

## Interrogating Cultural Hybridity in “The Last White Man by Mohsin Hamid”

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**Abstract:** Cultural blends are usual phenomenon ever since globalization increased. This amalgam of cultures results in linguistic, racial, and cultural hybridity. While cultural hybridity can be observed in various areas of this world at different levels. Hybridity, in every form can affect the humans psychologically and physically. This research explores this phenomenon of hybridity and cultural hybridity in the novel “The Last White Man” (2022) written by Mohsin Hamid through Homi Bhabha’s concept of colonial hybridity. Anders is an individual from a privileged community: ‘The Whites’. He is transformed from white to brown through an overnight transformation of skin color. This article studies his sufferings due to falling into another culture that comes of colonized commonality. The study concludes that Anders turns hybrid and loses his identity by finding and adopting the other culture. His sufferings are like the hardships of a colonial brown individual. Cultural hybridity turns him as marginalized and a man with lost identity due to being exposed to an inferior skin and culture.

**Key Words:** Cultural hybridity, Racial Discrimination, marginalization, identity crises, mimicry, Homi k. Bhabha

### Introduction

#### Statement of Purpose

Mixing of cultures is a usual occurrence in today’s world. This mix of cultures outcomes in ethnic, verbal, and cultural hybridization. Cultural hybridity is observed in various parts of the world. Hybridity of every kind can affect humans. People face abusive behavior due to cultural hybridity when people from an inferior (colonized) race are exposed to the superior (colonizer) cultures. This concept of cultural hybridity is the provides grounds for this article. The same issue has been addressed by Mohsin Hamid in most of his novels while this problem also looms large in the fictional work “The Last White Man” (2022).

#### Introduction

The fiction “*The Last White Man*” is written by Anglo-Pakistani author Mohsin Hamid. The author is renowned figure of Pakistani English literature. “Mohsin Hamid is one of those post-colonial writers who chose to adopt the ‘research back’ technique with the purpose to refute the American narrative about the event. His novel is different from the usual or conventional tone of post-colonial fiction” (Khan, 2020).

He wrote some other award-winning books which are “*Moth Smoke*” (2000), “*The Reluctant fundamentalist*” (2007), “*How to Get Filthy Rich in Rising Asia*” (2013), “*Discontent and Its Civilizations*” (2014), “*Exit West*” (2017) and “*The Last White Man*” (2022). Mohsin Hamid is awarded numerously, and this journey of awards includes Ambassador Book Award for Fiction (2018) for the novel “*The Reluctant Fundamentalist*”. He also

achieved national prize of Sitara-i-Imtiaz (2018) and Anisfield-Wolf Book Award for Fiction (2018) for the novel “*The Reluctant Fundamentalist*” DSC Prize for South Asian Literature which was shortlisted. *Exit West* won the Aspen Words Literary Prize. LA Times Book Prize award was won for *Exit West* (2018). “*How to Get Filthy Rich in Rising Asia*” (2014) achieved Tiziano Terzani global Prize for Literature. Winner of Asian American Literary Award for “*The Reluctant Fundamentalist*” (2008) won the Good Housekeeping Book Award for Most Compelling Read for the same novel “*The Reluctant Fundamentalist*” (2007). Man’s Booker Prize shortlisted “*The Reluctant Fundamentalist*” (2007) and also won the Betty Trask Award for the novel “*Moth Smoke*” (2001) (Khan, 2022).

Hamid who was born in 1971 at Lahore migrated United States of America during initial youthful days with his family. He had lived about half decade of life when his dad was completing his PhD at the Stanford University. Soon after, his family re-shifted to Pakistan, and this teen-ager learnt at well-known Lahore American School. Hamid’s initial adulthood and childhood experiences of first acquaintance to the English society and language played a vibrant part in Hamid’s disposition and his proceeded years’ role in fictional spheres. At only 18, he reached back to United States of America for a higher educational degree, he graduated in 1993 from Princeton University. Mohsin’s fortune favored him and he achieved the opportunity to get education from renowned novelists and writers like Joyce Oates and Toni Morrison. Mohsin’s strong observation and scholarly bent increasingly brought Hamid to novel and story writing. (Yaqin, 20018).

Hamid took down maiden opus “Moth Smoke” that earned a huge win and gained global acknowledgement along with different awards. The other fiction, “*The Reluctant Fundamentalist*”, was accredited as the finest post-colonial fictional work. Literary critics labeled the novel as the utmost apt, purposeful, and philosophical retort for 9/11 attacks on Twin Towers (Azeem, 2019). Hamid has used two dissimilar types of description in his fictional stories. *Moth Smoke* carries numerous narrators and the other novel, *The Reluctant Fundamentalist*, carries use of monologic manner of narration (ibid). He embarks on a mindful struggle of pronouncing numerous communal issues that play a role of driving force when the public confronts quagmire of confusion and chaos. It is time when such issues get a chance to break out in the form of reaction and resistance of people. He reveals the psychological, physical, unsocial, and emotional, uncontrolled characteristics of the inward resentment by the characters.

His recent attempt of the novel *The Last White Man* is also a resort upon postcolonialism. The novel revolves around the life of a Whiteman who is turned black and unhand the prestige and honor of being a white man. Later his sufferings as a brown man are depicted throughout the novel. The novel “*The Last White Man*” shares Anders' tale which is intertwined with that of Oona, a former girlfriend who is currently grieving the overdose death of her brother. She shares a home with her mother, who is a white supremacist who believes in web conspiracies. Their friendship develops deeper after Anders shows Oona his new skin, surprising them both. Anders cannot continue to live in his flat indefinitely; he must start returning to his life. His boss claims that if he had woken up with brown skin, “*he would have murdered himself.*” Gradually more and more people realize that they are no longer white. Anders is put in danger and is compelled to flee to the house because of the street violence caused by the fear of losing one's whiteness. The characters who are turning brown are under violence of each other in response to the rage agitated due to being turned brown. The color, brown and black refers to the people who are or were once under the tyranny and rule of the white people. When the whites turned brown, they were unable to accept the change because they never wanted to be dealt as browns who their lineages had ruled once. They were unable to accept the loss of their identity, and this is how the novel enfolds a postcolonial scope by taking the whites in stance of browns who were their colonized. While Bhabha (1997) also embarked upon the same idea of hybridity as a source of identity crisis and marginalization. He explains that “post-colonial effect starts as soon as there is colonial effect” which means that postcolonial literature does not merely mean the effects of colonialism after colonial period (p. 117).

Postcolonial literature deals with multiple issues as hybridity, otherness, relationship of colonizer and the colonized, subjugation, exploitation, ambivalence

identity crisis marginalization diaspora and many other issues of suppression and oppression. The word culture according to E B Taylor (1871): Culture, customs, and traditions are the token to identify a particular society or a group of individuals. A culture according to ‘Taylor’ is complex phenomenon which keeps sets of belief knowledge morals laws customs and rest of the other capabilities that turn man to be capable of living in that society. The universe is home to innumerable humans belonging to distinct tribes and societies that are distinguished based on myriad cultures. Every individual, when exposed to other tribe or society, encounters multiplicity of cultures that leads a man to affect in a way or the other and this state of juxtaposing two cultures introduces hybridity among the cultures (Ali & Ahmad, 2020).

Hybridity according to Oxford English Dictionary as “something made with the combination of two different elements; a mixture.” Hybrid, the word was originated in 17<sup>th</sup> century to describe off-springs of two different phylum later, in the mid of 18<sup>th</sup> century the term was used for people or the off springs of two different races (Hutnyk, 2005). Later post colonialists lead this term in terms of a result of relationship of a colony colonized and the colonizer. Their idea focused more on migrants and their issues, diaspora, globalization multiculturalism and trans culturalism. while these theoreticians focused more on the usefulness and threats of hybridity for the man and the cultures that he lives in (ibid).

This is the idea that has been addressed by Bhabha in the manuscript “The Location of Culture” (1994). He proposes that “hybridity is the name of a strategic reversal of control and supremacy through disavowal. It is an indication of the production of colonial power, its fluctuating dynamics, and its fixities” (Bhabha, 1994, p. 112).

To Bhabha hybridity is a sort of affiliation amongst colonized and the colonizers. This relationship owes two sides in it. Bhabha believes in both of its sides, but he addressed its negative the more.

“*Colonial mimicry is the desire for a reformed, recognizable other, as a subject of a difference that is almost the same but not quite. Which is to say, that the discourse of mimicry is constructed around an ambivalence.*” (Bhabha, 1997, pg. 85-87).

Further, Bhabha explains, “*The ambivalence at the source of traditional discourses on authority.*” (Bhabha, 1994, pg. 114)

Bhabha owes the view that this relationship is based upon ambivalence and mockery that results in mimicking the colonizers on their arousal to the colonized to be like them. this itself becomes a mockery for the colonizers and a creates ambivalence for the colonized who is fallen between two extremes one that he was always living with and the other he

never followed and was all an extempore to them. Bhabha is of the view that these are the states that help boost the state of identity crisis in an individual.

While hybrids are the ones who are brutal targets of this phenomenon. The idea upon which researcher is desirous to work is to find out the problems of newly hybrid "Andre" the protagonist in "The Last White Man" written down by Mohsin Hamid. Andres, a white man who turned brown one morning, struggled through the issues of hybrid culture. This research lies around his issues that he faces due to being exposed to a superior culture and what problems he faces due to being fallen in stance of hybrid culture.

H.K. Bhabha's lens of hybridity is applied upon the novel "The Last White Man" written by Mohsin Hamid. This testifies existence of such problems in real world besides the fiction merely.

Hybridity drew attention of the theoreticians and the critics to write about it after rise of literary works by ex-colonies. This work was written by writers who were from colonized or ex-colonized countries. These literary works captured the Western attention successfully and as a result Western Criticism has taken place. The appearance of native writers' writing in Empire's language especially in English accelerated the Western recognition. The writers who migrated from their native lands to West for political or educational reasons produced such a literature which gave a new direction to post-colonial criticism. Writers who are born in their own native lands and moved to West for numerous reasons are: Salman Rushdie, Chimamanda Ngozi, V.S. Naipaul, Wole Soyinka and George Lamming. Their pieces of work contain hybrid elements. Then there is the younger generation of writers like Hanif Kureishi, Jhumpa Lahiri and Zadie Smith, who are born in West society to racially mixed families or sometimes not, as in the case of Lahiri. These writers are racially hybrid, in addition, this trait is also reflected in their work.

### Research Objectives

This research aims to,

Explore the elements of cultural hybridity leading to identity crisis in the character of protagonist.

Find out how the concept of hybridity by Homi K. Bhabha is justified in "The Last White Man".

### Research Question

This study answers the following research question.

What is the effect of cultural Hybridity on the protagonist in the novel "The Last White Man"?

### Significance of the Study

This thesis will open new horizons for the upcoming

researchers in their respective fields. The outcomes of this research will provide different novel insights for understanding the novel "The Last White Man.", especially cultural hybridity and its effect over Andre, the protagonist of the novel. It will also be helpful for other researchers working on cultural hybridity, Mohsin Hamid and The Last White Man.

### Literature Review

Hybridity within the post-colonial terminology, has some other synonyms such as "in-betweenness, mestizaje, liminality, creolization, and diaspora" etc. (Loomba, 1998). Although these terms came from various backgrounds and situations, but in Loomba's view they all boil down to the same thing, which is "a cross-cover of ideas and identities generated by colonialism" (Ibid, p. 173). Mohsin Hamid is acknowledged for his pieces of work depicting themes with issues of gender identity, class identity, and race in postcolonial criticism. His work determines the portrayal of a world of variances and discrimination between religion, cultures, and races. Mohsin seems revealing acrimony of racism that exists the White society for the migrants and colonized people.

Scot (2014) stated that the goal of Mohsin Hamid's work is to highlight the similarities between people by offering a narrative that aims to build empathy by exposing the more fundamental, deeper elements of the world system. His novels show that access to monetary and cultural capital are much more formative in determining how and by what means humans can exist and coexist globally and interdependently, as opposed to advocating ethnic and racial divides, which, as recent studies have shown, are culturally constructed and empirically unfounded. Hamid (2009) himself extended the thematic explanation of his works by saying, the 'themes of nostalgia, alienation and distrust as well as ambivalence' are explored in his books.

Tahseen et al (2021) analyzed "Moth Smoke" which is another distinguished work of Mohsin Hamid and concluded that the book presents unexplored themes of modern Pakistani society related to identity crises caused by snobbish lifestyle. Zafar & Sonia (2020) in their work addressed the issues of minorities and concluded the whole work of Mohsin Hamid as an embodiment of Muslim Americans as the victim of identity crisis.

The research works mentioned above prove that all the works of Mohsin Hamid present several issues of Pakistani society and the effects of globalization in shaping individual, social cultural and political identities of its residents. Similarly, Iqbal & Alvi (2019) explored that "Novel How to Get Filthy Rich in Rising Asia taken down by Hamid presents dominant theme regarding an individual's struggle". The study is an endeavor for understanding a complete social phenomenon of living in a society within its natural setting. Perfect (2018) embarked upon topic "Black

holes in the fabric of the nation: refugees in Mohsin's Exit West" and struggled to explore the representation of refugees in Mohsin Hamid's Exit West. He finds out that Hamid's novel features aspects of magical realism. This further argued that Hamid's fiction is not merely 'about' refugees but also establishes a shadow on how they and their sojourns are presented and reconciled by existing technologies.

Furthermore, Sami (2020) explored ambivalence in "How to get filthy rich in rising Asia", displaying the opposite statements throughout novel, by revealing the opposing 'lover' nature who demonstrates to be a misfit fellow of nobility and is in due course treated like outcast". Eventually, Sami (2020) finds out Ambivalence in titles of chapters and novel in form of mockery and satire.

Gui (2013) has conducted research on Hamid's 'Rising Asia' through angles of neoliberalism and found out that neoliberalism keeps an esthetic expertise which acts alongside its supplementary and apparent politico-economic skills of subjection and subjectivity. This artistic skill is articulated in Joseph Schumpeter's financial texts and inside ethnographical and economic evaluation of "Rising Asia" or evolving Asian nations and values. Similarly, Poon (2017) examines Hamid's *How to Get Filthy Rich in Rising Asia* with neoliberal capitalist notions. He concludes that so as to interrogate not only the neoliberal self but also that processes within which the identity is recounted as well as formed, Hamid puts the tropes and traditions self-help sort in constructive opposition along those of more classic realist book. Moreover, Elia (2012) discloses the importance of metaphor in Mohsin Hamid's work of fiction as a course to explain the conflicts of author's (and his characters') diasporic, sociopolitical, and economic circumstance.

The works of Mohsin Hamid are analyzed and compared through different angles and levels by many researchers however his novel "*The Last White Man*" is very recent novel and is considered as his best novel depicting the theme of race. The story revolves around Andres who belongs to a white hierarchy while living in society of the whites, Browns and Blacks, so portrays the problems of living in a mixed culture he became unable to fit in the society due to confronting a junction of two opposite cultures of oppressed and oppressors the end although things are settled when every white man is turned brown, but it is highly undesirable for every white man. This effect of hybridity brings serious issues of mental trauma for him. This leads the major character to be victimized as identity crisis. As the novel was published in August 2022, therefore, there is a greater space for new research. So, putting this "*The Last White Man*" vulnerable before the lens of hybridity introduced by Homi K Bhabha, the target is to find out how is his theory operational upon the life of the major characters. The study will also explore how is Third

Space leading to ambivalence and further a character suffering from identity crisis.

### Theoretical Framework

To interrogate the problem, the researcher will follow the Theory of Hybridity offered by Homi Bhabha in "The Location of Culture (1994)". The researcher has opted "The Last White Man" penned down by Hamid, which is an account of a man with lighter complexion, Andre, who once awakens from sleep with a skin morphed white to brown, later the novel is marked with his experiences of confronting marginalization due unto becoming a member of less privileged society, in spite of being an individual from colonizer's lineage he had to go through the experiences of colonized people in a hybrid community which multiplies his griefs dually. His mental conditions and thoughts are reflected through different experiences and dialogues in the novel. This research will show the distorted position of the protagonist, Ander, about losing identity due to being exposed to an inferior culture of the colonized. This metamorphosis of the protagonist multiplies his sufferings because he could no longer enjoy the perks and privileges of class and culture considered superior. The researcher will try to find out how cultural hybridity affects Ander's life.

### Research Methodology

To interrogate the elements of cultural hybridity in Hamid's selected novel, Bhabha's theory is applied to observe the different aspects of cultural hybridity and core issues arisen by the protagonist living in the mixed culture. Then, text of selected novel is examined through the discourses uttered by the major character of protagonist, in dissimilar circumstances shaped through author. So, textual analysis is the very appropriate technique applied to assess and evaluate grounds that establish the elements which play key role in psychical order present in this novel.

This is a descriptive study along with a qualitative scope in nature. Beside the investigation of text of selected novel, interviews, talks and biography of the writer will also be experiential in order to clearly comprehend the problem of psychological strain.

### Analysis

*The Last White Man* written by Mohsin Hamid consists of a tale that carries plot like "A Journal of the Plague Year" by Daniel Defoe, residing the images of anarchy, oppression, and misery of a pandemic in its script. While events and instances resemble the major incidents of Franz Kafka's short story Metamorphosis, "Samsa" shares an identical misery that is afflicted upon Anders in "The Last White Man". While this novel by Mohsin Hamid is a struggle alike and carries the traces and touches of colonial oppressions. This time Mohsin Hamid embarked upon fiction of postcolonial scope by morphing the Whites a subject

of oppression of colonialism, for, the story revolves around alteration of people with white skin to the color, brown. Here it's preeminently notable that brown and white, with particular reference to colonialism, manifest the lineages from the South Asians, Africans and the English respectively. As Mohsin Hamid himself carries hierarchy from Pakistan which is a part of south Asia. Thus, Hamid intentionally strokes this shift of color metaphorically as pandemic and let that be inflicted upon the commonality from the races of whites. The idea of colonial mimicry looms large through the various and vital happenstances of fiction and narration of Hamid in the story. There are multiple occurrences of colonial mimicry as is in case of Anders's mimicking the whites and on the other part mimicking the browns or blacks to find and search his own identity. This turns Anders' desolations more severe to survive the ecology to which he seems a gigantic oddity. This burgeons his hypersensitivity, grief, sufferings, cognitive trauma, strain, and indecisive state to opt for something he wanted to experiment as emancipation. Anders endeavors repeatedly to mimic the browns to accept this overnight variation of color from white to brown. He efforts to mimic the whites for incapacitating the complex of a tannish skin and makes the whites sure that he is still shares the privileges of white community which is often brutally dismissed by his own old white friends and co-workers in community. So, ambivalence gets penetrated due to this type of his indecisive stance. This very state is evident in the following instance in the text,

*"Anders thought those looks were natural, everyone would do the same thing, they would do the same thing, it wasn't a normal situation after all, and to reassure anyone else beside himself he said he was trying to make his usual jokes to be like he" (p. 27).*

The enunciative sentence pledges the act of mimicking others. Anders as regularly, for exercise, is in the gym where he, at first, confronts the concern for a definite identity. He encountered white people frequently but now in aftermath of phenotypical metamorphosis of color, he is all a sudden drifted into the state of ambivalence where he befitted an inferior stature before his partners in wake of an overnight transformation. This change was immensely abhorrible for his comrades at gym. One of his friends and colleagues at workplace said,

*"I would have killed myself Anders shrugged, unsure how to reply, and his boss added, "If it was me" (p.26).*

Such notes from his friends and colleagues supplemented the state of identity crisis and cognitive trauma that he had been suffering from due unto being a swift and sudden fragment of the culture of brown colored people. To abstain from such a remarks and stances Anders got forced to mimic the conducts of other whites. Though it was innate and habitual

exercise but still he struggles strenuously to look alike them. He had to mimic it because he had grown less self-possessed to transport his traditions and habits in the older environment. This is because it beheld awkward to the whites. A brown, in any case is not acceptable if he exercises the excellence of the whites. So was the case with Anders as he was on two extremes on binary opposite cultures. It is further divulged in the next lines when Anders faced difficulty in behaving and acting in a opposite culture as it is stated in the novel,

*"To act undeniably like himself, but this was more difficult than he had imagined, impossible really....." (p. 27, chap, 4).*

The opening of passage reaffirms the act of mimicry of whites which seems an attempt to stay assured that Anders is still a part of the whites. Anders, extemporarily dives into the similar conjunct of ambiguity and identity crisis by mimicking the other whites which according to Bhabha is 'Third Space',

*"For me the importance of hybridity is not to be able to trace two original moments from which the third emerges, rather hybridity to me is the 'third space' which enables other positions to emerge" (Homi. K. Bhabha, 1990, p. 211).*

For Bhabha, third space is the grey area having filled with different emotions of current situations where ambiguity enters to reside in. Anders is also going through the same phase of ambiguity as he is now finding difficulty in 'mimicking' that very culture which he owned publicly yesternight. The word "artificiality" again reaffirms the notion of 'mimicking' the whites, for it was now collectively comprehended that Anders is no longer a white man. So, he too turns a victim of the same issues that a common person from colonized confronts in everyday life of a white society which is full of disrespect, low self-esteem struggle to live, emotional trauma and a sense of inferiority complex, lack of freedom and above all identity crises. He unemancipated, he is imprisoned by his own self, locked in his society, and bound to his own home now. So, "Instead, he started mirroring others around him, repeating the way they talked and walked and moved and the way they shut up like they were doing something, and he tried it too, and what he did. I don't know, but whatever it was, it wasn't enough, or his acting was bad because his feeling of being watched, being outside, being watched from inside, screwing things up for himself was deeply frustrating. He hasn't left all day" (chap. 04).

The idea of mimicry looms large in this narrative as it is now apparent that he 'mimic' the individuals around him through his discourse and behaviors but remained frustrated and kept perceiving thing being messed up. His sentiments of getting things turned over and agitation is the product of ambiguity about the stance that he had been drifting along.

Anders goes through the phase of binary opposition or separation in the text further ahead, Bhabha defined the binary separation or binary opposition as,

*“From ‘binary’, meaning a combination of two things, a pair, ‘two’, duality (OED), this is a widely used term with distinctive meanings in several fields and one that has had sets of meanings in post-colonial theory. The binary constructs a scandalous category between the two terms that will be the domain of taboo, but, equally importantly, the structure can be read downwards as well as across, so that colonizer, white, human and beautiful are collectively opposed to colonized, black, bestial and ugly.” (p.19)*

Binary opposition is the course towards mimicry and ambiguity that drives the major character to identity crisis. Thus, Anders here falls a victim to the phenomenon of binary opposition that drives him forcefully towards mimicry and identity crisis.

*“She heard the panic and anguish in Anders’s voice... she let him speak, and as he went on and on, she did try to reassure him, to be kind and supportive, but her heart was not really in it, detachment had settled upon her” (ch.2, p.15).*

Anders is obvious in sharing the fright and aggression in opening lines of the text. This very condition is experienced by the brown people while brashness of Oona is as mimicking as of a white person full of self-love and attraction. Situational ambiguity strikes in both the characters Anders and Oona. Anders lost his identity and prestige before Oona that is why she feels reluctant to opt Anders anymore.

Another occurrence in the text is from the discussion between Anders and his girlfriend on bed, from whom speaking and talking like other whites has become very difficult for Anders, which means Anders did not only lost his complexion, but all the personality traits of being light skinned. He had forgotten all the linguistic manners of creating and understanding humor and struggles with English language just like the person who learns English as a second language.

Speaking English and addressing his matters before the other white people becomes significantly difficult for him and he perceives as if English has become a foreign language for him that he is discovering now and as a consequence he lost the humor out of his discourses and narratives. Humor is effortlessly achieved in one’s native language and dialect and this attainment is utterly difficult in other dialect and particularly when it comes to an entire other language. So, his verbal exchanges and conclusion of the banter confers the idea of Anders’ mimicry of language now and his humor and wit are lost. The evaded humor is the outcome of ambiguity which is in retort to mimicry of the language and dialect of white people. Here Anders, in his conversation, carries himself parallel to the people of colonized culture who come across the

language of superior and consumes the complete charm of conversation.

Anders is a character who is going through dual mimicry, ‘mimicing’ the whites in their community, and ‘mimicing’ the blacks and browns around them as he is empathized for them due to racial prejudices that he had been getting along as a brown man. His urge to speak to the brown cleaning boy at gym was such an instance where he aspired to talk to him and learn something from him however later just repels his own deems.

*“Anders would talk to him, and see what he had to say, not because Anders was better than before, but because the way Anders saw stuff was not the same, because the cleaning guy could probably tell Anders a few things, and Anders could probably stand to learn.” (p.36, chap 5).*

Anders revisits the gym for the third time and glimpses a brown cleaning guy who had been rendering services there for several years. Anders ponders to talk to him and learn something from him as stated in the last line of the text quoted above but later doesn’t address him on account of ambiguity of agreeing to transformation of color within himself and preceded sense of supremacy of white lineage. This leads to his unclear state of desire and will. He acts hostile to his heart. But it is evident that somehow Anders is mentally ready to accept the other inferior deemed race and its customs as he wants to learn something from cleaning guy. His appeal for learning is his will to mimic, for, the wish of copying the ways of browns that may help him survive among browns.

However, his yearn for mimicry is materialled when one day Anders is asleep with his girlfriend, and she witnesses his bizarre posture of slumbering and realizes this posture as indecent, while the white people are believed more mannered and decent.

*“Something ridiculous about his posture, a mismatch between his sprawled out body and his tightly closed face, his face serious in a dream, like he was attending a business meeting, but his scattered limbs as free as those of a child, or of a teenager, one calf over her shin, the back of one hand against her belly, his bare knuckles grazing her bare navel where her t-shirt had ridden up, making her conscious of her breath, and she followed her breathing, through her nostrils, down, touching him there, her swelling into him, cushioning him, and then up again, and when eventually he opened his eyes he glimpsed an expression in hers he had not seen before, an almost baffled tenderness, and it caused him to cock his head and smile and wait and then give her a kiss.” (p. 45 chap,7).*

So, Hamid intentionally brought this scene in the fiction to ensure that Anders is not merely phenotypically changed but getting transformed naturally and habitually. He is turning out to be more

of a brown man through habits as well. While such posture of sleep brings an act of mimicry of the culture of inferiors. When he gets up in the morning and doesn't address the complaint of his girlfriend about his posture, this marks the ambivalence that overturned him silent at such complaint as he has accepted this change. His silence at the complaint of posture makes Anders parallel to the brown people who are living among the white people. While his girlfriend is still a white girl.

A herd of militants is hunting for the dark people and taking them out of their homes and towns forcefully, so Anders, in order to protect himself, kept a gun along.

*"Anders wondered whether the rifle actually made him safer, for he felt he was all alone, and it was better to be non-confrontational than to stand up to trouble, and he imagined that somehow people were more likely to come for him if they found out he was armed, even though they would not find out, even though so many folks were armed, he just had this sense that it was essential not to be seen as a threat, for to be seen as a threat, as dark as he was, was to risk one day" (p.42, ch,6).*

Ambivalence is unobstructed in the words expressed above from the novel when Anders is indecisive to decide what to do to protect himself and eventually mimics the demeanor of minor class of community by opting not to confront the white militants. Minor social class is always suppressed in white community particularly when it comes to the community of colored people in Europe.

Anders commences to behave like the colored class in communally dominant white community, its shadow is demonstrated in the morning when he prepares breakfast for Oona,

*"Anders prepared breakfast and Oona took pleasure in watching him cook, the studious, planned manner in which he did it, bringing out all the eggs, the salt, the butter, the vegetables, apparently following a checklist in his mind, very particular, and she noticed that when she spoke to him, he stopped what he was doing and listened, as though he could not do two things at the same time" (p.47, ch,7).*

Anders manages for everything that he never did before and performs things a man from an inferior class is intended to do. Oona here represents the community of white people who gets pleased and finds pleasure in the brown people who are at their service and not only on service but keen on to work and struggle hard for them. So, Anders mimics the people of inferior race to make his own space with Oona after this change of color. While his obedience that he showcases Oona is a subsequence of Ambiguity that is crafted in his struggles and obedience. As when Anders was not very obedient Oona never got indulged

with him and avoided him by sharing her sentiments of abhorrence and dislike about his change.

Anders confronts the militants and wishes to be one of them, his reflection at that point displays the idea of ambiguity in the form of a clash of wish and reality.

*"He was envious of the militants, just then, in a way, and he wondered, if they had been willing to accept him, whether he would have chosen to be one of them, and part of him suspected it was not entirely impossible that he might have chosen to, eventually, and if he had still been white maybe he would have been out there....." (p.50 ch.8).*

In these lines ambiguity is reflected in his clash of reality and wish. He longs for exercising something different than that of the position which Anders is undergoing now. A sense of insecurity looms large within himself, he seems more afraid of his contemporary position. Anders not only now physically mimics the brown people but inwardly as well. The affirmation of this change can be assured from the lines where Anders is seen idealizing his father to be an icon of White tradition which was no longer a part of Anders identity (p. 81, ch,13).

Anders agreed upon his phenotypical transformation, the offing lexicality of quoted text divulge his accent as if he is now mentally prepared to explore and mimic the browns. The act of mimicry reached its culmination and brings a sort of twist within himself that he would no longer be capable of exploring more traditions of his white father who was the last white man in the descent of white people. This clash of acceptance of new identity and loss of lost identity displays ambiguity in his overall character.

## Conclusion

This article studied the effects of cultural hybridity on protagonist of the selected novel written by Hamid. This fiction taken down by Mohsin Hamid, displays the sojourns of a new hybrid individual who is affected by a culture that he had never been a part of. The present research has been designed to discover the answer to a vital question that deals with the effects of cultural hybridity on the protagonist of "The Last White Man".

## ***What is the effect of cultural Hybridity on the protagonist in the novel "The Last White Man"?***

Mohsin Hamid is mindful of prejudiced conduct of the whites with victimized Browns and Blacks in the West. The stereotypical representation of the Browns by Western society has constructed an opinionated biased point of view about the Browns and Blacks. Mohsin Hamid is not only witness of this racial bias, but also the cultural and racial variances among the Browns and Whites. For him, colorism is the result of Western supremacy and prejudice. An abundance of

his characters is in unceasing endeavors of search for their identity. They are caught between two conflicting and binary cultures. However, in this fiction Hamid this time has a transverse scenario for a white man transformed brown due unto an overnight metamorphosis of color. He has transfixed a white man the subject of cultural hybridity between the cultures of colonizer and the colonized. "The Last White Man" deals with dissimilar varieties of hybridity that comprise, racial, cultural, and linguistic. The protagonist of the novel, Anders suffers a lot in his expedition after his metamorphosis and falls a victim of identity crisis.

Experiences of hybrid culture distressed Anders psychologically and he was marginalized at the hands of his own people, so he longed for an escape from this strain. He contemplates that the mere avenue to escape all such conducts is to hide his own identity and become one of them (colonized) for permanence. He eventually ascends to the state that he himself is ready to unhand his previous identity in society.

External circumstances forced Anders to be a man with lost identity. His experiences demonstrate that racism is not one-sided. The sensation and depression of being hated by his own people gives birth to identity crisis. This mode of state is addressed by Ashcroft (1997) as explains that the British people had deep concerns towards their culture therefore they avoided the colonized to "prevent the 'impurity' of their blood" (p. 430). He added that a British politician who served for a couple of years in India, Lord Macaulay suggested to create "a class of persons, Indian in blood and color, but English in taste, in opinions, in morals and in intellect"(p. 430).

The feeling of isolation in society, being unable to describe his own identity creates a mental dilemma for Anders that divulged that living in two cultures pushed him in boundaries of ambiguity and identity crisis. Thus, 'mimicing' the culture of whites and browns drove him to relinquish his own identity and become ambiguous not only in front of his beloved and society but also in front of himself too. Thus, Anders culturally converts as hybrid and falls victim a to identity crisis amongst his endeavors for getting identity, he lived earlier his life owing a superior culture and eventually befits a part of an inferior culture with an overnight metamorphosis of color which brings him marginalization and loss of identity.

*"Hybridity is almost a good idea, but not quite."*—  
*Nicholas Thomas (1996, p. 1)*

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