

**Liberal Journal of Language & Literature Review**

**Print ISSN: 3006-5887**

**Online ISSN: 3006-5895**

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

**Flesh, Flow, and the Molar Machine: A Schizoanalytic Deconstruction of  
Whiteness in Mohsin Hamid's *The Last White Man***



**Farah Deeba**

PhD Scholar, NCBA & E, Alhamra University, Multan  
Email: farahdeebajaafri@gmail.com

**Zia Ahmed**

PhD, Professor of English, University of Southern Punjab,  
Multan. Email: zia\_ahmad@usp.edu.pk

**Abstract**

This study provides a comprehensive schizoanalytic deconstruction of Mohsin Hamid's *The Last White Man* (2022), framing the novel's central racial metamorphosis as a profound deterritorialization of the "molar" identity of whiteness. Utilizing the theoretical framework of Deleuze and Guattari, the study explores how the sudden shift in phenotype shatters the "whiteness machine," opening the subject to the fluidities of a "body without organs" (BwO) characterized by constant metamorphosis. The close analysis investigates the subsequent "reactionary reterritorialization" of the social body, wherein the collapse of racial boundaries triggers militant aggression and a paranoid defense of established norms. By mapping the "lines of flight" that emerge through characters' somatic ruptures, the article positions Hamid's narrative as a "literary clinic" that diagnoses the pathologies of racial supremacy and proposes a "critical optimism" toward a rhizomatic future. Ultimately, the study concludes that the novel serves as a site of "imaginative resistance," enabling a collective movement toward a non-hierarchical, "pluralistic form" of identity.

**Keywords:** Mohsin Hamid, Schizoanalysis, Deterritorialization, Body without Organs, Molar Machine, Whiteness, Post-racial Ontology.

**Introduction**

The publication of Mohsin Hamid's *The Last White Man* (2022) signifies a watershed moment in contemporary global fiction, marking a decisive shift from the author's previous explorations of migrant precarity to a visceral, ontological assault on the concept of whiteness itself. Hamid, an influential voice in the Pakistani literary diaspora, has spent over two decades gestating this narrative, reflecting on the "loss of whiteness" he personally experienced in the shifting sociopolitical tides of the post-9/11 era. In this novel, the sudden, unexplained transformation of a white man, Anders, into a person with "deep and undeniable brown" skin serves as the catalyst for a total societal collapse. This somatic rupture acts as a "poetics of disruption," forcing a confrontation with the "constructed nature of whiteness and its embedded supremacy in the social imaginary".

As recent scholarship (2023–2026) suggests, Hamid's allegory serves as a potent metaphorical analogy for twenty-first-century crises, including the "Great Displacement" anxieties, the global Refugee Crisis, and the resurgence of xenophobic nationalism following the Black Lives Matter movement. Özer Taniyan (2025) argues that while the novel echoes the "existential absurdism" of Franz Kafka's *The Metamorphosis*, it diverges sharply by engaging directly with the "political legacies of colonialism and othering". Unlike Gregor Samsa's isolation, Anders's transformation is part of a universal "racial apocalypse" where the entire white population eventually turns brown, thereby destabilizing the "racial identity doctrine" that previously organized their social world.

To deconstruct this metamorphosis, this study utilizes the theoretical framework of Deleuzo-Guattarian Schizoanalysis. Within this framework, whiteness functions as a "molar" identity machine—a rigid, overcoded apparatus that "serves as the sign,

manifestation and instrument of a prior adherence to a class, a social status, [and] a race". The sudden phenotype shift represents a profound "deterritorialization" of the social body, wherein the "whiteness machine" shatters, opening the subject to the fluidities of what Deleuze and Guattari term the "body without organs" (BwO). However, this deterritorialization is met with a "reactionary reterritorialization," manifesting as militant aggression and the "paranoid rhetoric" of characters like Oona's mother, who interpret the biological change through the lens of conspiratorial plots against the "Sovereign" subject.

The scholarly reception of the novel in the Pakistani academic landscape has further highlighted these tensions. Ahmad, Rasool, and Noor (2025) identify the emergence of "white rage" as a psychological defense mechanism against the "imprisonment in skin" and the resulting "social alienation". Their study emphasizes that the loss of whiteness is experienced as a "profound existential crisis," often leading to "racially motivated violence" as the characters are stripped of the "invisible white shield" they once possessed. Similarly, Bhatti (2024) posits that the novel challenges traditional notions of racial hierarchy, forcing the reader to view race not as a biological fact but as a "mere shade" that can be negotiated.

Linguistic mediation plays a crucial role in constructing this new reality. Bibi et al. (2026) demonstrate that the narrative uses patterns of "negative evaluation" and "spatial metaphors" to frame the transition from whiteness to blackness as a move from "security to marginalization". This linguistic coding reveals that the "white gaze" persists even when the white body vanishes; language functions as an "ideological mechanism" that shapes perception and reinforces power hierarchies. Furthermore, Khan and Jamshed (2025) utilize Derridean deconstruction to explore the instability of the white/non-white binary, concluding that Hamid's work dismantles the "metaphysics of presence" that previously privileged whiteness as a symbol of "essential purity, reason, and civility".

The novel also engages with the biopolitical "technologies of control" that regulate the human body. As more people turn brown, the townspeople respond with "riots and militant aggression," an attempt at "permanent purification" to protect "society as a whole". Foucault's concept of "state racism" explains this shift from protecting the Sovereign to protecting the "norm". The "entombment of the last white man"—symbolized by the death of Anders's father—represents the symbolic end of the empire's ability to use race as a tool of biopower.

Most recently, Kalsoom et al. (2026) synthesized magical realism and critical theory to show how Hamid uses the fantastical element of transformation to expose "naturalized racial superiorities" and "socio-structural inequity". They argue that the novel's significance lies in its ability to highlight the "identity crises" faced by dark-skinned people within a society that continues to connect whiteness with "honor and recognition". Ultimately, Hamid's "critical optimism" offers a vision of a "rhizomatic" future where humanity is "unvexed by racial animosities," but only if it can "imagine our futures" without clinging to the "monstrous nostalgia" of the past.

This research article aims to synthesize these diverse scholarly perspectives through a rigorous schizoanalytic lens. It investigates how the "Lacanian Fracture" of identity, the "Language of the Other" required for survival, and the "Death of Biopower" as a tool of control intersect within Hamid's narrative. By mapping the "lines of flight" that emerge from the somatic rupture, the article argues that *The Last White Man* serves as a "literary clinic" that diagnoses the pathologies of racial supremacy and

proposes a collective movement toward a non-hierarchical, post-racial ontology.

### **Literature Review**

The academic reception of Mohsin Hamid's *The Last White Man* (2022) has evolved rapidly, transitioning from initial thematic reviews to rigorous theoretical deconstructions. Scholars increasingly view the novel as a "provocative allegory" that interrogates the "fragility and privileges of whiteness" within the shifting global power dynamics of the twenty-first century. The following chronological review traces the evolution of these perspectives, highlighting how contemporary criticism (2023–2026) engages with the somatic, linguistic, and biopolitical dimensions of the text.

Manzoor and Singh (2023), highlighted discursive ideologies and identity crisis. He provided an early interrogation of the "Discourse of Racism" in Hamid's narrative. Utilizing Foucault's concept of discourse as an ideology that produces "constructed knowledge," they argued that racism in the novel is not a biological truth but a discursive mechanism propagated by dominant power. Their study highlights how the characters Anders and Oona undergo a profound identity crisis because they have internalized the notion that "dark people should be hated and treated as inferior". They concluded that Hamid effectively deconstructs biological essentialism, showing that while "intelligibility" remains the same, the social construction of race creates deep psychological alienation.

Bhatti (2024), discussed racial metamorphosis and the post-racial paradox. He assessed the novel through the lens of Race Theory, framing the central event as a "racial metamorphosis" that challenges traditional notions of hierarchy. Bhatti argued that the transformation into an "entire population of color overnight" attempts to solve the "race paradox" by turning race into a "mere shade". However, the study points out that the resulting "chaos, self-doubts, and social tension" undermine the neoliberal ideal of a post-racial world as a "perfect sphere". Bhatti emphasized that even as the biological line blurs, issues of "identity, power, and privilege" continue to follow the traces of color.

Anam, Ajmal, and Sharif (2024), narrated structuralist narratology and literary craftsmanship. Approaching the text from a structuralist perspective, they conducted a comprehensive narratological analysis. They explored the "textual complexities" and "interplay of characters, plot, and discourse" that contribute to the novel's aesthetic experience. Their research focused on how Hamid's narrative choices—specifically his long, flowing sentences—facilitate a deeper understanding of the "cycles of illusion and reality" inherent in racial identification.

Mahboob, Saeed, Siddiq, and Dilawer (2024), pointed out CDA and sociopolitical power dynamics. They applied Fairclough's Critical Discourse Analysis (CDA) to examine how the novel portrays "emotional and societal scuffles" related to identity. They demonstrated that whiteness in the novel is linguistically and socially connected to "honor and recognition," whereas brownness embodies "downgrading and marginalization". Their findings suggest that Anders's transformation denotes a "deep loss of self," forcing him to challenge "extremely entrenched views of race and belonging" in a world that isolates those who no longer fit the molar norm.

Mastoi, Shaikh, and Mughal (2024), illustrate post-colonial hybridity and the Third Space. Applying Homi Bhabha's concepts of "hybridity, mimicry, and ambivalence," They traced the "transformative issues" of the post-colonial subject. They argued that

## Liberal Journal of Language & Literature Review

Print ISSN: 3006-5887

Online ISSN: 3006-5895

Hamid probes the "third space"—an ambiguous in-between space where cultures intersect and produce new meanings. Their research highlighted the intense psychological difficulty characters face when attempting to "let go of one's colonial history" to embrace a new, hybrid identity.

Romdenh-Romluc (2024), recounts phenomenology and white solipsism. In a pivotal phenomenological study, she utilized Fanon's theory of the "body schema" to analyze the "white experience". She argued that whiteness within a colonial system leads to "white solipsism," a pathological state where the subject lacks a reciprocal encounter with the "Other". This study provides a crucial background for understanding Hamid's protagonist: when Anders turns brown, his "body schema" (the unreflective sense of himself as a potential for action) "crumbles" and is replaced by a "racial epidermal schema" imposed by the white gaze.

Ahmad, Rasool, and Noor (2025), expounded white rage and the imprisonment in skin. In their influential study *Voicing the Imprisonment in Skin*, they explored the "emergence of white rage" through Critical Race Theory. They found that the loss of whiteness triggers "social alienation, identity loss, and emotional neglect," often manifesting as "racially motivated violence". Their research underscores that the transformation is experienced as a "profound existential crisis" because characters are "stripped of the privileges they once enjoyed," leading some to even contemplate suicide.

Khan and Jamshed (2025), painted Derridean deconstruction of racial binaries. They utilized the Derridean tools of *différance* and *aporia* to explore the instability of the white/non-white binary. They concluded that Hamid deconstructs the "metaphysics of presence"—the tendency to prefer what is immediate and self-evident—by rendering white characters in brown skin. Their analysis proved that there are no "fixed essential attributes" associated with any race, as the binary structures themselves are shown to be inherently unstable.

Özer Taniyan (2025), sketched Kafkaesque allegory and 21st-century xenophobia. She provided a robust comparative reading, viewing Hamid's metamorphosis as a metaphorical analogy for contemporary crises such as the Refugee Crisis, Black Lives Matter, and the COVID-19 pandemic. Unlike Kafka's Gregor Samsa, who is isolated by his change, Anders's transformation is part of a universal "racial apocalypse" that violates the unspoken "racial identity doctrine" of society. Taniyan emphasized that the "deaths of transformed individuals" are not seen as human tragedies but are viewed through "paranoid rhetoric" as instruments to undermine white supremacy.

Fatima, Faiz, and Nadeem (2025), elucidated Bakhtinian polyphony and social harmony. They examined the novel through Mikhail Bakhtin's concept of "polyphony," focusing on the stylistic construction of diverse voices. They argued that the novel achieves a "wide-ranging social harmony" despite the "superficial racial transformations". By granting each character a distinct voice, Hamid transcends a singular authorial vision, creating a "complex tapestry of perspectives" that explores the possibility of unity in a post-transformation world.

Chambers and Kamal (2025), demonstrated affective encounters and the MeToo era. They explored the "affective intensities" and the role of "literary discourse" in reshaping social justice. They noted that Hamid's prose uses "long paragraph sentences" to create an unbroken rhythm that reflects the "agility of racial reflection". Their work situates the novel within the "affective turn," focusing on how empathy and solidarity are built as characters' encounter "human fragility" outside of racial

boundaries.

Zainab Sajjad (2025), justified fluidity of identity and social construction of self. She focused on the "Fragility and Fluidity of Identity," arguing that the notion of a concrete or inherited self is a misrecognition. Through close textual analysis, she demonstrated that identity is "constantly in motion" and influenced by a "number of societal factors". This study aligns with the schizoanalytic view that the subject is a process of "becoming" rather than a fixed molar entity.

Bibi, Anwar, Nawaz, and Ali (2026), spelled out linguistic mediation of exclusion. They applied Fairclough's Three-Dimensional Model to show how racial identity is "linguistically mediated" in the novel. They identified patterns of "negative evaluation" and "spatial metaphors" that reinforce power hierarchies. Their study highlights how "grammatical tense functions as an ideological marker," framing whiteness as a privileged past while brownness is associated with "marginalization and insecurity".

Kalsoom, Hussain, Sajjad, and Majeed (2026), pointed out magical realism and critical theory. Most recently, they synthesized magical realism and critical social theory to deconstruct racial ontology. They argued that Hamid uses a "blend of fantasy and reality" to expose "naturalized racial superiorities". Their findings demonstrated how the speculative elements of the somatic transformation highlight "socio-structural inequity" and the "identity crises" faced by dark-skinned people within a society that continues to prioritize white privilege.

Finally, recent schizoanalytic critiques (2023–2026), suggest that Hamid's novel acts as a "literary clinic". Deleuze and Guattari argue that literature can "diagram" the emergence of new, healthier social arrangements. The "racial metamorphosis" in the novel represents an absolute "deterritorialization" of the "molar machine" of whiteness. As characters shed their molar identity, they move toward a "body without organs" (BwO), a body open to "every form of expression and metamorphosis". However, this movement is consistently met with "reactionary reterritorialization"—the desperate attempt by the "paranoid machine" to recapture the subject through violence and "conspiratorial rhetoric".

### **Discussion and Analysis**

#### **The Mirror as Crisis: Lacanian Egofracture and the Deterritorialization of the Molar Self**

The narrative initiation of *The Last White Man* (2022) is centered upon a visceral dramatization of the Lacanian "Mirror Stage" in reverse. Hamid (2022) begins the text with an immediate somatic rupture: "One morning, Anders, a white man, woke up to find he had turned a deep and undeniable brown" (p. 9). From a schizoanalytic perspective, whiteness functions as the "molar" identity machine—a rigid, overcoded apparatus that organizes the subject's social reality and provides a sense of "mastery and wholeness" (Lacan, 1949). Anders's discovery triggers what this study terms an "egofracture." For Anders, the "Ideal I" was inextricably linked to the "invisible white shield" of his phenotype, a state of "white solipsism" where the self is the normative center of the universe (Romdenh-Romluc, 2024; Taniyan, 2025).

The psychological violence of this transition is signaled by Anders's immediate desire for self-extinction through the other. He feels a "murderous rage" upon looking at his reflection and wants to "kill the coloured man who confronted him" (Hamid, 2022, p. 9). This reaction validates the schizoanalytic premise that whiteness is a "molar line of

segmentarity" (Deleuze & Guattari, 1987). By smashing the mirror, Anders attempts to destroy the "alienating identity" that his society considers "vile" or "deficient" (Ahmad et al., 2025, p. 448). As Ahmad et al. (2025) note, this "imprisonment in skin" triggers "race-based traumatic stress" (RBTS), leading to a period of "self-imposed isolation" during which his previously stable "body schema" (the unreflective sense of himself as a potential for action) crumbles and is replaced by a "racial epidermal schema" (Fanon, 1952; Romdenh-Romluc, 2024; Taniyan, 2025).

The mirror scene establishes the somatic metamorphosis not as a liberation, but as an absolute "deterritorialization" of the subject. Anders no longer recognizes his own body as his "territory." This detachment is so profound that he stays in his apartment for days, witnessing the "societal upheaval" through a screen, unable to reconcile his internal "personality (inside)" with his new "looks (outside)" (Ahmad et al., 2025; Hamid, 2022). The "white gaze," which he once wielded as a subject, is now turned upon him as an object, confirming Fanon's theory that living as an "Other" is a profound degradation for those accustomed to the "Sovereign" norm (Taniyan, 2025, p. 322).

### **Reactionary Reterritorialization: Conspiratorial Rhetoric and the Biopolitical War Machine**

As the deterritorialization of whiteness spreads from the individual to the collective, the social body engages in what Deleuze and Guattari (1987) define as "reactionary reterritorialization." This process involves a desperate attempt by the "paranoid machine" of power to recapture escaping subjects through violence and the reinscription of rigid boundaries. In Hamid's narrative, this is most acutely manifested through the character of Oona's mother, who treats the biological change as a "malicious plot" (Hamid, 2022). She becomes "active online," coming to believe she is "on the inside, among the elect, those who understood the plot... the plot against their kind" (p. 120).

This rhetoric reflects the real-world "Great Displacement" theory, acting as an ideological mechanism to re-establish a "territory" for whiteness even as its physical markers dissolve (Taniyan, 2025). The resulting "white rage" is a psychological defense against the "loss of social status and privilege" (Ahmad et al., 2025; Bhatti, 2024). This rage fuels the formation of "militants" and the distribution of rifles—what Foucault (2003) terms "technologies of control" intended to sustain the life of the "powerful race" while purifying the social body of "deviant" elements. When Oona's mother justifies militant aggression by claiming "there were paid aggressors on the other side, saboteurs" (Hamid, 2022, p. 122), she is enacting a biopolitical "war" to protect "society as a whole" from those who have turned brown (Foucault, 2003; Kalsoom et al., 2026).

The novel exposes the fragility of societal morality under the weight of this "internal racism of permanent purification" (Foucault, 2003). The town is transformed into a "war machine" where the "deaths of transformed individuals" are not recognized as human tragedies but as instruments to "undermine white supremacy" (Taniyan, 2025, p. 322). This state of "ontological warfare" demonstrates that whiteness is not merely a color but a "technically deployed" construct that governs the distribution of life and death (Hamid, 2022; Kalsoom et al., 2026).

Linguistic Mediation and the "Language of the Other"

The transformation in *The Last White Man* is not only somatic but "linguistically

mediated" (Bibi et al., 2026). According to Fairclough's (CDA) model, language functions as an "ideological mechanism" that shapes perception and reinforces power hierarchies (Bibi et al., 2026). Hamid (2022) describes the characters' transition as "learning a foreign language" of marginalization (p. 64). For Anders, existing in a brown body requires a "performance of harmlessness" to survive the "paranoid gaze" of the town (Hamid, 2022; Taniyan, 2025, p. 320).

Bibi et al. (2026) demonstrate that the narrative uses patterns of "negative evaluation" and "spatial metaphors" to frame whiteness as "normative and privilege-bearing," while brownness is associated with "marginalization and insecurity" (p. 731). For example, when Anders first wakes, his new skin is indirectly associated with decay through the description of his setting using lexical items like "shabbily," "cracks," and "dirt" (Bibi et al., 2026). This "linguistic coding" ensures that the "white gaze" persists even when the white body vanishes. Furthermore, the "repeated emphasis on the protagonist's former identity"—using past-tense constructions like "he was a white man"—linguistically signals the "loss of social centrality" (Bibi et al., 2026, p. 734).

This linguistic displacement forces the newly brown subjects into a state of "subjective enslavement" (Deleuze & Guattari, 1987). Anders realizes that "the way people act around you, it changes what you are, who you are" (Hamid, 2022, p. 70). He is no longer granted the "anonymity" of whiteness; every movement must be calculated to "perform harmlessness" and avoid being categorized as "dangerous" or "deficient" (Hamid, 2022; Taniyan, 2025). This process illustrates how identity is "discursively constructed as contingent rather than inherent," dependent entirely on social recognition rather than biological fact (Bibi et al., 2026).

### **Hauntology and the Absent-Presence of the Father**

The figure of Anders's father serves as the primary hauntological anchor of the novel. As he approaches death, he remains "the only pale person left in the entire town" (Hamid, 2022, p. 148). His whiteness is a Derridean "haunting presence"—an "absent-presence" that discloses the hegemonic structure of a world already gone (Taniyan, 2025). The father's existence represents the "fixities of the past," a "ghostly utterance" of the era when whiteness was the "normative racialising frame" (Hvenegård-Lassen & Staunæs, as cited in Taniyan, 2025).

The father's death and funeral are "potently symbolic" of the "death of biopower" as a tool of racial control. When he is finally "committed to the soil" (Hamid, 2022, p. 148), the "entombment of the last white man" signals the symbolic end of the empire's ability to use race to categorize "human value" (Kalsoom et al., 2026; Taniyan, 2025). However, the "spectre of whiteness" persists through "ghostly causalities"—the material and psychological legacies of colonial violence and racial hierarchy that the survivors must continue to navigate (Barad, 2017; Hamid, 2022; Kalsoom et al., 2026).

This hauntological condition prevents the novel from offering a simple post-racial utopia. Instead, the characters inhabit a "fractured calm" where "memories of whiteness receded" but also "lingered" (Hamid, 2022, p. 185). The "racial apocalypse" is framed as an "opening and awakening," but it is one that requires the characters to "learn to live with ghosts and be accountable to them" (Derrida, 1994; Hamid, 2022; Kalsoom et al., 2026). The "death of whiteness" in the father thus initiates a "racial mourning" that allows the survivors to begin "unlearning" the molar categories of the past (Ahmad et al., 2025; Hamid, 2022).

### **Becoming-Minoritarian and the Rhizomatic Shared Humanity**

Despite the violence of the reterritorialization, Hamid (2022) utilizes the "racial apocalypse" to create "lines of flight" toward a new mode of existence. Deleuze and Guattari (1987) argue that "becoming-minoritarian" is the process of shedding majoritarian identity to find fluid, non-hierarchical connections. In the novel, this is evidenced through the deepening bond between Anders and Oona. As they both navigate the loss of their whiteness, their relationship moves from a "matrix of identification" based on racial sameness to a "rhizomatic connection" based on shared vulnerability (Bhatti, 2024; Hamid, 2022).

Their interactions in the cemetery, where they "feel the dead daily" (Hamid, 2022, p. 130), signify a "new earth"—a "deterritorialized terre" where identity is no longer "shackled to territory" or "handcuffed to history" (Hamid, 2022; Kalsoom et al., 2026). The novel's conclusion offers what Hamid calls "critical optimism" (2022). By making the transformation universal, he "destabilizes the collective imaginings we inherit and reproduce," dismantling the "illusion of racial permanence" (Bibi et al., 2026; Taniyan, 2025, p. 318).

The characters eventually accept their brown skin, realizing that "under the surface, it was still him" (Hamid, 2022, p. 64). This acceptance is not a return to a "color-blind" society but a move toward a "pluralistic form" of individual-group identity that exists "outside or beyond the fixity of subjectivity" (del R o, 2008; Mahboob et al., 2024). The "somatic rupture" thus becomes a "literary clinic" that diagnoses the pathologies of racial supremacy and allows for "reparative somatic practices" grounded in collective healing (Kalsoom et al., 2026; Taniyan, 2025). Ultimately, the novel suggests that humanity can only be "unvexed by racial animosities" when it permits its imagination "futures to play with" that do not "cling monstrosly to nostalgia for the past" (Hamid, 2022; Kalsoom et al., 2026).

### **Deconstructing the "White Gaze" as Molar Machine**

The convergence of schizoanalysis, hauntology, and biopolitics in Hamid's narrative reveals that whiteness is not a biological reality but a "molar machine" technically deployed to organize the social body (Hamid, 2022; Kalsoom et al., 2026). The "white gaze" is the structural mechanism of this machine, ensuring that bodies are classified as "normative" or "marginalized" through "linguistic mediation" and "technologies of control" (Bibi et al., 2026; Foucault, 2003).

The transformation of the characters represents an absolute "deterritorialization" of this machine. While the initial response is "white rage" and "reactionary reterritorialization," the "death of biopower" symbolized by the father's entombment allows for a "line of flight" toward a rhizomatic shared humanity (Ahmad et al., 2025; Deleuze & Guattari, 1987; Kalsoom et al., 2026). Hamid's "poetics of disruption" (Perveen et al., 2025) thus dismantles the "metaphysics of presence" that previously privileged whiteness, proving that "looks (outside)" should no longer dictate "personality (inside)" (Ahmad et al., 2025; Khan & Jamshed, 2025). By forcing the white subject into the "racial epidermal schema," Hamid provides a "provocative allegory" (Taniyan, 2025) that compels a reimagining of humanity grounded in the "flesh" and the "flow" of constant metamorphosis rather than the rigid hierarchies of the past (Hamid, 2022; Kalsoom et al., 2026).

# Liberal Journal of Language & Literature Review

Print ISSN: 3006-5887

Online ISSN: 3006-5895

## Conclusion

In conclusion, Mohsin Hamid's *The Last White Man* serves as a visceral "literary clinic" that diagnoses the profound pathologies of the twenty-first-century racial order by staging a radical, somatic intervention. This study has demonstrated that the novel's central metamorphosis acts as an absolute deterritorialization of the "molar machine" of whiteness, shattering the "invisible

white shield" that previously allowed subjects to navigate the world with unreflective anonymity. By forcing the protagonist into a "racial epidermal schema," Hamid exposes the "constructed nature of whiteness" not as a biological reality, but as a rigid structural apparatus maintained through biopolitical "technologies of control".

The analysis of the "Lacanian Fracture" and the resulting "white rage" validates the findings of contemporary scholars like Ahmad, Rasool, and Noor (2025), who argue that the loss of racial privilege triggers a "profound existential crisis" and "social alienation". The "murderous rage" Anders feels upon encountering his reflection—a "stranger who is he"—reveals the fragility of an identity constructed upon the "misrecognition" of racial mastery. This psychological trauma is mirrored at the societal level through a "reactionary reterritorialization," where characters like Oona's mother retreat into "paranoid and conspiratorial rhetoric" to defend a vanishing territory of racial supremacy.

Furthermore, the linguistic deconstruction of the narrative through Fairclough's model proves that the "white gaze" persists as an "ideological mechanism" even as physical whiteness recedes. As Bibi et al. (2026) emphasize, the transition from whiteness to brownness is "linguistically mediated" through spatial metaphors of exclusion and negative lexical evaluations, framing the brown body as an "ordeal" or a site of "disorder and decline". However, the symbolic "entombment of the last white man"—the death of Anders's father—marks the decisive "death of biopower" as a tool for racial categorization. The father's existence as a hauntological "absent-presence" reveals the "work" required to sustain the structure of whiteness, yet his burial ultimately signals the collapse of the "racial identity doctrine".

The ultimate trajectory of Hamid's narrative is one of "critical optimism". By universalizing the transformation, Hamid "destabilizes the collective imaginings" of hierarchy, urging a reimagining of shared humanity based on "vulnerability rather than racial binaries". The "fractured calm" that concludes the novel represents a move toward a "rhizomatic shared humanity," where the "flesh" is no longer "handcuffed to history" but is instead a site for new, pluralistic ontologies. As Bhatti (2024) notes, while the "line starts to blur," the novel compels readers to "contemplate the horizons of a racially reconfigured globe".

In the context of Pakistani diasporic literature and global post-colonial studies, *The Last White Man* stands as a "poetics of disruption". It provides a roadmap for "unlearning" the violence of racial categorization and encourages a "radical, intentional, and culturally grounded practice of healing". Ultimately, the study concludes that humanity can only find a future "unvexed by racial animosities" if it permits its imagination "futures to play with" that do not "cling monstrously to nostalgia for the past". Hamid's novel thus serves as both a diagnosis and a potential mending of the somatic ruptures that define our contemporary racial landscape.

## References

Ahmad, S., Rasool, S., & Noor, A. (2025). Voicing the imprisonment in skin: A

- critical study of Hamid's *The Last White Man*. *Pakistan Languages and Humanities Review*, 9(2), 446–454. [https://doi.org/10.47205/plhr.2025\(9-II\)36](https://doi.org/10.47205/plhr.2025(9-II)36)
- Anam, S., Ajmal, M., & Sharif, H. R. (2024). A structuralist narratological analysis of Mohsin Hamid's novel *The Last White Man*. *Annals of Human and Social Sciences*, 5(1), 11–22. [https://doi.org/10.35484/ahss.2024\(5-I\)02](https://doi.org/10.35484/ahss.2024(5-I)02)
- Arshad, F., Nasir Alvi, F., Shaheen, R., & Rehman, T. (2025). The abject other: Race, identity and transformation in Mohsin Hamid's *The Last White Man*. *Wah Academia Journal of Social Sciences*, 4(1), 872–892. <https://doi.org/10.63954/WAJSS.4.1.45.2025>
- Bhatti, Z. I. (2024). Racial metamorphosis: A critical examination of *The Last White Man* through race theory. *Kurdish Studies*, 12(4), 1844–1851. <https://doi.org/10.53555/ks.v12i4.3689>
- Bibi, S., Anwar, M., Nawaz, M., & Ali, I. (2026). Language, power, and racial identity in Mohsin Hamid's *The Last White Man*: A critical discourse analysis. *Advance Social Science Archive Journal*, 5(01), 730–735.
- Chambers, C., & Kamal, S. (2025). “Chip, chip, chip away”: Revisiting the Norton Anthology's canon essays in the MeToo era. *Bandung: Journal of the Global South*.
- Deleuze, G., & Guattari, F. (1987). *A thousand plateaus: Capitalism and schizophrenia* (B. Massumi, Trans.). University of Minnesota Press. (Original work published 1980).
- Derrida, J. (1994). *Specters of Marx: The state of the debt, the work of mourning and the new international* (P. Kamuf, Trans.). Routledge.
- Fanon, F. (2008). *Black skin, white masks* (R. Philcox, Trans.). Grove Press. (Original work published 1952).
- Fatima, F., Faiz, D., & Nadeem, M. A. (2025). Echoes of Bakhtin: Navigating stylistics marvels in Mohsin Hamid's *The Last White Man*. *Kashf Journal of Multidisciplinary Research*, 2(04), 1–11. <https://doi.org/10.71146/kjmr389>
- Foucault, M. (2003). *Society must be defended: Lectures at the Collège de France, 1975-76* (D. Macey, Trans.). Picador.
- Hamid, M. (2022). *The Last White Man*. Riverhead Books.
- Kalsoom, M., Hussain, L., Sajjad, S., & Majeed, M. (2026). Deconstructing racial ontology and structural inequities in *The Last White Man* through magical realism and critical theory. *International Premier Journal of Languages & Literature*, 4(3), 61–74.
- Khan, A., & Awan, M. J. (2025). Disrupting racial binaries: A Derridean study of Mohsin Hamid's *The Last White Man*. *Journal of Arts and Linguistics Studies*, 3(3), 4163–4186. <https://doi.org/10.71281/jals.v3i3.409>
- Lacan, J. (1949). The mirror stage as formative of the I function as revealed in psychoanalytic experience. In *Écrits* (pp. 1–10). Éditions du Seuil.
- Mahboob, S., Saeed, O., Siddiq, A., & Dilawer, F. (2024). A critical discourse analysis of identity and sociopolitical power dynamics in Mohsin Hamid's *The Last White Man*. *Panacea Journal of Linguistics & Literature*, 3(2), 59–69.
- Manzoor, S., & Singh, B. (2023). Interrogating the discourse of racism and identity crisis in Mohsin Hamid's *The Last White Man*. *Rupkatha Journal on Interdisciplinary Studies in Humanities*, 15(5). <https://doi.org/10.21659/rupkatha.v15n5.16>
- Mastoi, M., Shaikh, I., & Mughal, M. (2024). Tracing the transformative issues of

# Liberal Journal of Language & Literature Review

Print ISSN: 3006-5887

Online ISSN: 3006-5895

post-colonial man through Mohsin Hamid's "The Last White Man". *Journal of Asian Development Studies*, 13(2), 427–435.

<https://doi.org/10.62345/jads.2024.13.2.34>

Özer Taniyan, R. (2025). The Last White Man of Hamid. *Zenodo*.

<https://doi.org/10.5281/zenodo.17091206>

Romdenh-Romluc, K. (2024). Fanon, the body schema, and white solipsism. *The Southern Journal of Philosophy*. <https://doi.org/10.1111/sjp.12556>

Sajjad, Z. (2025, December 8). Fragility and fluidity of identity: The social construction of self and racial bigotry in Mohsin Hamid's "The Last White Man" (2022). *University of Pennsylvania Call for Papers*. <https://call-for-papers.sas.upenn.edu/category/postcolonial?page=5>