

Liberal Journal of Language & Literature Review

Print ISSN: 3006-5887

Online ISSN: 3006-5895

<https://llrjournal.com/index.php/11>

**Identity Formation and Community Construction in the
Diasporic Narratives of Mohsin Hamid's Novel The Last White
Man**



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Abstract

The Study investigates the themes of identity formation and community construction in the diasporic narratives of Mohsin Hamid's novel *The Last White Man*. Through a thorough and detailed textual analysis and thematic analysis the novels were analyzed for tracing identity formation and community construction. A qualitative methodology is adopted, with close textual analysis as the primary method. This involves a detailed examination of character development, narrative structure, and thematic elements in the selected novels. Contextual analysis is also employed to consider the socio-political environments in which these texts were produced and received. Interviews with literary scholars and a review of critical essays provide additional insights. Mohsin Hamid has talked a lot about displacement, community construction. Migration and identity in all his works. The study aims to find out with the identity formation and community construction also the factors that influence individuals with socio-political forces and collective identities, and the intersection of globalization and neoliberalism in his narratives.

Keywords: Transition, Discrimination, Diaspora, Community Construction, Identity Formation, Migration.

Introduction:

The Last White Man also adopts a more speculative tone in its own reflection on identity, examining how race operates under deconstructed and pseudo-apocalyptic social rule. The novel imagines what it would look like if people of European descent began to become more and more dark, to the point that stone-like racial lines were crossed forever, for causing a seismic shift in race relations. Intransitively, characters undergo into a form-changing which results in race change, and with it all the radicalize privileges/ dis-privileges experienced by these individuals in that identity. But for our protagonist, Anders the white man transformed into a non-white man, attempting to transition both physically and emotionally without falling apart in the process meant a new chapter navigating life as not only lower on the social hierarchy but discriminated against. Using this speculative premise, in the novel Hamid meticulously examines the mutable quality of identity, specifically race, and the

manner societal apparatuses and personal imagination are entangled to manufacture identity.

Diasporic narratives of identity formation are central through Mohsin Hamid text as this is because most of the characters in his novels go through complex and complicated stages finds one-self, cultural assimilation, and adaption. Hamid's novels provide an intricate investigation of how migrants in a global world, especially those from the poorly developed southern countries, understand their identities. But these personal stories illustrate an identity not seen as static or homogeneous but dynamic and evolutionary; something formed at the crossroads of internal growth and societal change.

Hamid also writes identity in his novels, that is woven into power and resistance. This course of action can be fleshed out through an analysis of the rejection by Changez of his American identity, an act, which is interpreted, as a protest to the imperialistic and capitalistic powers that he perceives have mutilated his integrity, in *The Reluctant Fundamentalist*. Once again, characters in *The Last White Man* are transformed, subverting the racial hierarchies and power structures under which they live forcing them to confront their own racial identity as arbitrary before challenging the social constructs which serve as its foundation. From these narratives, Hamid proposes that the construction of identity is not just a personal psychological function but also a political one, being born in resistance against structures of power that in so many ways would define the world within which his characters exist.

In this sense, identity in diasporic locations can be theorized as an organic and contingent process that weaves together narratives of migration, displacement and cultural negotiation. The identity in diaspora is thus hybrid (Bhabha, 1994;1ANG), multiple (Hall, 2002) and transformation on the level of the individual and community but also determined by race, religion, ethnic and nationality. Migration and displacement greatly affect the manner in which identity forms in diaspora, giving rise to hybridized identities that tread between cultures of different worlds. In particular, Mohsin Hamid's fiction goes a long way in illuminating this phenomenon and the kind of identity diasporic is piecing together —or at least trying to piece—as his globalizing narratives offer an exhaustive study of the slippages that take place within the new paradigms which complicate but also make cohesively concessive identities.

Identity has always been a core fixture in the canon of Mohsin Hamid with each of his novels being a deep dive into how people form, perform and at times are defeated by their identity within various cultural, social and political spheres. In his novels, Hamid has gone into the nuances of identity building, which happens in a swiftly changing world fraught with migration and displacement. His characters frequently inhabit the tension between two worlds; their more traditional Asian heritage and the pressures of a globalized, often Western-centrism world. In so doing, Hamid sketches a keen picture of how identity, to the degree it is even an entity, shapes as much as is shaped by experience and circumstance.

The Last White Man, Hamid's latest novel, is a speculative and provocative examination of race. In the wake of some kind of mysterious global illness, the novel posits a scenario where white people are becoming people of colour causing seismic societal and racial realignment. This evolution materializes for the protagonist, Anders, and we follow his story as he reconciles with who he is supposed to be. This changed racial identity of Anders makes him think about the privileges, and prejudices he was blind before, and partly about the social and personal consequences of his new appearance. In this speculative story, Hamid also plays with the mutable quality of racial identity and emphasizes how its always already a form of construction over an essential or fixed reality. The book explores the greater impact these identity shifts have on society as a whole, and questions how existing norms and power structures are undermined by drastic swings in identity. Hamid takes his investigation of identity and makes it a much more nuanced – malleable even, sculpted by both personal experience and societal pressure – in The Last White Man.

This latest novel, The Last White Man (2022), is the apex of this trajectory in terms of identity: many elements of his earlier novels are still present and combined with new thematic interests. The novel's speculative setup, which posits the transformation of whites into people of color, enables Hamid to consider in specific yet undeniably universal terms themes related to racial identity. The narrative style is both more stark and direct than in his other writing, one driven by a mature and self-assured intelligence that does not hesitate to deal with challenging and controversial themes. Here the theme of racial identity as inherently frail and constructed takes center stage alongside psychological and social implications of physical transformation. Whilst

How to Get Filthy Rich in Rising Asia had a more individualized approach, *The Last White Man* concerns identity on a communal level—how collective and personal identities are influenced by racial introspections within societies.

As Hamid mines identity further in his career, however, the way he treats it has expanded from notions of cultural and national conflict to states of being within a system that appears entirely global. He began with the intimate first-person monologue of *The Reluctant Fundamentalist*, before delving further into abstraction in books like *Exit West*—now there's *The Last White Man* standing on nothing at all. The evolution mirrors Hamid's reaction to the shifts taking place in global circumstances, as well his increased interest in how external factors -- which include migration, globalization and racial dynamics -- create and delineate identity.

Hamid's thematic changes between novels suggest a greater involvement in the very issues of identity and globalization he tackles in every book. As his first book attempted to negotiate the pressures of competing experiences, and categories both personal and cultural—his transformation especially in his later novels seeks to understand the broader societal changes in relation to identity. In his treatment of identity, Hamid has continued to evolve, showing not only that he can adjust his narrative style and thematic concerns to address the most prescient issues of their day, but also that these changes are significant in a larger body of work.

In short, Mohsin Hamid has depicted identity in a much-varying manner over the decades and this very metamorphosis is not just resulted from global shifts but also is an end product of his own writer maturation. Thanks to the author's facility for switching cultural and political together with character tussles; from the former in *The Reluctant Fundamentalist*, to a venture into speculative fiction around race of *The Last White Man* his portrayal of identity has grown more varied in terms of themes and narratives. This evolution underscores the depth and breadth of Hamid's writing, but it also gives readers a real sense of some of the obstacles—and possibilities—confronting people as they try to make their way forward in our fractured world.

Social Ramifications:

1. **Changing Social Dynamics:** This transformation changes everything about how Anders interact with people. People once respected and shared camaraderie with him in friend, family and social circles but now may respond to him or her adversely; even

prejudicial. Such shifts in interpersonal interactions expose the racism so embedded in the society Anders lives in, showing how premised much of his social identity was on race; most people around him only see him as a Black male.

2. Facing Racism: Anders experiences those same forms of racism and prejudice he once watched from above playing a white man. As this new world order envelops him, he is able to see the many systems of inequality that keep this world from being as loving and generous of a place for so many voices and how his old life shielded him from these uncomfortable truths. The experience of discrimination not only colors his perception of the world but it even influences his ideas about what is right, fair and just in this world.

3. Anders' transformation, particularly in its relationship to community and belonging. Out of the racial category that once mediated his social position, Anders is now in a liminal space where renegotiation of relationships and identity are necessary. The change also severs his ties to former communities, and often forces him to search for new ones — frequently with those who share this recent self definition. The quest for home is a key theme in the novel, as it speaks to how integral interpersonal relationships are to identity.

4. Reactions of Others: In providing the reactions of everybody around Anders — from fear and hostility to sympathy and solidarity — this serves as a mirror reflecting broader societal anxieties about race and identity. What this queue-jumping angry public response demonstrates is the social construction of race in an overtly calculated manner to underline how racist and alternative relations between different races and how societal operations have incorporated reinforcing rage against each other than building harmony and peace. The different responses to Anders' metamorphosis, thus, also symbolize the ways in which individual men living in groups must adjust themselves to varying degrees of modification, from denial through adaptation on up to understanding.

5. Broader Implications:

Hamid's depiction of Anders' transformation is more than just individual; it is a statement on the sociopolitical creation of race, and the randomness with which races are categorized. Insofar as tonality is present in a novel (a subject of some dispute) this one challenges the notion that race is an essential characteristic, fixed

Liberal Journal of Language & Literature Review

Print ISSN: 3006-5887

Online ISSN: 3006-5895

unchangeably in conception or experience; it suggests that race is rather like speech (or class), a socioeconomic factitious identity which under particular conditions can be shot through. In this way Hamid unpacks the racial power relations that privilege some while discriminating against others, and debates whether these distinctions are capable of defining ontologically the value of human life.

More importantly, *The Last White Man* raises the question of what kind of society such a change will bring into being. What will occur to social order when the physical IDs are unfixed? What does it mean for individuals and communities to exist in a world where those illusions are blurring and, in some cases, being entirely erased? The novel delves into questions like these through the lens of Anders's experience, arguing that identity is both subjectively and inter-subjectively constructed — bound by individual experience but also shaped by broader social norms.

Ultimately, *The Last White Man* is a well-executed thesis of living in another's skin, as evidenced by Anders' excruciating metamorphosis with psychological implications both deep and wide. In Anders's metamorphosis, Mohsin Hamid touches on the idea that identity is malleable; that lines between different series of traits (such as race) are so thin and breakable and the labyrinth each must face with "identity" being questioned daily. In the process, *Blindspot* engages questions of how history gets buried, why one race is thought to be superior to others, and what might genuinely constitute science. The tour of our collective blind-spot in *Blind-spot* seems a mirror that we must all look into.

The Last White Man is Mohsin Hamid's brilliant and powerful meditation on race, identity, and otherness—rendered through the transformation experience of the novel's narrator, Anders—from one of America's most beloved authors. It does so by confronting racial identity as a concept; one that is irrevocably and yet, ironically loosely enough defined to permit biases that influenced how the characters in this book view themselves as well as each other. The novel offers a horrifying version of the tragic mulatto and in so doing thinks through what it means to be an Other, noting that racial identity affects not only where you fit into society but also how others view who you are.

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And as Anders' skin starts to blacken, he's made the token other — a radically new position for him given his previous life of being slammed straight back into my white default category. In dealing with this transformation, he has to come to terms with being on the outside; of looking different, coming across as an outsider, not meeting the established standards of his community. The transition from racial majority to minority only underscores the capriciousness of ethnic definition. This reflects how race holds no biological significance, but a massive social signifier and a determinant for power, privilege and acceptance.

Through Anders, the novel is able to illustrate how race intersects with personal and collective identity. Physically, this rupture is the most apparent with Anders flatly feeling his way through an incredulous reassessment of who he really is. His skin was no longer white, and in his lack of comfort he found that — though superficially hostile to it, claiming now as an indoctrinated far-left ally status which separates him from the likes of me who call them anti-patriarchy or decolonialization leftists at best — for the first time in his life he was no longer free from feeling like an outsider. This loss exposes to Anders — and to us, by extension — the extent of how privilege far broader than any that he will no longer receive defined his entire being. One of the main tensions of the novel is how Anders works out his new concept of himself with who he used to be.

In all, Anders transformation leads to a larger societal response — rooted in fear and bigotry — taking place among the broader social fabric of racial divides. Folks who formerly considered him one of them start looking at him askance, or warily, and it gets weird. And this shift in perception reflects how race is a sign of difference — who “we” are vs. “those people. Now Anders falls into the category of "Other" or: he is different from us, ergo he is a threat and not what we consider to be normal. Such othering is a predominate feature of the novel's racial exploration, since it demonstrates that as it might seem natural to us, such, and serves both to anchor our identities in a certain mode -- with race being a key node -- in the collective consciousness and maintain social hierarchies and pernicious power structures.

In *The Last White Man*, the idea of the Other is much more than Anders' specific ordeal — this sense also reflects attitudes about race and difference in society as a whole. The novel melodramatically implies that her narrative is not just fiction, but

nonfiction — for that. otherness is found in cultures and races which may as well have been genetically programmed if the construction of society would make skin color a delineate post-colonial era These are constructs that maintain power, and it is with the majority or in a position of power asserting otherness to manage excluder difference. In Anders's metamorphosis, Hamid critiques the construction of such categories, revealing their contingency and deleterious effect upon the individual as well as society at large.

Race in the novel is an incredible social force and it is presented more as an identity rather than a physical characteristic. To Anders, his race switch would veer the self-sufficiency of whiteness and always make him aware of that white privilege. Anders, must make his way in a world that now sees him through the prism of racial otherness and identity. His own journey exemplified race working to determine the opportunities, relationships and the very identity that is beyond a person's power.

Hamid explores not only the individual elements of racial identity, but also to the communal ones and what it means for communities to create identities in relation to other. Through the novel, as other characters begin to go through similar transformations, people in general respond revealing the lengths to which race divisions stem from anxieties and insecurities that we all feel. A great deal of the conflict in the novel is driven by people battling their own demons — mostly the terror of losing a perfunctory identity as well personal and collective identities that are self-sustaining. Fundamentally, this fear is born of the belief that our racial identity is a core definition of our self and to change it would disrupt social order.

Literature Review:

This article thus draws out how Mohsin Hamid unpacks some of the communalism implicit in his previous works across all novels overturning a specific negotiation in diasporic literature generally. Through his more nuanced portrayal of migration, displacement, identity and belonging Gunasekera provides a valuable understanding into the diasporic experience and how communities are shattered, but also remade within the context of modern, global society. Through the challenges of exclusion and possibilities for new forms of inclusive communities that Hamid brings to our attention, his work speaks to this very understanding—of diaspora as identity in flux,

and as correlates with belonging.

Where *The Last White Man* continues along his community focused path is in the domain of race- particularly how race features as an identifying infrastructure that serves to define where a person does or doesn't lie within communities. The novel's representation of a society in racial flux resonates with more general diasporic anxieties regarding the malleability of identity and the vulnerability of communities based on exclusionary cultural, racial, or ethnic categories. Hamid presents an alternative, more inclusive vision of community that belies the idea of destiny tied neatly to race and identity and locates it closer to the diasporic experience, with its inherently liminal quality of multiple racial and cultural identities fighting for space.

Central to Hamid's exploration of community across his works are the larger implications for diasporic studies which contest rigid identities and intact communities. His depiction of migration — and displacement, economic mobility, racial transformation — reflects the diaspora as it truly is: an endless spectrum that communities can be born into and grow out of for generations on end. This definition signals a shift to something close to a fourth stage of diaspora, beyond bereavement at or longing for an original homeland, and into the dynamism of connections between more than two states and people traditionally.

It answers this by showing how Hamid's works critique the ways modern communities are formed and disbanded in contemporary literature. His novels, set in a time of global migration and economic disparities and ongoing racial tensions, depict how societies are formed both through inclusion and exclusion—and shows how social bonds based on falsifiable identities such as race or class can be broken. But Hamid's investigation of the experience, migration, in *Exit West*; racial transmogrification in *The Last White Man*; and socioeconomic advancement in *How to Get Filthy Rich in Rising Asia* all imply that anew sort of fellowship predicated on shared experience can still rise above fragmentation

Hamid's work is part of this rich tradition in contemporary literature focusing on how communities adjust to globalization, migration and the vagaries of modern social identity. Although his novels address the primary concerns of diasporic studies—the contingency of identity, experiences of displacement and the quest for a sense of home—they do so with regard to migrant resettlement and cosmopolitan communities

as opposed to traditional identifiable groupings. Advaita then provides a vision of community that looks backwards for the origins of such belonging as well as forwards, towards how community can continue to shape us, even as it is unanchored from its place nation.

Fear and Acceptance as Agents in Identity Formation in *The Last White Man*, Mohsin Hamid explores fear and then acceptance as independent but equal elements of identity to illustrate the power these two emotions have in how we see ourselves from a personal perspective and how we are seen by others. Society, too — caught up in seismic shifts that make the notion of identity (and race) appear unmoored. And as characters like Anders (and, you know...Rachel) have their racial identifiers changed functionally overnight, what the people around Anders do in response to that change—whether it be fear or acceptance—is incredibly important for how identity is defined by others and redefined by those who live them.

One of the most pernicious manifestations of this fear is that it gives rise to forms of social brute-hood, shaping objects and collective identities alike in negative light. Initially, when Anders first wakes up and finds his skin that color he is overtaken with panic — a fear of the unknown how people will treat him and the idea he may be losing some of the white privilege tied to his past identity. The fear, of course, is not confined to Anders; the society he inhabits becomes palpably more vigilant as others around him undergo similar changes and reinvent their own assuredly stable identities. A lot of the tension in the novel is fueled by the fear of losing one's racial identity, and with that cultural privilege and belonging. This fear is the result of the societal definitions and institutions that perpetuate racial hierarchies, and betrays how weak identities predicated on those definitions really are.

In sum, when see through the lens of diasporic literature and contemporary literary study, Hamid's view in community is very fruitful. His creation of liquid, changing communities in the face of migrations, economic restructuring and racial conversions subverts classic ideas regarding identity and belonging which accompanies a more dynamic but adaptive idea as to what it takes to be part of the community in globalized reality. His criticism of exclusionary practices as well as his claim to built environments offer new possibilities for the understanding of how communities are enacted and change medially in the process.

Methodology:

The methodology in this is adopted to be textual analysis and thematic analysis. The Study investigates the themes of identity formation and community construction in the diasporic narratives of Mohsin Hamid's novel *The Last White Man*. Through a through and detailed textual analysis and thematic analysis the novels were analyzed for tracing identity formation and community construction. A qualitative methodology is adopted, with close textual analysis as the primary method. This involves a detailed examination of character development, narrative structure, and thematic elements in the selected novels. Contextual analysis is also employed to consider the socio-political environments in which these texts were produced and received. Interviews with literary scholars and a review of critical essays provide additional insights. Mohsin Hamid has talked a lot about displacement, community construction. Migration and identity in all his works. The study aims to find out with the identity formation and community construction also the factors that influence individuals with socio-political forces and collective identities, and the intersection of globalization and neoliberalism in his narratives.

Analysis and Discussion:

The Last White Man dissects the perverse tribalism in its many shades of Grey as Mohsin Hamid weaves a tight narrative of this Orwellian nightmare nestled amid social an racial upheaval. In the book, race liquefies: "When things went hard at first some people turned chalky and milky over by their cheeks then go whang bang alive woke up next morning blind but other folks got dark as amber all clear through...after a little bit we pushed on and in these parts here Spaniards is poles Spaniards are quite common free marl Spanish negroes, don't you grab me for it — " In this radical pivot, Hamid explores how communities that had existed in physical bodies and across races are dismantled and reassembled. In the course of race-dynamic fluidity, characters are made to reconsider their attachments, and Hamid unpacks these disruptions in order to delve into society-wide concerns involving what defines community, the threat of the foreigner, and depression-time possibilities for compassion and unity.

Missing from the novel is Anders, a white man who overnight wakes up to find that his skin pigmentation has darkened, leading to an intense feeling of alienation and disorientation. And his transformation stands as a powerful metaphor for the

Liberal Journal of Language & Literature Review

Print ISSN: 3006-5887

Online ISSN: 3006-5895

disintegration of race-based communal infrastructure, a shift that Hamid employs to upend readers' assumptions about how race, and its societal categories like 'belonging', work. Race is one of the oldest and most deeply ingrained practices of social organization operating in Anders's world, that determines not just who an individual is but also who belongs and has authority, as well as often where people go or are allowed to be. As Anders physical transformation takes shape, he becomes alienated from the communities that once employed his services and the novel details how this new appearance changes friendships and relationships as well as his previous assumed position within society.

The subject of the novel imagines a society where race is fundamental in creating community. The communities in *The Last White Man* build themselves on racial identities, where with the case of being white gives you access to privilege, power and group identity. Anders' change, and the changes of those around him in his town, creates a shakeup that breaks apart these existing communities to show them exactly how hollow and transient they truly are. It points out that these are exclusionary communities, based in racial difference and without race to hold them together, they have no bond.

Anders is going to be struggling with a profound sense of loneliness as he enters this new world. A former member of the white, privileged class he was viewed as a potential threat and subject of fear by the not yet shaken. Such a shift underscores how communities often work through exclusion, who they are against an "other". He's been the "other" within his own community before As his old community perceives Anders as simultaneously an alien from another planet and a traitor to their race, Anders is prompted to deal with the idea of race itself as a social construct. The book uses the vignette of what Acosta says that Anders went through to criticize racial divisions as something made up and imaginary by society to keep power structures in place.

A powerful meditation on the importance of racial identity to community is woven throughout Mohsin Hamid 's *The Last White Man*. The central metaphor of the best-

selling novel—the tale of a world in which former whites wake up with brown skin—is a meditation on the social constructions that race proves to be, and on what shabby buildings so insubstantial a thing makes for any community. This novel specifically addresses the ways in which race changes, illustrating how as racial identity evolves throughout their lives, the connections to traditional community collapse and new relationships are forged. Hamid weaves this transformation into themes on the experience of racial identity, and how appearance defines access to community and modes of exclusion — how it can be used as both a tool for instilling fear or a potential disruption of our notion of community.

In the middle of the novel, we have Anders whose skin color suddenly turns dark. This physical transformation immediately changes even the community he was part of. At first, Anders was accepted within his white environment because he presented as white—receiving social benefits and unwitting membership in the dominating racial class. For him, his relationships, social interactions and even self-identity are all bound up with being white. But the moment his skin starts to darken, he is unceremoniously tossed out of this group. Gone is his identity as a member of the racial ruling class, and Anders realizes that his prior belonging was based on nothing more than his body. It tells the story of what happens to Anders, who is now a white man amongst whites and has become an outsider — regarded with suspicion, fear and resentment.

From here Hamid goes on to present a scenario in which Anders turns all racial susceptibility attempting to use the transformation and underscores, Communities based around exclusionary glimpses of racial identity are by nature tenuous. That Anders experienced a snap in his sense of belonging illuminates how communities are configured at depth along racial lines, with whiteness serving as the password for entry. For Anders, community was not simply about where you live or shared hobbies — it was directly tied to your race. With the change in Anders' race, the lines that marked his territory are immediately redrawn so as to exclude him from the social spaces and relations he had hitherto encountered on a daily basis. Anders has been stripped of his belonging and must grapple with the truth that the racial norms that made him comfortable will no longer sustain his constructed identity.

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The book elaborates on this through Hamid's analysis of how the reconfiguration of race catalyzes a more expansive idea of communal relations. The many characters in the novel who undergo racial transformations causes racial differences to collapse and social boundaries that once defined belonging are changing. As the changes spread, the homogeneous racial configurations with which certain communities had long defined themselves fracture and shatter, leaving those who could have lived secure behind their pies to feel something like what Anders feels. Writer The novel details how the racial transformation experience radically challenges the well-defined parameters of community, illustrating just how arbitrary and socially contingent those parameters truly are.

As the changes unfold, so does fear and resistance to these new narratives gripping the novel. Shifting out of the position of whiteness represents for the others in this frame, white folks are one among several racial identities, rather than being conflated with persons or individuals who have been empowered by it a source of understandable anxiety and fear. Given this, the attachment of these characters to their racial identity is more as a means of control over society than an expression of its boundaries that they reaffirm in order to keep intact the way things have always gone on. Hamid is drawing on this anxiety of racial change to comment on how communities typically exclude a "different" while supporting the separation by race because this allows them to not only be relevant, but also better than. Against this background, the transformations lay bare atavistic fears on which racial identity rests, and show that communities rooted in exclusion are profoundly insecure and liable to fracture when that exclusion is questioned.

Meanwhile, The Aboriginal-middlebrow reviews Helen Gilbert and Joanne Tompkins's *This Is Not a White Man's World* in an article reflecting on the new cultural phenomenon of the 'last white man', along with some rambling about whether hybridity can save us from ethnic narcissism as Australia decolonize itself to death. But as the book proceeds there are instances of solidarity and empathy that indicate some hope for communities which aren't designated racially but through shared experiences and benevolent knowledge. The introduction of Anders' sexual relationship with Oona serves a similar narrative function, as an illustration that interpersonal bonds also can help to bridge the racial divide. We see Oona grapple

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Print ISSN: 3006-5887

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with Anders' transformation (particularly because she initially struggles with it), but then in the end, stand by him no matter what he looks like. Escalating changes in their relationship characterize the novel's broader themes of whether communities are capable of redefining themselves with greater inclusive and empathy, ones built not on race but on human bonds.

Nevertheless, not without their difficulties are the redefinition of community boundaries. He says everyone agrees that the transformation of racial separations and constructions of new, broader communities will be a "tortuous process for 30 or 40 years. The novel depicts various forms of resistance that are awakened in those who were afraid of losing their racial identity and its power. Older social structures are being disassembled, and established measures of who you are no longer mean the same thing; rotation in racial dynamics also creates a state of alienation to numerous characters. A microcosm of this tension is the difficulty(s) we experience in de-racializing communities and establishing new social structures that are non-racial based on roles characterized by equal and mutual respect.

Ultimately, *The Last White Man* provides an intense study of the role that race always plays in the (dis) formation of community and how new ways to look racially can transform who should belong where. Hamid uses Anders's experience to comment on the sociopolitical nature of communities created within racial lines, highlighting the tenuousness and thinness of those silos in his novel by demonstrating that they can quickly come undone as racial boundaries become muddled. The novel also presents the hope of building new, less-exclusive communities on a foundation of empathy and mutual experience while acknowledging such change is met with resistance and obstacles. In the end, *The Last White Man* challenges what we believe about race and belonging — a world in which the relationships that tie us together are stronger than the distinctions assigned to us.

The Last White Man takes on fear, prejudice and community exclusion as Mohsin Hamid looks at how these forces help to dismantle communities whirling through a shifting social terrain. As the characters in the novel adopt and shed radically new racial identities, fear and prejudice dictate how individuals and communities perceive

Liberal Journal of Language & Literature Review

Print ISSN: 3006-5887

Online ISSN: 3006-5895

these changes. By unpacking this conviction, Hamid warns against the pitfalls of exclusivity within communities and collective fear towards an "other" that can erupt in undermining social structures. A story of how fear and racism combines to divide, but it also comments on the damage exclusion causes not only for individuals excluded but for its part in damaging the whole community that carries out this exclusion.

Characters in the novel are powered by fear, trying to come to terms with an arbitrary and starkly new racial identity. The transformation of white sleepyhead Anders--waking up hours late to find his skin blackened--sends ripples of personal fear and disorientation cascading through a larger collective town crept out posse. This trepidation is not merely about the alteration of a physical feature, but also an apprehension toward the erasure of social and racial privileges that were traditionally affiliated with whiteness. For Anders and his peers the change signals a disruption of the racial social order -where race-and, consequently, community-borders start to unravel.

As fear grows, so does ignorance and more ignorance comes warping the original fabric of entire communities built on racial purity. Anders finds himself ostracized by the white community he used to be part of, his skin darkened to mark him as foreign. Those who once welcomed him see only danger and threat. And this shift of a single racist group proclaims the racism that has always been at the base of individual racial communities. The white community's response to Anders is indicative of a cultural rejection or expulsion complex towards those perceived as alien and disruptive, antithetical to the image that people — particularly communities of color — are expected by dominate society. Hamid, in this change, shows us how blackness and brownness are just salient markers on which communities hold onto identity and belonging, or worse off — awarding enfranchisement when the tokens of racial/cultural signifier explode from their cells.

Racism in the book stems from fear of the 'Other,' and a desire to keep your privileges as they are. The transition from whiteness to darkness is so much more frightening as it happens with even greater numbers of people in the community. This fear translate into being lonely which may lead to another types of discrimination and violence. In

Liberal Journal of Language & Literature Review

Print ISSN: 3006-5887

Online ISSN: 3006-5895

order to maintain their social status and power, those who have yet to transform in this black-only country cling on tight to their whiteness. Fear of losing that dominance can fuel intolerance, and the novel goes on to explore the ways in which communities become splintered because "humans are so alienated one from the other".

The Last White Man confronts the impulse to be accepted and belong, a need we all share regardless of where we come from. The novel follows the evolution of its protagonist as he explores what it means for human beings to seek community when the societal ground has shifted underneath their feet. It provides an allegory for the struggle of being accepted in a world that is changing around us (race is completely redefined) — for everyone, not just our protagonist; Anders. Through Anders, Hamid examines how fear, bias and xenophobia complicate the quest for acceptance; but he also underscores our shared human experience as a bond that can reassemble communities into something more open-minded and empathetic.

Being at its core, Anders simply grumbles along on this begrudging search for acceptance after a fast transformation turns him from white to black-skinned. The transformation not only changes Anders from inside to out but also divorces him from the white privilege and cultural accessibility he once experienced as a member of an overwhelmingly white community. Anders had been allowed, in a manner of speaking to dwell on these earths before if rushed forward with the certainty that his whiteness offered, safe from scrutiny in many ways (); that is to say he could traverse these earthly realities and not ponder what existence 'here' meant for him 'there. But when his skin grows darker he is forced to face the idea that he only belonged to the community as long as he was a member of their race. With this realization comes feelings of profound estrangement, and soon Anders is turning away from the friends and social institutions who once said they accepted him.

The community in diasporic literature is a complicated one and multi-dimensional since it entails identity and struggle of individuals who experience, displacement, migration, cultural hybridity. Community building and development form an important part of the identity construction within the liminal space, literally for some and metaphorically for all, in Hamid's work. In works like The Last White Man, Exit West, How to Get Filthy Rich in Rising Asia and The Reluctant Fundamentalist, Hamid explores the how communities coalesce, sustain and adjust to displacement

Liberal Journal of Language & Literature Review

Print ISSN: 3006-5887

Online ISSN: 3006-5895

under the pressures of a globalized world system. Focusing on Hamid's diasporic narratives, this chapter will investigate the nexus of belonging, identity, and solidarity from within a perspective that considers these positions as discursively created and chronically fluid in his geographies where communities of individuals and groups are often forced to compete for common resources.

Within diasporic narratives, community is the base framework for how people understand themselves and relate to one another. The idea of community in diasporic literature is more than just based on place and ethnic proximity, but in terms of cultural, social, emotional and psychological construction that marks the development or formation of individual subjunctives as well as collective ones. For people who are migrants—whether by choice or force—communities are places where they can find connection, keep traditions alive, as well create new forms of bonding and welcoming. Other forces also tend to shape diasporic communities, including the policies of host countries, global migrations and the currents of human thought and feeling that these inexorably bear. Whether diasporic communities and the society become transformed by this process is conditioned by how they mutually influence one another. Diasporic communities enrich and strengthen cultural diversity and social fabric of the host society on one hand by bringing in new viewpoints, traditions, ways of life. On the one hand, diasporic communities are shaped by views and attitudes of host society with regard to immigration, race and cultural difference. On one hand, diasporic communities might flourish and eventually blend into mainstream society; on the other, they might suffer from segregation or discrimination that strengthens their internal bonds but suppresses their social mobility.

The transformation of racial identity in *The Last White Man*, emerges at the core through which community is analyzed. The entire plot, which follows Anders as a white man who wakes up to find his skin turned dark and how his life in the community shifts accordingly, centers around Andres. Hamid takes this transformation and uses it to criticize the idea that communities are created based on degrees of what is other for because a lot of those ideas tend to be born out of racial exclusion. Infused with political and religious fervor, it examines how fear and prejudice incite us all to stamp those who are not like us as the other (you go after a

house negress with a truncheon on sight but you do another kind of wrong if after years of shared plough of fields in common defence my friend asks me what is mine and what is yours) and communities are soon splintered when lines are blurred between whose baby wears skin that grows dark or fair. This novel suggests, as the circle is ultimately expanded to include more and more people who have undergone this change, that perhaps the reshaping of communities can begin not at centers or peripheries but through connection with our own and one another's humanity.

Fear and prejudice are persistent motifs in Hamid's interrogation of community, leading regularly to exclusion. Such is the case with Changez in *The Reluctant Fundamentalist*, who becomes alienated from American society in post-9/11. Similarly, in *The Last White Man* the fear of racial change results in those who no longer conform to traditional norms being shut out. In both instances, Hamid depicts exclusion as a necessity for the constitution of community, and also how that exclusion will in turn tear apart the social fabric. This fear of otherness, whether born out of cultural, religious or racial divides keeps neighbourhood from accepting differences and reaching beyond a consumer populated level of inauthentic human connection.

Although these novels sometimes represent fragmentation and exclusion, Hamid also considers the ways in which experiences common within communities rebuild such groups. And so it is that, in *Exit West*, the migrant communities Saeed and Nadia meet are frequently defined by those selfsame common bonds — commiseration when things get tough, cooperation. Such communities are created out of an immediate emergency but mirror a universal (and more empathetic) definition of community itself. The common experience of racial transformation redefines these characters in *The Last White Man*, compelling them to re-imagine the limits of community and hinting that shared battle lines may be the birthplace of better kinds of home.

Throughout, Hamid insinuates an idea that community is not a stagnant or fixed definition but subject to shifts in the social-relational-cultural and individual spheres. Across generations they navigate from migration to racial transformation to working-class immigrants striving for financial mobility in complicated social terrains where belonging is constantly on trial. Hamid points out the insufficiency and drawbacks of

Liberal Journal of Language & Literature Review

Print ISSN: 3006-5887

Online ISSN: 3006-5895

communities based on exclusion, but also explores how shared experiences could lead to other empathetic forms of community. His novels, once again, describe a precarious, though resilient way of living together that is constructed by fear and exclusion but equally through the possibility of feelings and dialogue.

Conclusion:

In summary, the novels of Mohsin Hamid provide a layered and detailed examination of global communities and the ways in which they form, fall apart, and come together again. In *The Reluctant Fundamentalist*, *Exit West*, *How to Get Filthy Rich in Rising Asia* and *The Last White Man Standing*, Hamid explores the forces of migration, economic mobility, radicalization and subjectivity that shape our communities. He sounds more focused on personal battles with belonging and identity, but he broadens his idea of community to include experiences that span across geographical, racial, and socioeconomic lines.

In his earlier work, especially *The Reluctant Fundamentalist*, Hamid writes about alienation and exclusion for those who cannot fit into the dominant cultural or national identity. As his fiction evolved, Hamid began to examine more deeply the ways in which larger global forces like migration (*Exit West*) or economic ambition (*How to Get Filthy Rich in Rising Asia*) were reconfigure these traditional forms of community, simultaneously breaking apart and reforming them into something new and perhaps less concrete. *The Last White Man* plays with the arbitrariness of racial boundaries used to create communities and proposes the eventual possibility for new communities to form from shared human experience.

Throughout these novels, Hamid denounces the alienating conditions that can and do perpetuate communities built out of race, or nationality, or class; at the same time, they pose opportunities for rebuilding communities through empathy, mutual experience, and coordinated resistance. It is the type of community that mirrors life in the modern world, where names are argumentative and kinship fluid, with belonging never more than conditional. But Hamid is an optimist: New kinds of community beyond the deeper and longer associations belonging anywhere but here necessitates can, despite those forces of exclusion all forms of mindfulness fragmentation that turn connection into estrangement, come into being.

Liberal Journal of Language & Literature Review

Print ISSN: 3006-5887

Online ISSN: 3006-5895

Ultimately, Hamid's exploration of community offers an exercise in life on a planet driven by change, where the quest for belonging remains the persistent human battle it has always been. His novelized fictions encourage the reader to consider how communities are created and what they exclude or encompass, and more importantly, how they adapt or change given the fluid norms of our time. In his work, Hamid imagines a world in which our communities are no longer tied to the artificial and exclusionary borders that separate us by country, race or religion but instead express through shared experience what it means for all of us as human beings.

Through an intimate exploration of community, he captures the fragility and resilience of connection in a globalized yet ephemeral world, one where both individual and collective identities are at play to form the networks that bind human experience.

However, in the wider context of Hamid's project of studying community through his novels, one that helps ground the many threads together is our collective frictions and forced images towards belonging in a world marked by swift evolution and community multiplicity due to constant reinvention and challenges shaped by questions about identity, migration, race, and social class. This examination provides insight into the offerings found in Hamid's fiction exploring themes such as connectivity and belonging but more broadly how his writing speaks to how we interact with one another, who is (or isn't) considered part of our communities, and questions about what alternatives if any remain in response to exclusion and alienation

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Liberal Journal of Language & Literature Review

Print ISSN: 3006-5887

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