

THE SHIFTING HUES OF SELF: A MAGICAL REALIST EXPLORATION OF IDENTITY AND THE POLITICS OF REPRESENTATION IN THE LAST WHITE MAN BY MOHSIN HAMID

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Abstract

*This study explores the intersection of reality and magic in literature, emphasizing their roles in various genres. For this purpose, the study aims to investigate the significance of magical realism within the novel *The Last White Man* (Hamid, 2022) and identify the components of magical realism presented in the novel. The researcher[s] travels through the territory of magical realism as explained by Wendy B. Faris's key essay in "Magical Realism (theory, history, community)" presented by Faris (1995), analyzing the novel's plot progression, character dynamics, and thematic intricacies. The study examines how magical realism functions within *The Last White Man's* (Hamid, 2022) narrative structure by utilizing Faris's theoretical framework. The study claims that Hamid's novel, which is positioned as a critique of how marginalized people are treated in modern society, encourages readers to consider the pursuit of equal rights. The researcher[s] reveals the novel's thematic foundations through a thorough study of primary and secondary sources using qualitative and interpretive approaches. The argument that *The Last White Man* (Hamid, 2022) uses magical realism as a primary method of a literary technique used to question social mores and customs. Hamid challenges established power structures and societal hierarchies by fusing supernatural and mundane elements, forcing*

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readers to face difficult realities. The goal of this research is to provide new light on Hamid's influence on contemporary literature and his skill at challenging social structures. The researcher[s] hopes to shed light on the subtleties of its application and demonstrate the transforming power of literature in upending deeply held ideas and promoting empathy by analyzing the book through the perspective of magical realism.

Keywords : *Magical Realism, Narrative, Fantasy, societal hierarchies, contemporary literature.*

Introduction

Magic is a realm that has unlimited possibilities. Changing a person, object, act, or event's state or essence by specific, non-trivial actions combined with unclear, casual thinking is what magic is all about (Sorenson, 2007). On the other hand Literature is understood to reflect social norms and values, as well as to shed light on the processes of class conflict, cultural ethos, and certain social "facts." Reflection and "influence" are not strictly opposites because societal stability and cultural ideals are at play. However, social control and reflection are tightly related in complex and dynamic cultures, albeit to a limited degree (Albrecht, 1954 p.427) Magic is the use of outstanding ability to make the impossible possible. It adds depth by incorporating mythology, folklore, and otherworldly dimensions, while also metaphorically shaping narratives and resolving conflicts. Martin argues that magic is central to fantasy literature, creating captivating tales when seamlessly woven into the plot. Conversely, literary realists challenge the notion of truth as subjective, emphasizing that reality is perceived through individual lenses rather than as an absolute concept. Fantasies become more and more realistic with time. A person dissociates everything around them when they are completely engrossed in a fantasy (Loewenberg, 1995).

This shift from an objective to a relative perspective revolutionized modern scholarship, rejecting the idea of reality as easily definable or conveyable. Realism seeks to accurately depict nature or contemporary life without idealization, paralleling diverse cultural and artistic movements. Magical realism, a genre where magical elements are seamlessly integrated into reality, highlights irreducible elements, realistic descriptions, metamorphosis, reader hesitation, and identity disruption, as outlined by Wendy B. Faris. In Mohsin Hamid's novel *The Last White Man* (2022), characters and the unnamed town undergo a mysterious transformation, reflecting critiques on identity and race in the modern world. Gheorghiu has also studied Hamid in the same perspective and analyze *Exit West* from the standpoint of the relationship between the political and the personal, demonstrating how magical realism paved the way for the gruesomely realistic creation of otherness (Gheorghiu, 2018).

The Last White Man (Hamid, 2022) is set in an unnamed city and centers

around four main characters: Ander, Oona, Oona's mother, and Ander's father. One morning, Ander wakes up to find his skin has changed from white to dark. Distressed, he contacts his ex-girlfriend Oona and his father, who are both shocked by his transformation. As more people experience similar changes, society descends into chaos, with increasing reports of suicides and violence. The town is engulfed in riots and fear, with armed militia evacuating those with dark skin. Ander's father, worried for his son's safety, gives him a rifle. Oona witnesses the terror firsthand as black people flee for their lives. Amid the turmoil, Ander takes refuge at his father's house after being forced to leave his home by militants.

The violence starts to subside, and it becomes clear that everyone is changing from white to black. Oona also transforms, while her mother remains unchanged. As the community adapts to this new reality, Oona's mother reflects on the history and experiences of dark-skinned people, though she withdraws from her usual activities out of fear. Determining a person's identity becomes challenging as almost everyone in the community transforms. Oona's mother is one of the last to change (Ali et al., 2023). When she visits Oona, Oona is anxious about her reaction but finds her mother more curious than traumatized. Oona, adjusting to her new reality, is the only person her mother initially wants to see.

Ander's father dies in the morning, with Ander holding his hand through the night. He is the last white man in the community. Oona's mother, usually silent, spends her time looking out the window, avoiding her usual websites. The narrative warns of a descent into chaos, including cannibalism and a lack of safety for dark-skinned individuals. Oona's mother reflects on the history and intensity of dark-skinned people but reduces her online activity out of fear. The town's fundamental dynamics remain unchanged, except for the characters' appearances. Ander inherits his childhood home, and he and Oona have a resilient daughter. Being white becomes obsolete, and Oona's mother occasionally shares their white heritage with her granddaughter. The characters ultimately accept their transformations as the story concludes.

Background to the Research Conceptualization:

The background to this research idea lies in exploring Ander's transformation and its impact in *The Last White Man* (2022) through the lens of magical realism. The researcher intends to examine societal issues such as race, extremism, and identity loss arising from the plot of this novel. According to the Researcher, Mohsin Hamid has used magical realism to critique 21st-century political and social landscapes, highlighting the struggles of asserting human rights. The study focuses on how the story amplifies the voices of immigrants and those grappling with identity, illustrated through Ander's radical overnight transformation from white to dark-skinned, mirrored by others in the town. This study investigates the causes and

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implications of this transformation, analyzing societal and individual responses, and the broader impacts on daily life and social dynamics.

*Within the domain of magical realism, a few researchers conducted studies such as Ahmadian & Rafati, (2012), Al-Jamani, (2021), Sayyid, (2024) and Uddin & Anwar, (2024). Ahmadian & Rafati, (2012) conducted a study on magical realism as it is tied with literary movement and literary novel as well as narrative novel. The study reflected that realist fiction are assumed to utilize the reality. He adopted a qualitative research methodology and close textual analysis of the selected text "Ines in my soul". The findings of the study reflected that the "resistance against the dominant culture and traditions imposed by the West and/or dictated from outside, to make sense of the third World countries." Similarly the study conducted by Al-Jamani, (2021) shows structuralist approach to the study on John Updike's texts, The study highlighted that the structural devices are very important to shape the main content and text of the study. For this, the Al-Jamani (2021) adopted a qualitative research design and concluded that "binary settings provide structural unity to the stories in the collection and add a psychological dimension and depth to the characters." Sayyid, (2024) recently dedicated a study on magical realism and attempted to find out the updike digs into myth and for this the study used "magical realism" to reveal the devices used in the text---Brazil. The study adopted a qualitative research design and magical realism framework presented by Wendy B. Faris. The study found that the character of the novel are managed, through magic too, to explore ethnic identity; an identity they previously ignored or abandoned." This the study deviates from all the previous study with respect text and framework but Sayyid (2024) adopted the framework which is utilized in this study however the current study is approaching the magical realism through a Pakistani contemporary text written by Mohsin Hamid. Uddin & Anwar, (2024) completed a study on a novel, *The English Patient* (1992) using the post-colonial theory presented by Edward Said. For this, the study selected a qualitative research methodology and a techniques for data analysis is close textual reading technique this technique tells that preparation of data, organizing and then reporting the data. Keeping in view, the study analyzed data which revealed the results that are the psyche of colonizers and white race is discriminatory for the brown races. In this way, the section and disputes are emerging the society so that the people want to enter in the area of magic. The current study scrutinizes this typical issue presented in a Pakistani novel.*

The reason the researcher however chose this subject is since she discovered an extremely rare instance in which one of the novel's characters goes to sleep at night and wakes up with a totally different appearance. He's changed from being white to

being black. The other individuals and eventually the entire town change from white to dark after the same incident. The purpose of the researcher's choice of this topic is to explain why the characters changed and what the backdrop was. It appears that the author is shedding light on a specific area. For this reason, the researcher has expanded on the subject of how society and individuals are reacting to this unbelievable shift and how this Life has been impacted by metamorphosis. The researcher aims to make a comparison between the pre- and post-transformation states of society.

Significance of the Research:

The significance of this research lies in exploring the use of magical realism in Mohsin Hamid's *The Last White Man* (2022). By analyzing how magical realism shapes the plot and enhances broader themes, the study offers insights into Hamid's narrative techniques and thematic exploration. It also examines character transformation within magical realism, revealing symbolic significance and deeper interpretations in the novel. Overall, this research enhances literary analysis and contributes to a deeper understanding of the author's techniques and the novel's thematic complexities.

Research methodology and framework:

This study adopts a qualitative in nature based on the interpretation of a novel in light of the theory of magical realism explained by W.B. Faris. Franz Roh, a German art historian and critic, introduced the concept of "magic realism" in the 1920s. Roh's contributions significantly influenced the new objectivity movement in literature and art, which sought to challenge established notions of reality and representation (Ali et al., 2021). According to Roh, these "mystical threads of magic realism" are imperceptible and there is a metaphysical connections that bind seemingly unrelated aspects of existence, emphasizing the interdependence of all things and suggesting that actions and thoughts impact the universe. This concept introduces themes of transcendence, metamorphosis, mystery, and intrigue (Faris, 2004, p.8). Wendy B. Faris further elucidates the characteristics of magical realism, a genre that seamlessly blends realistic and fantastical elements, allowing magic to emerge naturally from the depicted reality (Faris, 1995, p.163).

Key characteristics/Theoretical Framework of theory is following:

Irreducible Elements: These are magical components within a realistic setting that defy universal reality but integrate seamlessly into the narrative (Faris, 2004, p.8).

Realistic Descriptions:

Detailed descriptions that immerse readers in a realistic world, distinguishing magical realism from fantasy, where the focus is on the extraordinary (Faris & Zamora, 1995, p.167).

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Reader Hesitation:

Readers experience uncertainty, often questioning whether events are hallucinations or miracles, which creates a sense of unsettling doubt (Faris & Zamora, 1995, p.173).

Merging Realms:

The fascinating integration of mystical and tangible elements creates a vision that reflects both worlds, encapsulating the essence of magical realism (Faris, 2005, p.172).

Metamorphosis:

Rapid and extraordinary changes in characters or situations, often reflecting significant physical and emotional transformations (Faris, 2005, p.178).

Disruption of Time, Space, and Identity:

These characteristics challenge conventional perceptions, leading to shifting identities and reflecting the disintegration of traditional social systems (Faris, 2005, p.25).

Disruption of Identity:

Wendy B. Faris discusses the disruption of identity in magical realism, using Saleem Sinai from Salman Rushdie's "Midnight's Children" (1981) as an example. Faris examines Saleem's introspection and identity struggles, quoting his reflection, "Who am I? You have to eat a globe to understand me since I am the total of all that has come before me" (Rushdie, 1981, p.457-58). In magical realist literature, identities are constantly shifting, with characters undergoing life-altering events that lead to self-doubt. This transformation often mirrors the breakdown of conventional social systems (Faris, 2005, p.25).

Data Analysis and Discussion:

This stage presents an analysis of Mohsin Hamid's *The Last White Man* (2022) through the lens of magical realism. Using Wendy B. Faris's theoretical framework, the study analyzes the text's magical realism elements. As discussed previously, Faris identifies key attributes of magical realism that guide this investigation. These attributes are applied to Hamid's novel to explore its magical realism features.

The "irreducible element" is a key concept Wendy B. Faris uses to define magical realism (Faris, 1995, p.164). According to Faris, this element sustains magical realism in literature by presenting phenomena that defy conventional reality. First of all, Mohsin Hamid exemplifies this with the inexplicable transformation of white characters into black ones, a change that challenges universal reality in the novel. For instance, Ander, a white man, wakes up to find himself "an unexpected

color of brown," a realization that dawns on him gradually and then all at once (Hamid, 2022, p.4). Additionally, reports of similar changes surface nationwide (Hamid, 2022, p.18). This transformation is clearly not organic. Ander's overnight change from white to dark skin tone, which he is initially unaware of, exemplifies the irreducible element. Moreover, Hamid notes that more people begin to experience this inexplicable change in skin color. Faris argues that magical realism includes elements that defy reason and accepted notions of reality, as illustrated in Gabriel Garcia Marquez's "One Hundred Years of Solitude" (1967). By comparing this characteristic with Hamid's novel, the researcher concludes that there is no rational explanation for the characters' transformations. This metamorphosis is not a realistic aspect of the book but an irreducible element that signifies magical realism. The transformation of Ander, Oona, and other characters is implausible and cannot occur naturally, marking the narrative as a work of magical realism. This sudden change cannot be explained as a typical real-world event; it is a manifestation of magic.

A similar kind of tapestry is found in *Colors Clash: A Fanonian Perspective of Hamid's The Last White Man*. The article explores the problems that a dark identity sufferer encounters in this novel by utilizing concepts from Frantz Fanon's *Black Skin, White Masks* (1993) such as collective catharsis, neurosis, and alienation. (Chaman, Yasir Abbas, 2022, P. 352). It states that the novel depicts the struggles faced by individuals of color in a predominantly white community. It shows that their existence is meaningless in a white society (Yasir Abbas Chaman, 2022 p. 353). Even there is a superiority complex among white people. As we see in the novel, when Ander was transformed, he saw himself in the mirror.

"He became aware that he had been defrauded." (Hamid, 2022 p. 2). He felt this.

In Fanon's theory, "Black Skins, White Masks," "white people believe they are better than black people" (Fanon, 1993 p. 3). Ander did not know how to respond either. These lines illustrate the social rejection that people of color experience. They are not as well known. It is a universal truth about dark people that the author of this story has described.

As the story goes on, it becomes clear that black people have a harder time getting by than white people. The voices of millions of people who experience prejudice and judgment simply for being different, primarily Ander, can be heard in the novel's characters. Ander experiences the same problems that Frantz Fanon has written about. In his writings, he also discussed the struggles that people of color endure in order to survive, their fight for survival and identity. The article's conclusion states that Mohsin Hamid did a very good job of capturing the black mentality. He has accurately described the struggles that dark people experience on the inside and outside. That second truth, which indicates the resolution of the entire struggle, has

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also been stated by Hamid in his novel. As a means of ending this survival race, Fanon also proposed the term collective catharsis. Even the entire town has come to terms with this new identity by the book's conclusion, *Ander*. Thus, the key to resolving the internal and external conflict in dark people is acceptance. Black people are not inferior to white people; instead, white people should accept reality (Yasir Abbas Chaman, 2022 p. 1357).

Wendy B. Faris emphasizes the importance of vivid descriptions to distinguish the real world from magical elements in her essay. Secondly, in *The Last White Man* (2022), Mohsin Hamid incorporates mystical aspects while grounding his descriptions in reality. Although the novel takes place in an unspecified city, the characters' descriptions and settings are realistic, creating a believable imaginary world. The magical transformation of humans from white to dark skin is portrayed within a realistically detailed environment in the novel. The descriptions, characters, dialogue, and events all maintain a sense of truth, exemplifying magical realism. For instance, Hamid writes, "He noticed someone staring at him in the grocery store parking lot" (Hamid, 2022, p.7). The setting – a grocery store and parking lot – is grounded in reality, showing typical people living typical lives. Similarly, Hamid describes, "The majority of the stores, workplaces, eateries, pubs, and petrol stations reopened as well. Damages were fixed, broken glass was cleaned up, and burn marks were covered with plaster and paint" (Hamid, 2022, p.60). These realistic details create a fictional universe that closely mimics reality. Despite the magical transformations, the characters continue their daily lives in a realistic manner. Hamid includes natural elements to enhance the authenticity, such as, "Oona's father used to refer to the moon behind her house as a pregnant belly moon. It was a little less than full, and stars were dispersed over the sky. Jupiter and Saturn were both visible, but not nearly as much. Oona followed their arc in search of Mars" (Hamid, 2022, p.18). Overall, Mohsin Hamid's meticulous inclusion of everyday details creates a narrative that seamlessly blends magical realism with a realistic portrayal of life.

Thirdly, the presence of metamorphosis is another characteristic of magical realism identified by Wendy B. Faris (Zamora, 1995). Metamorphosis refers to a sudden and unexpected change in a character's, objects, or environment's appearance. In Mohsin Hamid's *The Last White Man* (2022), the protagonist, *Ander*, undergoes a mysterious transformation, waking up one morning to find himself dark brown in colour (Hamid, 2022, p. 4). This change is unexpected and unexplained, causing confusion and panic. The novel explores the theme of transformation, as the entire city undergoes a metamorphosis, with characters experiencing physical and emotional changes (Hamid, 2022). Faris notes that these changes can be both physical and

emotional, with characters transforming into other beings or experiencing shifts in their perspectives and ideas (Zamora, 1995).

“Ander, a white man, discovered he had become an unmistakably dark brown color when he woke up one morning. Gradually, this clicked on him, and then suddenly, first as he reached for his phone and noticed that the early light had changed the color of his forearm in an odd way, and then with a start as a temporary conviction that there was another man, darker, in the bed with him, but this, terrifying as it was, was definitely not possible” (Hamid, 2022, p. 4). A similar kind of stance was taken by Alex Preston who draws a comparison between Jose Saramago's *Blindness* and Franz Kafka's *Metamorphosis* in another piece titled *The Last White Man* by Mohsin Hamid is a transformative Tale (Preston 2022, p.1). Regarding the character changes in *The Last White Man* (2022), Hamid focuses on the effects of the transformation on the residents of the town where the novel's characters reside rather than explaining the motivation for the transformations or the reasons behind them. Ander was one of the few who changed initially, and in the end, the town's last remaining white man also appeared.

A close reading of the novel reveals that all the characters of the novel undergo some form of transformation, including Ander and Oona, who were experiencing difficulties in their lives before their physical metamorphosis (Hamid, 2022). The novel highlights the sudden and unexpected nature of these changes, which can be both emotional and physical. It discovers and demonstrates Ander's abrupt and unexpected metamorphosis quite well. Until he woke up, he was unaware of this profound change in himself. In the book, Mohsin Hamid does not explain why the character changed, and the change even came about in an incredibly surprising way. Ander's change was one of the first in the novel's city of transformations. In light of this, the researcher discovered that every single character in the book underwent transformation. In her essay, Wendy B. Faris makes the case that changes can take place both physically and emotionally, with some characters changing into other beings and others changing in their ideas and perspectives of others. These are all quite abrupt shifts, both emotionally and physically. The town's residents and the characters in Mohsin Hamid's *The Last White Man* (2022) undergo emotional and physical metamorphoses. The study discovered that prior to their bodily metamorphosis, Ander and Oona's characters were both experiencing difficulties in their lives and they were not in a harmonious relationship.

Fourthly, the intermixing of two realities is another characteristic of magical realism identified by Wendy B. Faris (Faris & Zamora, 1995). According to Faris, magical realist literature often features a close connection between two distinct universes, blurring the boundaries between binary systems such as past and present, real and imaginary, life and death, dream and waking, self and other, old and new,

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and positive and negative (Faris & Zamora, 1995, p. 172). This merging of realms enables authors to express their perspectives by utilizing the idea of two different worlds. In Hamid's novel the near-emergence of two realms is used to highlight the contradictions of the modern world. Initially, the novel depicts a relatively normal existence where people are free to live, but as the characters undergo a transformation from white to dark-skinned, the researcher observes that people start to hide themselves, and the riots and forced migration from the city ensue (Hamid, 2022). This illustrates the racial challenges that individuals still face in contemporary society, despite the idea that the modern world is calm and free of restrictions. Prior to the metamorphosis, the characters led peaceful lives with complete freedom to move about and exist; however, the metamorphosis completely turned everything around (Hamid, 2022).

Fifthly, the study emphasizes how magical realism not only distorts our understanding of time and space but also threatens our sense of self. So, the author skillfully constructs two distinct realms of past and present as well as ideas about identity. Based on these findings, the researcher proposes that the novel disrupts identity. In magical realist texts, identities are frequently observed changing, and the characters may experience a transformative experience. The major characters along with the entire town undergo an overnight transformation for which there was no explanation. As a result, identities were altered. "Ander, a white man, discovered he had become an unmistakably dark brown color when he woke up one morning. He noticed this bit by bit at first, feeling as he grabbed for his phone that the early light was..... it was not that of an Ander he knew" (Hamid 2022, p.8).

His identity was so drastically altered that not even his father, Oona, was able to identify him. According to Wendy B. Faris' essay, the text's characters go through changes and even begin to doubt their own existence. Ander also questioned his own self for the shift. He was all in a shock. Even when he subsequently learned that the town's residents had begun to change, he found the situation to be extremely dismal. Ander attempted to conceal himself during the metamorphosis.

Wendy B. Faris mentioned in her essay that "The instability of various traditional hierarchies is reflected in the change of identities as well" (Faris, 2004 p.52). The researcher claims that through writing such a plot a significant flaw in society is brought to light. The characters' identities and personal transformations are symbolic and have deep meanings that people are still frequently assessed based only on their skin color in today's globe. People's rights are not distributed equitably among them. The topic of race has been brought to light by Mohsin Hamid in his novel that they were compelled to leave their village as the population changed from

being white to having a darker complexion. People were being evacuated from the town by militants. People were compelled to abandon their own homes and hid.

Last but not least, in "Ordinary Enchantments" (2004), Wendy B. Faris lists the reader's uncertainty or hesitancy between two seemingly incompatible scenarios as the final essential component of magical realism. Wendy B. Faris claims that magical realistic literature contains an irreducible element that does not exist in reality. It is one of the most important components of a magically realistic novel. Before the irreducible component of the text is disclosed, the reader may waver between two opposing options. The reader begins to feel a little uneasy. Tzvetan Todorov's concept of "the fantastic" causes readers to feel confused between the "uncanny" (events that can be explained by natural laws) and the "marvelous" (events that must defy natural laws), according to Wendy B. Faris (Faris, 2004 p.19). To put it simply, "magical realism" is the strengthening of realistic stories with components that are frequently connected to the magical, so augmenting its reality. In *The Last White Man* the reader likewise begins to have some uneasy concerns. Readers find it confusing when a tone shifts from white to a darker shade. The readers start to wonder how a whole town might alter for no apparent cause. These are the principal components of the, mystical threads of reality that are found in Mohsin Hamid's novel. According to the researcher this literary work falls under the general literary genre of magical realism, as per the researcher's analysis. Using a layer of fantasy elements, the mystical threads of reality contributed to the development of the plot and made the story more surreal and fantastical. The novel is a work of fiction, as the researcher has observed, and the idea of magical realism has aided in the development of the novel's rising action, climax, and falling action. The transformation of Ander, Oona, and every other character is the noteworthy aspect linked by Mohsin Hamid. This transition is entirely impossible and cannot ordinarily occur. This sudden change in behavior cannot be explained as a typical incidence with real-world implications. Everything is a part of magic and through this Magic he has constructed the plot of the novel *The Last White Man* (2022). Mohsin Hamid has brought development in the plot through the transformation of the town and characters.

In general, the main part of this tale is where the main characters are introduced, the conflicts are developed and resolved in different ways, motives are revealed, and things happen. In light of this, the researcher has discovered that Wendy's "Irreducible element" is one of the traits of magical realism. The unknowing metamorphosis of Ander, the story's protagonist, and the entire village is the novel's irreducible aspect.

"When Ander, a white man, got up one morning, he found he had unexpectedly turned brown" (Hamid, 2022 p.4). "Reports from all over the country

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began to surface about people changing” (Hamid, 2022, p. 18).

As the story reached its climax, the researcher noticed that the irreducible element had caused the battle to begin in the community. The town is now violent as a result of the transformation. The town saw a rise in shootings and violence. The researcher has come to believe that the root of all the turmoil in the nation is magical realism's "metamorphosis," one of its hallmarks.

Once on the street, they could hear it in the distance, the sound of chaos or rebellion, and Oona could smell it there was a smell of smoke. A dark woman and a light man ran past her, possibly cutting themselves out of their car to save themselves. Oona was at work that evening when the riot began, and her class was half empty. After all, riots are predictable, rumored, even threatened, so people tend to stay at home (Hamid 2022, p.46).

Nationwide bloodshed has resulted from the metamorphosis. After conducting a thorough investigation, the researcher found that several of the novel's characters were unable to adapt to the increased rate of suicides and unintentional killings.

The novel's falling action follows the novel's climax, and the researcher observes that there are no more white men in the town. Here, the researcher has observed that the author of the novel has provided realistic descriptions in the text, so demonstrating "realistic description details," the second salient feature of magical realism. Things are returning to normal. Markets and stores that were destroyed or closed are now reopening. The internet websites and television stations that were blocked are now being restored. The characters had come to terms with their new identity, as had the entire nation.

Following a thorough examination of every rising action, climax, and falling action, the researcher has concluded that magical realism has aided in the development of the story. The realistic descriptions are one of the six traits that Wendy B. Faris has listed, according to the study. In magical realism, these depictions represent reality.

The transformation of Ander, Oona, and every other character is the noteworthy aspect that Mohsin Hamid connects. This transition is not feasible in the normal course of things. It is impossible to describe this abrupt shift in conduct as a common occurrence with practical consequences. Everything is a part of magic, and he created the storyline of his novel by using this magic. Mohsin Hamid has developed the storyline by changing the location and the characters' roles. The researcher has observed that while the alteration took place, the plot developed as well. It is evident that the odd shift is what is causing the violence in the city. People's conduct has changed as a result of this metamorphosis. The concept of character metamorphosis has been determined by the researcher to have contributed to the development of the

text's meaning in Mohsin Hamid's *The Last White Man* (2022). The skin tone of Ander's character changed from white to a deeper shade. The issues Ander faced – color shift, social distancing, fear of dying, identity loss – all highlight the primary motivation behind the author's decision to write the book. The researcher has noted that the author has given voice to the racism-related concerns that individuals in the twenty-first century continue to face. The researcher has observed that character development serves as the primary vehicle via which the author conveys his opinions on racial issues, identity crises, and a host of other topics. He has stated in interviews that the 9/11 catastrophe served as the impetus for drafting this text. One of the people who suffered as a result of those attacks was Mohsin Hamid. He also had to deal with the circumstance in which people had to abandon their cities and struggled with identity crises. He was able to convey the meaning of his writing to people by depicting all of this with the use of character transformations.

Conclusion:

In conclusion, Mohsin Hamid's *The Last White Man* (Hamid, 2022) is a powerful illustration of magical realism since it deftly blends a narrative that transcends conventional storytelling. Ander's transformation particularly and of the whole society generally provides a mixture of reality and unreality which makes it a magical realist novel. A closer look reveals that Magical Realism has served a variety of purposes in this work, going beyond its primary function as story embellishment. It is evident that this literary method is significant and adaptable. Through a thorough examination of the novel's characters' personalities and setting and it has served the researcher to critically evaluate and understand the text in various ways. Through the portrayal of Ander's self transformation in terms of colour the novel challenges the existing notions of inequality and injustice which further presents of identity crises and extra judicial killing.



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