textual reading technique. John W. Creswell as well as Norman K. Denzin and Yvonna S. Lincoln point out that qualitative textual analysis allows the researcher to grasp the meaning within the literature works, whereas interpretive analysis helps to comprehend cultural and ideological trends within the texts. This theoretical model of the work is based on the idea of cultural hegemony presented in the theory of hybridity by Homi K. Bhabha. His idea allows interpreting the ways of how the colonized societies could bargain on identity and avoid the dominance through the blending of cultures and languages.

### **Data collection**

The main data collection method is the novel *Moth Smoke (2000)*. The sections in which the Urdu slang is applied are referred to in the novel. These sections were the original data of the research. Further, secondary data is included with the information about online publications, research works, and academic publications. The combination of the primary and secondary data allows seeing the way Urdu slang is used as a form of resistance and identity in the novel.

### **Data Analysis**

This investigation is based on the novel *Moth Smoke (2000)* by Mohsin Hamid. Upon reading the book closely, the lines that had Urdu slang or words of the local lingo were selected. The postcolonial theory was used to analyze these parts in order to realize how this language can serve as a form of resistance against the power system.

### **Theoretical framework**

This paper will analyze how everyday Urdu slang was used in *Moth Smoke (2000)* by Mohsin Hamid as a way of resistance to the neo-colonial power structures. The two concepts are theoretical as they form the basis of the analysis, namely the theory of hegemony by Antonio Gramsci and the concept of hybridity and the Third Space suggested by Homi K. Bhabha. These theories give us an outline to the way language can be used as a place of power, negotiation and resistance in postcolonial societies.

According to Antonio Gramsci (1971), hegemony is achieved when the ruling class upholds its hegemony by propagating its culture, language and ideology as the normal social order. This hegemony in postcolonial Pakistan is conducted in the form of the ongoing privilege of the English language, considered as being linked to education, power, and upper crust. Even though the colonialism era is gone, social power is still determined by the linguistic hierarchy that has been created during the British rule. This hierarchy is further supported by the elite group who embraces English as a symbol of status and dominance and thus internalizes means of domination over the lower and middle classes.

The theory of hybridity presented by Homi K. Bhabha also elaborates how this dominance may be disputed. In *The Location of Culture* (1994), Bhabha develops the idea of the Third Space the cultural and linguistic space, in which various languages and identities will engage with one another and produce new hybrid forms. This is where the marginalized groups can bargain and resist dominating discourses in subtle ways, by blending the local cultural aspects with the language of power. The established identities and colonial power are shaken through this process.

### **Analysis**

Language is not only a means of communication with people but they are the figure of power, identity and also of resistance. Mohsin Hamid played around with Urdu and English where he manipulated hegemony. He does not speak English; instead he speaks Urdu slangs like *yaar* and *chai*. Slangs and regional accents are used to bring out identities of the characters. These slangs are taking the form of subversion. This is the voice of common people. It is through this subversion that corruption, hypocrisy and emptiness of elite class are exposed. He also inserted the Pakistani idioms and proverbs without translating them leaving the foreign reader to transfer to Urdu. He opposes hegemony using these expressions since the word *yaar* and *chai* may also mean friend and tea but he does not want to do it. Mohsin Hamid also displays the culture of Pakistan with the assistance of these slangs. This implies that this form of linguistic resistance presents Pakistani identity to the readers around the west who is given powers to speak and to challenge elite English. The protagonist of the novel is Daru who speaks common Urdu words in his dialogues. These words are his weapon. The word *dog* is the most significant one. Daru keeps referring to himself as a dog. Through this word, he denies the norms of the wealthy society. By saying I am a dog he really means that your rules are not applicable to me. It is a good manifestation of hybridity.

One more significant term is the *Sialkoti*. This is the name assigned to a soldier by Daru. He indicates the caste and class stratification in the society not explicitly, but indirectly, through the use of this word. It is a weapon of this word. When Daru encounters a poor child, he refers to him as *chokra*. By employing this word, he admires the lives of poor. He addressed the poor kid as a king and debunks the hegemony of elite group. The other word that was used by Daru is that of *Chief Sahib*. They are an amalgamation of English and Urdu. In English, it is called *Chief* and in Urdu, *Sahib*. Addressing his boss as a *Chief sahib* is the best illustration of mimicry. He mocks the boss and his power using this word. Mumtaz is one of the characters that write in the newspaper. Mumtaz was not using her true name. She refers to the name of *Zulfiqar Manto*. The manifestation of two personalities one of which is a rich wife and another is a writer is what demonstrates a sort of hybridity. Assuming the last section of the novel is analyzed in which daru is present in the court and he does not speak. This is due to the fact that his voice was suppressed. This indicates that the voice of poor people is oppressed by power of high-class.

### **Mohsin Hamid, in the novel, used Urdu slang.**

“We are going to make a drive and smoke some ganja”

*Ganja* is an Urdu term which is referred to as marijuana in English. This slang provides the Third space of Bhabha where the character frees herself of the dominance of English and hates the hegemony by the means of hybridisation. The character denies the supremacy of English. By using the Urdu term *ganja*, local identity is focused, and the elite's refined English is harmed. He is also defiant of the colonial standards. The statement of going driving and smoking some *ganja* is, in fact, a profoundly social and cultural statement as compared to an ordinary one. It is a case of hybridization in which English and the Urdu language are mixed. This expression demonstrates that the characters are not entirely Urdu-speakers and not entirely English-speaker but there is identity, mental and thinking are hybridised. In

fact, they are communicating in English, but to add a flavor of their language, they use Urdu slang. This is a manifestation of anti-English language. The characters are revolting against hegemony when they blend the Urdu language with English. They are opposing the control of the Western language and culture of the mighty group. They are saying that their identity lies in their language, but should not be limited to the English language. It is a hegemonic resistance process. The characters in the novel are the residents of a society in which the English language prevails. They believed that the English language was a symbol of power, enlightenment and prestige. The nationality of the population is separated by the English language. English speakers are regarded as being of the upper class, and Urdu speakers are regarded as being poor and uncivilized. The characters are within the problematic social system within such an environment when they speak a mixed language of English and Urdu. They are shunning linguistic and cultural supremacy that renders English a civilized language. This is the way the hegemony of the English language is overcome.

Informal tone is also a way of resistance in this sentence. It contradicts the genteel norms of the elite, where it refers to the smoking of ganja. The characters had overstepped the line; since the upper class had their way of saying they were law-abiding, serious, and literate. In his behavior and lifestyle, he opposed the rules and regulations of the Western and elite classes. The identity of a person in the postcolonial society is also hybridized. The culture of his society greatly affects the thinking and behavior of the character, although he is Western-educated. His communication demonstrates that he is not apart and isolated with his language and culture. In these acts, he gave preference to his language over English. It is the revolt against the hegemony of English. This sentence is a conclusion of the fact that language is not only a form of expression but also a demonstration of power and identity. By introducing a local word into English, the character in question is, in reality, proclaiming that his culture will not be destroyed. This sentence has made Mohsin Hamid demonstrate that people still live with the colonial inheritance in their language, thoughts, and society, but now people are opposing this heritage, and their strongest weapon of resistance is their language. Thus, "Let's go for a drive and smoke some ganja" is not just a common sentence but a linguistic rebellion that lays the foundation for a new hybrid identity against English dominance.

"His **Nike shoes** looked like they'd been to **Karbala** and back"

Nike shoes symbolize the western brand, luxury and modernity, whereas Karbala is the place where Imam Hussain (Razi Allah Anho) was martyred and a representation of the suffering. It brings about hybridization in culture. It is hegemonic in that the writer compelled the Western reader to learn of the event that took place at Karbala, since the reader might lack complete cultural knowledge. It is also opposed to the hegemony of materialist capitalism. Mohsin Hamid has emphasized language in the novel *Moth Smoke* (2000) to show the reality of Pakistani society. His Nike shoes look like they had visited Karbala and returned back can be a regular comment, yet it has a deep sense. It is a mixture of two worlds. Nike shoes are a symbol of the Western world, and Karbala, it is a symbol of Islamic and Eastern culture. This is referred to as hybridization or in other words, the blending of two languages/cultures. This sentence reveals that the characters in the novel do not just speak English, but they also bring their culture with them. They also speak the English language, but the words they are using are related to their environment, faith and the community. Occasionally, the character is attempting to overcome hegemony using language. They demonstrate that their culture and language are not dead yet. Nike shoes have become a synonym of the Western lifestyle, prosperity, and fashion.

Individuals who cannot afford the expensive shoes identify themselves as the upper class. But when it is remarked that his Nike shoes were not uncovered in Karbala and returned, there is a satire in it. It means that the shoes are in an extremely poor condition, like those that have passed a trying journey. The term Karbala here is used to refer to suffering, sacrifice and hardship. It is like saying that the shoes are worn so much that they have been through a long suffering process. This is a sarcastic comment on the concept of Western fashion and power. The brand of Nike is an expensive shows brand that is worn primarily by the elite group, but which the character mocks as something that is a symbol of honor and glory in the West. By this ridiculing, he means to tell that the Western way of life fails to show the dignity and status of a person, but rather through their culture and traditions. In this manner, Western superiority is opposed. Mohsin Hamid inserted the term Karbala, which is a religious idea in the East. He wishes to remember that people have not lost their culture and religion; it still lives in their minds. The characters are talking English, yet they are expressing the meaning of their culture. Two identities are developed, the Western and Eastern ones. But neither quite western nor quite eastern. It is called hybrid identity. It is an identity that opposes colonial powers. By making use of this sentence, Mohsin Hamid demonstrates inequality between classes. The western brands, English language and fashion and style are some of how the elite class impose themselves on the poor, but when a writer makes a joke, their superiority is impaired. The language illustrates how Mohsin Hamid uses the words of the English language to retain their culture. By so doing, they go against the English hegemony silently. Consequently, even a short sentence such as His Nike shoes had been to Karbala, and back is an ideal illustration of what class difference, cultural identity, and linguistic protest can be in the Pakistani society. This sentence confirms that by means of the language mix, people not only save their identity but also interfere with the domination of a strong culture.

"Another **VIP party** with **burger** intellectuals"

VIP party is a prestigious and luxurious term, the expression of which is borrowed in Pakistan as burger intellectuals. It is a form of ridicule of the high society. The reduction of sophistication is done by Hamid since a burger is regarded as a form of junk food. Burger's intellectual may not be explained by a Western reader unless he or she adapts the local meaning. VIP is the sign of Western style and elite disconnection with the average Pakistanis and Burger is a copying of the West where the elite act as the modern thinkers. This is class hegemony resistance by ironic contrast and is a satirical hybridization in a social comment. In the novel *Moth Smoke (2000)*, Mohsin Hamid has shown various segments of the Pakistani society with reality. Another VIP party with burger intellectuals, which appears to be a trivial word, yet there is a hidden social and cultural connotation. The phrase is English-Urdu in nature, which is a clear illustration of hybridization i.e. mixing of languages. The English words include VIP party and intellectuals, whereas the local slang includes burger, but it has a unique meaning in Pakistani society. In Pakistan, they call that burger people who believe that they are not too far away in terms of western lifestyle. They are English speakers and wear Western-style clothes, attend costly schools, and feel superior to the ordinary folks. These individuals are derisively known as burgers. In this expression, the term burger intellectuals refers to the people who present themselves as learned and educated people but, in reality, adopt the Western lifestyle. With this phrase western influences are satirically fought. Western fashion and the English language are synonymous with power and prestige in Pakistan and symbolize parties. The writer, however, jokes by referring to them as burger intellectuals who go to VIP parties. By embracing these Western values, they separated themselves from their culture. The author

also treated them as an exhibition. He mocks such people. By using this phrase, he demonstrates social division in society. On the one hand, there are those rich people who embrace the Western style and on the other hand are the ordinary people who stay attached to the native language and culture. The fact that there is a reference to burger intellectuals is also an indication that even the educated class is being influenced by the colonial forces. In their minds, speaking in a Western manner, speaking English and attending costly parties are indicators of improvement. However, in reality, all this is the achievement of the cultural hegemony, in other words, the leading of Western culture. This is a sentence that Mohsin Hamid has chosen to write to demonstrate some opposition to this dominance. According to him, the local language and identity remain strong. He ridicules the domination of English by using the word, Burger. This is said in a mix of both English and Urdu, which demonstrates that the characters are not fully Western nor fully Eastern. It is the hybrid identity, a new identity that is formed between the two cultures. This sentence also has a symbolism of a VIP party. It demonstrates the importance of wealth and connections in society. The individuals involved in such parties feel superior, though in an actual sense, they are rejecting the local culture. The author ridicules such acts and demonstrates that such individuals have nothing to do with the actual issues of their nation.

Did your fundoo English education not teach you that?

Fundoo is South Asian slang mean show off, but used sarcastically, and English education portrays postcolonial effects in Pakistan and also represents colonial inheritance. The author is satirizing colonial traditions by referring to them as fundoo. Instead of worshipping English schooling, he denounces it. It further states that Pakistani English is not the colonizer's English, but it is a hybrid English. He opposes hegemony by referring to it as fundoo. This is the phrase that is employed in the novel *Moth Smoke (2000)* by Mohsin Hamid, and it is neither a widespread phrase nor a phrase of social resistance and social satire. In this sentence, the character is ridiculing the English education and Western thought. The informal and jokesque term fundoo English education is applied in fact to refer to people who are proud to speak English and to be educated in the West.

"He's a total show-off with his imported suit and patwari mindset"

Patwari means corrupt land officer, and imported suit means high-class or English consumerism. It is by these slangs that the Western people and their way of life are demeaned. In his novel *Moth Smoke (2000)*, Mohsin Hamid satirically portrays the social contradiction, differences in classes, and the feeling of superiority. In this case, the writer has utilized the process of hybridization and resistance of language in an excellent manner. Here, the words show-off and imported suit are English words, whereas patwari mindset is a local and colloquial language. This mixture, i.e. the mixture of English and of Urdu/Punjabi words, becomes the form of a hybrid language, which is an excellent feature of the novel. This combination, in fact, reveals opposition to colonial hegemony. Imported suit is the term used to refer to the people who feel superior to others wearing western attires. They think that wearing Western things they have become civilized and high-class. Conversely, the patwari mindset is a term used to describe individuals who think copiously, traditionally, selfishly and corruptly. The combination of these words brings an interesting contrast; on the one hand, there is Western fashion, and on the other hand, the local corrupt mentality. It is through this contrast that Mohsin Hamid has revealed the hypocrisy of Pakistani society. He demonstrates that there are individuals whose outward appearance is that of the

West, but their minds still think backwardly and selfishly. In other words, as much as they are visually a progressive-looking outfit, foie grass, interiors-wise, they are like the olden times with their hierarchy, authority, and social stratification. This is one of the sentences which are resisting hegemony since the author has demonstrated that there is no change of mind through the adoption of Western clothes or a Western way of life. Their thoughts remain patwari, i.e. old power and fear, and people only demonstrate their status with imported things. It is a satire of the classes within the society who desire to display their superiority using the English language, western-style clothes and wealth. But Mohsin Hamid does not drop their show-off as a show-off. The meaning of this word is that what seems to be their superiority is just a mere pretense; there is nothing new in them. Therefore, there is a social contradiction manifested in these words, attire and reasoning. Mohsin Hamid says that Pakistani society is not completely western or completely eastern but a hybrid society. This amalgamation is an emblem of revolt against the subordination of Western principles.

### **Conclusion**

The opposition to the hegemony is marked by the usage of the Urdu slang in the novel. Applying the concept of hybridity to the works of Homi K. Bhabha, the author proves how the strong frameworks of power are challenged by the character through the use of language. This paper will look at the application of language as a form of resistance, and not always as a stylistic instrument. There are also tragic deficits of such resistance, which are also revealed in the novel. The hybridity can reveal and upset the hegemony, the dominant theme that remains to the reader of the novel *Moth Smoke* (2000). Destruction does not require being sufficient. It is the book that glorifies the strength of words in protecting the identity of an individual by portraying the difficulties their characters face. The work unveils the importance of language as the place of politics and cultural struggles and gives a more accurate understanding of postcolonial resistance literature. This paper was written to understand the opposition of the colonial hegemony in the Urdu slang and the fusion of different cultures in the novel *Moth Smoke* (2000) by Mohsin Hamid. The novel creates a picture of Pakistani society full of colonial influences and the differences in classes and language development. Mohsin Hameed is not only expressive but also a resistant man, who opposes with words.

The characters in the novel speak a combination of English and Urdu. Neither are they completely western nor completely local. This in-between identity or this hybrid identity is the most important argument of this study. This two-tongued is a sign of an effort of the colonial nations to change the language and identity. These colonialists are not, however, able to finish the language. Learn to identify with them in terms of local language and slang. The opposition is unveiled in the excerpts presented in the novel such as in *Let's go for a drive and smoke some ganja*, *Another VIP party with burger intellectuals*, and *Your fundoo English education didn't teach you that? And he is a grandiose person with his imported suit and patwari attitude*. The author challenges the primacy of the west society by using the Urdu slang. Mohsin Hamid thinks that language is an indicator of power and not a form of communication. The Urdu-speaking people are considered as lesser, but the English-speaking people see themselves as the superior ones. This is, however, a discredited system that is being played by the characters in *Moth Smoke* (2000). They also adopt a mixed language, a mixture of English and Urdu, in order to have an opportunity to manifest their identity. This is the hegemony resistance referred to as hybridization. A source of opposition is language. The dominance of English is broken with the help of these Urdu slangs because this makes people remember that the local language has not become extinct yet and it is not inferior to English. The phrases, like "burger intellectual" or "patwari mentality," are not used as a form of joking, but they are used to show the social reality in the novel. Wearing westernized

clothes or speaking the English language will not make one a civilized person. It portrays that the person should not ignore his or her culture. Mohsin Hamid criticizes the adoption of the conventional language that is offered by the West. It is also revealed that the use of hybrid language is technically resistant to the hegemony. The various characters in the novel intertwine and speak Urdu idioms, street language, and English in various regions. Cultural identity is also linked to such a resistance process. It does not limit itself to the language. The Urdu slang can be used to demonstrate that the Western lifestyle is not ordinary. They have pride in the local language and culture and the mode of expression. Mohsin Hamid struggles against the colonialists through words. *Moth Smoke* (2000) is a work of writing, as well as a social and cultural commentary. It shows that the colonial effects are not lifeless in our country. But at the same time, the author also shows that the local identity did not disappear either, despite those influences. The fact that languages are mixed proves that resistance is not dead.

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