Racial Metamorphosis: A Critical Examination of The Last White Man through Race Theory

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Abstract
This paper assesses Mohsin Hamid The Last White Man (2022) using Race Theory with emphasis on the theme of racial transmutation as well as a questioning of conventional understanding of race and racism. The primary concern of the study is to discuss whether or not the social construct of race can be negotiated with the help of Hamid's narrative revealing a world where an entire population turns racial overnight. In doing so, however, the novel foregrounds a host of potential further social implications that a new form of racial identity entails, such as the erasure of African American race itself. The study is relevant to today's social justice demonstrations concerning Blacks and other people of color due to policies that seek to end racism. Despite this apparent lack of attention to race, through constructing a vision of a post-racial society, Hamid's novel delivers a race critique, and obliges the reader to contemplate the horizons of a racially reconfigured globe. As a qualitative study, the present work approaches textual analysis and conducts a close reading of Hamid's work to analyze how it challenges race as a category. As earlier indicated, the study utilizes Delgado and Stefancic Critical Race Theory (2023) as the theoretical framework of the study. The observations suggest that the movement of a racial switch over in the novel subverts the traditional systems of social justice, and demands the readers rethink strategies of racism. Contrary to a vision of a post-racial world, Hamid offers confusion of identities, use of violence, and consequent instability. Thus, the topical theme of the racial transformation in the novel becomes a trigger for intensive self-recursive and sociocritical analysis of the present hierarchies and points out the relative racism nature as an absolute farce of the biological categorization approach, instead of which it should be recognized as the recognized social construct.

Key Words: Racial Metamorphosis, Social Construct, Critical Race Theory, White Supremacy, Post-Racial Society, Identity Crisis.

1.Background of the Study
The focus on the subject of race and racial identification has been an essential topic in much of the real world and scholarly research. More recently though, literature has been a significant space for reconceptualizing race and racism, especially with the continued radicalization of the black lives matter movements and other social justice movements. I know it's early to review the just released 2022 novel by Mohsin Hamid, The Last White Man as a work of literature, yet employing the idea of metamorphosis in understanding race, makes the novel not only innovative but profound. In a world where people of the white race gradually start changing into people of color, guests make the readers face the peculiarity of race and ethnicity that exist based on social expectations. This background study intends to locate the themes of The Last White Man in discourses of the race theory hence focusing on theory of race, in addition to transformation of race and prospects of social relations.

2. Literature Review
The starting assumption of this research is that race is not a real thing but a construct – a method of dividing people according to their phenotypic characteristics that do not correlate with any biological markers at all. That race is a social construction has been most prominently pursued within CRT which originated in the United States in the last decades of the twentieth century as a means of analyzing and challenging racism. Richard Delgado and Jean Stefancic (2023, p. 165) for instance argued that race is not biologically determined but socially and politically constructed idea intended to supply the world with disproportionate superior and inferior racial groups with whites invariably at the higher end of the totem pole.
Through the construction of the figure of the last white man in The Last White Man, Hamid underscores this objectifiable fact about race as a social construct thus affording literature an opportunity to raise the question on the extent to which race remains a possibility in the comprehensive patterning of personal and social identities. It can be also gotten from the novel when these categories are transformed or when they are removed altogether. This means one can analyse the tangible consequences or physical effects of race, race relations and racism together with the effects on the psyche and emotions of individuals who are trapped within ever changing racial categorisations.
There is no doubt that Critical Race Theory (hereafter CRT) is a significant theoretical lens for analysing The Last White Man: On Race relations: First, CRT employs an understanding of race as social construct, second, CRT presupposes that racism is

systematized in social relations and institutions third, CRT emphasizes how the 'lived experiences' of the people, particularly oppressed ones, are key to illuminating the societal systems. One of the biggest selling points of CRT, or at least one of the things that makes it interesting when discussing Hamid's work in particular, is the focus on race and how racism functions. Said CRT scholars, race helps establish oppressive systems that provide domination to the white people and oppression to the people of color.

In The Last White Man the actual transformation of the white people changes the very essence of such racial hierarchies. As with Quantities, the change also initiates the social ramifications of racial change by confronting people and organizations with the fragility of the racial differentiations on which power and prejudice are built. In this light, Hamid's novel can be seen to be an investigation of how different their structures may become or when they crumble given that race as a fundamental form of categorization and division has been upset in the post-9/11 world.

Evidently, the racial metamorphosis as a concept created by Hamid plays a significant role within the story. The novel's first act features a highly motivated white man, Anders, who slowly turns black – an infection that soon befalls all whites. In the novel, the metamorphosis is racial in the literal and in the figurative sense because characters negotiate their subjectivation and desubjectivation and the discrimination that comes with it. This is a racial transformation which is a mechanism that provokes people's thinking about the stereotypical concepts of race and ethnicity that dictate the perception of presentations.

This ongoing transformation also implicitly deals with the concept of white benefiting, which has been established, is regarding racial domination. Thus, the white characters lose something which they have been granted based on their white skin, namely, such privileges as a social status. The novel , therefor gives room for exploration of the private and communal effects of racialized identity aspects such as self rejection and confusion and the loss of social class. The transformation also probes into the possibility of retaining the social injections as a race paradox is solved by turning the race into a mere shade.

Perhaps the most striking aspect of The Last White Man is a topic of post racial world or neo- liberalism. What is more, post-racial society is often described as the one in which race does not affect people's opportunities in the sphere of social, economic and political life. But unlike say, Osama Bin laden who provides a picture of such a society, Hamid does not. However, the novel focuses on the chaos, self doubts, and social tension which ensue as the system of racial caste is being eroded. This presentation undermines the idea of a post-racial world as a desirable or even a perfect sphere. Where the air of race is somewhat not so distinguishable and clear and the line starts to blur, what remains is the issue of color and issues of identity, power and privilege and it is intriguing to think that even if oppression does not follow the path of race in black and white, it will follow the existence of such in the same manner thus pointing out that even where oppression does not exist in black and white, it will move in the same way

Post- racial society change poses new authorities, types of oppression, and concerns regarding what is means to be an individual. Such a world is depicted by Hamid's protagonist and through the motif of metamorphosis, the author empowers the readers with the notion of thinking about what subsequently happens psychologically and societally if such a metamorphosis were to take place.

One of the biggest focuses of the novel is the idea of race and the ability to change or shed one's race. Modern protests like Black Lives Matter have drawn increased awareness to systemic racism and thus, the need to change a society. Racial metamorphosis, as depicted in *The Last White Man*, challenges traditional notions of racial identity and hierarchy, offering a profound critique of societal constructs through the lens of race theory (Bhatti, 2024). By way of a literary analysis of The Last White Man, one can position this text as responding to such demands that have been made to society to face its race issue or racial narrative and chart a better path of relating on the basis of race in the future. It is a part of this thinking that brings readers to a rather compelling question: is it possible for true racial equality and what would the world look like in a future that race is constantly evolving into, asking readers to think critically about what it might mean in the future.Having said that, presenting theoretical framework of the present study, the latest edition of Critical Race Theory (CRT) by Delgado and Stefanic (2023) is incorporated.

1.1 Objectives

- To evaluate the ways in which Mohsin Hamid features complete racial transformation in the novel, regarding how it targets race and racism, and in view of the fact that it imagines a post-racial society.
- To explore the general societal effects that come into play when an entire society's ethnic demographic changes.
- To examine the ways in which the racial shift in the novel participates in and reshapes the idea of race as a discursive category.

1.2 Significance

This research is relevant as it brings a new textual approach to present-day discourses of race, measured against the story told in The Last White Man by Mohsin Hamid. It is useful in the current period which many people urged to fight racism, especially with the Black Lives Matter movement. The racism is addressed in an unusual manner in the novel by showinig the reader what it is like to live in a world with no racism and no racial differences, by changing the race of many characters in the novel. Through the close and nuanced interpretations of the representations of the transformation of race and the problems that are posed as regards the conventional strategies of race and discrimination, this study enhances the scholarly comprehension of Hamid's book and also contributes to the existing scholarly dialogues on how literature participates in the discussions on social justice. Moreover, when critically analyzing the representation of a postethnic future in The Last White Man, this research contributes to a chance to discuss existence in a world in which previously categorized ethnic structures or discrimination are now challenged and renegotiated.

Research Questions
1-How does Mohsin Hamid's portrayal of the transformation from completely black skin to white skin offer a post-racial narrative while simultaneously subverting conventional notions of racism?
2.What happens to society when one race transforms into another?
3.How does this transformation relate to the concept of race as a social construct in the novel?

2.1 Research Gap

Al Hafizh (2017), Khayaidee et al. (2020), Hasyim and Wahyono (2021), Nasir et al. (2023), and Sameen et al. (2023)have come across the various discrimination, its type or ways in which it exists, and the effect of discrimination in the society clearly while reviewing the previous studies. One common gap, therefore, is the lack of scholarly interest in the dynamics of racial change or the likelihood of a post-racial future where racism is no longer an issue for generations to come. This paper offers an engaging argument for thinking through racial change from the perspective of racial metamorphosis in Mohsin Hamid's The Last White Man (2022).Although previous advancements in the study of racism are informative of racisms' continuing presence and impacts, these investigations predominantly center on single examples of racism and discrimination. On the other hand, this research aims at examining how literature casts a thought on the concept of post- racial social/cultural fantasy land, challenging and reconstructing the conventional racial paradigms. There is an apparent reason why such an approach is innovative: there is no indication that it was ever used to address contemporary challenges and transformation in racial dynamics including when such transformations is viewed as being significant enough to cause radical societal turmoil sweeping society like a wave of change and a reason to be motivated and optimistic. Consequently, the purpose of the research is to continue the recovery of this missing link, with the focus on the relation between literature, race and transformation in the contemporary period.

3. Research Design and Methodology

This research makes use of the qualitative method, a systematic approach that is peculiarly suitable for textual analysis. The use of the quantitative method proves useful in tracing the relationship between the conducted research and the narrative truth in Mohsin Hamid's The Last White Man. Its major purpose is to define and explain characters and their experience in some contexts by offering descriptive, observation- analytical and interpretational accounts.

Here, data is chosen and sequence of elements in order to draw inferences from the content of the inputs is rigorously followed. Referring to Boyd (1997) assertion, using of qualitative research allows three dimensional portrayal of a person, culture, place or an event to the extent that the audience gets deeply involved with the text. Such specific details actually let readers get an exciting mental picture, with which they are able to have a gut-feeling; to feel and hear, taste or smell all that is seen in imagination by the writer, and all these are vital for capturing and holding the readers' interest (ibid).

This methodology is most useful when working with the characters of the fictional story focused on racism and "the divide between us and them". The proposed paper uses a method of textual analysis as the primary approach to analyzing racism, transformation, and identity in The Last White Man while deploying the technique of close reading for additional analysis of the remainder nuances of the text's major characters. By means of so doing, the study seeks to explain the significance of the various interpretations within the text by providing an understanding of how the text is thematic.

3.1 Data Collection

This research was based on both primary and secondary sources derived from different resources for the purpose of comprising a broad approach to assessing the issue of racial transformation in the novel The Last White Man by Mohsin Hamid. Both sources enabled analysing the novel and placing its themes in the overall context of academic discussion of race and identity. The selected primary and secondary data were used and widened to create the poly-dimensional analysis. The secondary data helped to put the findings into the broader perspective and draw theory and context to supplement the close reading of the novel. The utilization of these data sets provided ample opportunity for stronger analysis of how The Last White Man interacted with and advanced current discussions regarding race, identity, and change in society. By participating in a holistic approach to collecting information for the final paper, the argumentation was bolstered through analytical reasoning of texts alongside scholarly literature on the selected topic.

3.2 Theoretical Framework

The foundational theoretical basis of this study is Critical Race Theory (CRT) in the articulation of Delgado & Stefanic (2023). According to Delgado and Stefanic (2023), CRT "is a collection of activists and scholars engaged in studying and transforming the relationship among race, racism, and power" (p. 3). Three central tenets of CRT are outlined by them that are particularly pertinent to the analysis taken in this research. The second tenet, everydayness, elevates the reality that racism is everywhere (sometimes without us realizing it) and so hard to confront and take down. Por ejemplo, Delgado y Stefanic (2023) señalan que tener que ser ordinario está muy ligado con el concepto de color blindesso de cumplir con principios formales de igualdad que prometen una misma respuesta para todos los seres humanos, al punto de no tener en cuenta injusticias sistémicas (p. 8). The second tenet, interest convergence or material determinism, examines how racism can be used in the material and psychological interests of dominant groups. Delgado and Stefanic (2023) contend that racist ideas can be promoted with regards to the economic and political interests of white elites and psychological interests of working class whites, in resistance to the abolition of racial inequalities (p. 8).From a central focal point, CRT focuses on the "social construction" of race. From here, the perspective speaks how racial categories are not biologically or genetically grounded but they are products of social interactions and constructs. As Delgado and Stefanic (2023) put it, these categories are not fixed with inherent attributes that define the group, and they are changeable, allowing redefinition or cancellation when such act is convenient to sociological

demands or needs. Few people possess physical characteristics associated with geographic origins, and what physical characteristics they do have are but a tiny insignificant fraction of their genes. The social construction perspective helps with showing how societies routinely reject the truths of science and continue with rigid racial classifications that confer timeless characteristics to them and seemingly render them so.

The present study applies to this tenet of CRT particularly, as the study will be studying the representation of race as a social construct in Mohsin Hamid's The last white man. This research explores how characters of a novel evolve through their perception of race and how they formed racial identities influenced by social contexts rather than living by biology or enhanced experience.CRT is centered on that connections between race, identity and social constructs provides a sustainable theoretical lens for this research. First of all, it creates the opportunity for an in depth analysis of the central argument of this central idea that racial classifications are not fixed, but rather are dynamic and can change, as the novel portrays in The Last White Man, offering the greater understanding of the bigger social changes happening with regards to race and identity.

4. Data Analysis

This paper takes a critical look at the theme of racial metamorphosis in Mohsin Hamid's The Last White Man from the perspective of Critical Race Theory (CRT). Using the tenets of CRT, such as the notion of "social construction," "ordinariness," and "interest convergence," the analysis engages with how this novel presents the evolution of both race and identity, as well as society as a whole.

The Construction of Racial Metamorphosis

The fluidity and socially constructed (as for example displayed in The Color Purple) nature of racial identity is symbolized by racial metamorphosis in The Last White Man. One morning the protagonist Anders wakes to discover his skin is black. His established, fixed sense of identity is blown (Hamid, 2022). As happens with this physical change, it initiates a cascade of personal and social reactions that draw out the arbitrariness of race and how deep this arbitrariness is embedded in the American imagination.

Here, Delgado and Stefanic (2023) shine with their statement that race is socially constructed artifacts rather than biological inherent differences. But first of all, the transformation of Anders shows that racial identities are not fixed things, but things that are formed and reformed by social and cultural influence. This is also apparent in Boyd (1997), in which he highlights the indispensable value of introducing detailed literary descriptions to contextualize abstract societal constructs – something that Hamid has obviously done well. They are also mirrored in Frye's (1957) observations about archetypes of mythic themes, which describe how personal transformation encapsulates societal change as a weapon against a status quo.

Further, Anders' darkened skin creates new exchanges of body language and overt acts of exclusion and hostility. These reactions also demonstrate how race and race markers are frequent markers for how society treats people (Bonilla-Silva, 2017). Fanon (1967) explains this portrayal with discussion on the psychological and social ramifications of visibility of skin color on the individual's identity, external perceptions play fundamental roles in the shapes of identity. These perspectives collectively recommend the socially constructed nature of racial hierarchies and add to the way Hamid's novel dissects and reimagines these frameworks.

Ordinariness of Racism

Post transformation, Anders experiences ordinary racism in everything from being followed in stores to being treated in a subservient manner in almost all other social spaces, a core tenet of Critical Race Theory (CRT). Anders's experience in the novel, in the opinion of Delgado and Stefanic (2023), demonstrates that racism is usually fraught with subtlety and routine, which is quite common. Despite Anders not feeling like a victim of racial discrimination himself, his experiences underscore how systems of racism are built into structures of society. For example, Anders is met with mistrust, alienation, even violence and is emblematic of the way in which racism rarely invokes extraordinary behavior, but is rather an ordinary and sometimes unnoticed aspect of 'normal' life as it exists (Bonilla-Silva 2017).

The novel is a critique of color-blind ideologies in that it parodizes the process of Anders's (gradual) acclimatization to his new racial identity. Color blindness often reinforces the status quo by failing to address systemic inequalities and instead by wilfully failing to take account of the lived realities of groups that suffer from marginalisation (Delgado & Stefanic, 2023). The refusal to recognize identity based disparities more deeply embeds marginalization, as Crenshaw (1989) discusses with intersectionality. Fanon (1967) explored racial identity as a site of struggle and resistance where individual self concept is internalized in society perceptions, and Anders's journey parallels.The Last White Man prompts its readers to challenge the existence of racism in an Anders's transformed world, through its narrative. Hamid (2022) tells the story to denounce the force by which society takes race and hierarchy for granted, highlight systemic inequalities, and bring attention to the farce of our country.

The Interest Convergence and Resistance to Change

Another key theme of the novel is also in tandem with CRT's interest convergence theory where race relations are only advanced where this serves the interest of the whites (Delgado & Stefanic, 2023). The given broader societal response to the heightened racial changes within the novel tells much about the continued attempts to maintain the current order of race relations. More specific, it associates increased numbers of such transformations with growing societal pressures that ultimately result in violence and unrest.

Such a stand is caused by the erosion of privileges and psychological comfort of those in aristocracy and dominant racial fields.

Bonilla-Silva (2017) observed that resistance to looming racial change emanates from fear being driven by perceived threat to race privilege; Hamid (2022) puts these into operation through the mounting tension in The Last White Man indicating that only change that is perceived to benefit whites will be accepted. The final major transformative element found in new media is therefore dualistic: personal and societal changes.

Personal and Societal Transformations

Thus, in addition to exploring personal transformations, this novel also attempts to seek on what basis the human race is to be unified and who is to form this new entity with a new race. Because of the dissolving of the racial line as a barrier, the characters are to experience and fight for the stereotypical discrimination and question their inner perception of what they are and what the others are. In this way, everything changing for Anders becomes a metaphor for the process happening in society when people change their consciousness (Hamid, 2022).

There exists a commentary on race shifting, which on the one hand, presents new order—entertaining but concerning tale, and on the other, offers a different vision for the future. According to Delgado and Stefanic (2023), race is a social construction that sustains injustice, however, in the narrative of Hamid such injustice can be disassembled. Ending the chain of prejudice and giving people of color a chance for improvement and a better future is the major message of The Last White Man . However, this vision is realisable with the understanding that there exists daunting structural racism (Bonilla-Silva, 2017).

Discussion: Implications and Relevance

This paper shows how applying CRT to The Last White Man can be useful in the present discourse on race and race relations. Through out the novel, the theme of racial transformation gives a true sense about the fact that race is a socially imposed concept and racism is something that is exercised universally. Hamid's work invites readers to think critically about their approaches to race and therefore adds further layer to the discussion of social and cultural construction of race.

Analysis Through CRT Tenets
Social Construction of Race

By presenting race as a social construction rather than a biological construction the novel responds to the traditional view that race is a natural fact. Anders's change disrupts the primary character's identity and that of everyone in the vicinity as well. The CRT theory states that race is a construction and social roles of racial identity, The change of the skin color of Anders was depicted by Hamid to illustrate how other characters recast interactions in light of appearances.

Ordinariness of Racism

This is evident from the novel through the events that befall Anders on racism as a culture, aspect the novel reveals that makes racism normal. This is because CRT postulates that there is a principle called ordinarios that supports systemic racism and makes it almost impossible to fight. In the novel the self transformation starts with the understanding of the problem but even transformed characters cannot fully reject racism as a feature of the society.

Interest Convergence

The 'transformations' what are growing extend conflict and turbulence in society. The novel gives an example of how the superior group will not accept racial equity whenever it tends to be interfered with. The interest convergence theory is well illustrated at CRT in regard to Anders's community's refusal to accept the new reality as it alters their status quo which is founded on power relations.

3. Studying Race Relations I: Locating Power Relations in the Novel

The following is the conceptual map that represents the relations and the social change connected to the racial transitions of The Last White Man.

Conceptual Map: The Responses of Society and Change

I will generate a conceptual map illustrating:
• Individual Level: Self-identity issues, Inters[personal] relationships, Ander's.
• Community Level: Conveying of transformations, fear and resistances.
• Societal Level: Civic uprisings, changes in a racial paradigm.

Conceptual Map: Societal Reactions to Racial Metamorphosis in The Last White Man
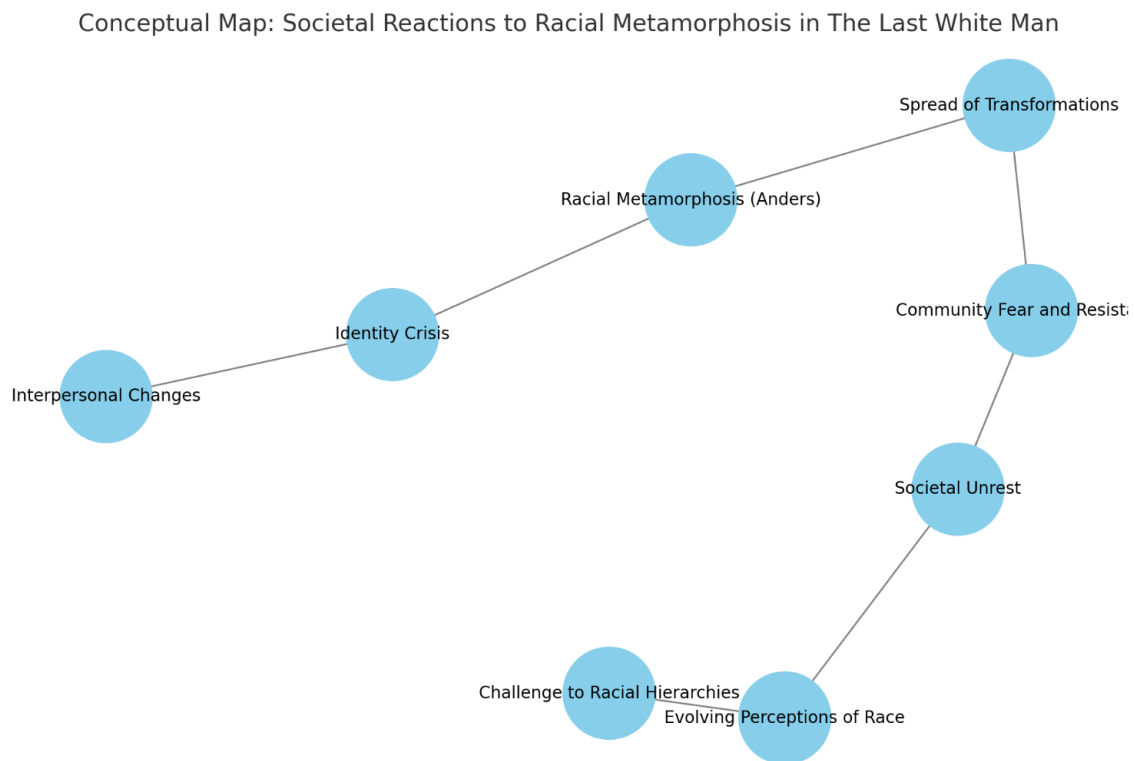
The above mentioned conceptual map shows how the secession of racial transformation in The Last White Man. It starts with Anders's metamorphosis, which create identity questions and shifts at personal, inter- and intrapersonal, and societal/personal levels, questioning ordered racism.

4. Discussion: Implications for a Post-Racial World
Examining racial transformation, Hamid encourages the readers to think about the post-racial America which deprived of the meaning of physical appearance. But the novel equally shows that the process is not easy as societal structures fight change that is likely to disrupt power relations. This duality is indicative of the fact that according to CRT the attempts to reconceive race and racial identity do not end racism.

5. Graphical Representation: Racial Perceptions Before and After Transformation
The graph here below shows societal perception of Anders before and after the transformation. It outlines changes in trust, acceptance, and hostility in perceived distinctions of race.
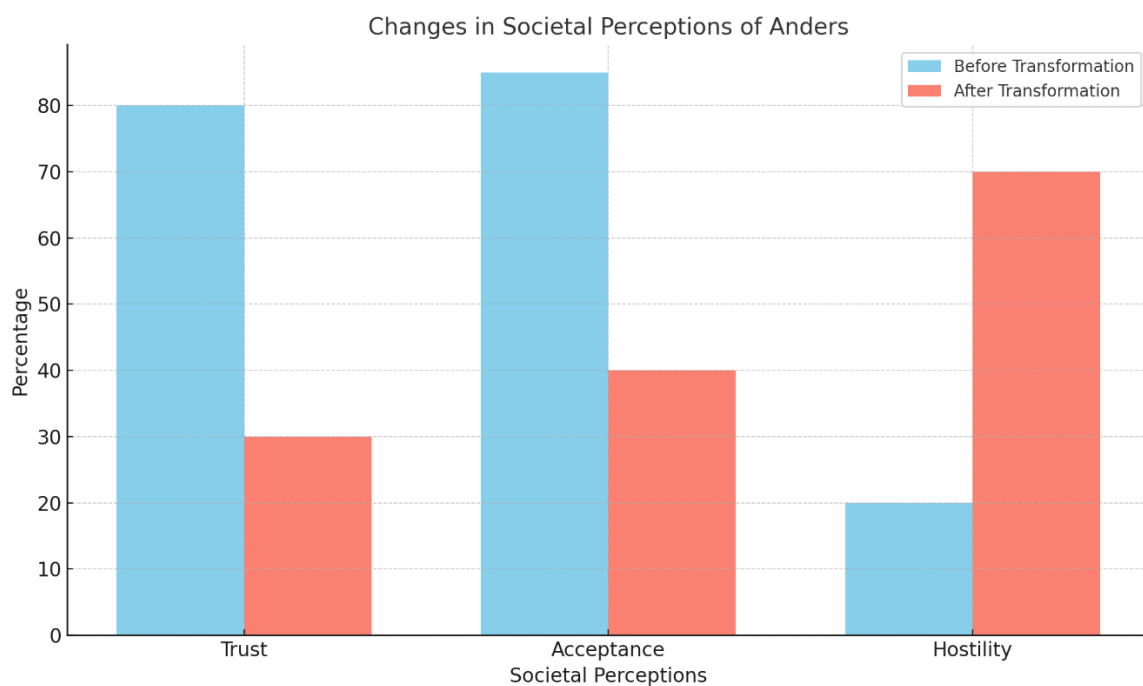
The bar chart represents the rape myth hypothesis with reference to the changes of people's attitudes towards Anders before and after his race change operation. On an overall social level, trust and acceptance scale dramatically, hostility scales, — all illustrating how racially altering visibility impacts society.

This presentation accords with CRT hypothesis as it argues that race relations are buried in the society and in perceptions. In these annotations and diagrams, The Last White Man becomes an interrogation of race as a discourse, which explores the themes of identity, change, and the impossibility of the post-racial in literature today.

It is evident that literature helps people and scholars in understanding and considering race and racism deepen. Thus, accepting the problem of the impossibility of the representation of a post-racial society, yet at the same time telling a story of a change in a presumably post-racial country, The Last White Man offers the audience to think through the paradox of the dream of a colourless world. The issues of identity, belonging, and social change address CRT's concern with transformative knowledge of race, racism, and power.

Therefore, The Last White Man is an excellent text for analyzing race transcendence and should be approached critically. The work done here shows how the process of racial change is portrayed in the novel and how it returns the cultural reflection back into the face of today's culture, asking questions about race, equality, and justice.

Conclusion

The novel The Last White Man by Mohsin Hamid is a thought provoking novel that explores race, identity and the treatment of race and identity within a changing society. The text calls into question predetermined notions of racial identity by portraying a process through which racial metamorphosis, a transformative process that questions notions of the primordial, immutable fixedness of racial categories. This study examines how the narrative fits into Critical Race Theory (CRT) and its underlying assumptions of ordinariness, interest convergence and social construction, specifically.

The novel by Hamid revolves around Anders, a white man who wakes one day to find that he has become a black man – this aspect alters social identity of the man and alters his position in the society. This transformation is not only personal; it causes changes on the part of the subject and the people in his environment. How these dynamic are played out is one of the novel's greatest strengths and supports the urgent message of the random nature of race and racism pervading society and the lives of those that reside within it.

Critical Race Theory, according to Delgado and Stefanic (2023), could help manner how the motifs of The Last White Man are considered. It is especially important to discuss the topics of ordinariness since the series presents the process of Anders's transformation as a manifestation of racism as a system. This effectively shows that prejudice and discrimination have roots into the structure of the societies and are present in the micropolitics of the existence in a very biological way which underlines racial supremacy and hierarchical existence. In addition, interest convergence is demonstrated in the collective opposition to the overall racial change that is provoked by the desire to maintain power and supremacy.

Exploring how the society reacts to racial transformation in the novel shows how those issues bring out people's natural concern for conformity. While the character like Anders, his partner Oona or Furioso evolve to accept fellow beings There are some like Chrome who takes upon himself to kill all 'monsters'. This is evident, to some extent, which made it difficult to do away with systems of power and oppression. But at the same time Hamid offers some hope of redemption for the individual and the community, they can learn acceptance and show solidarity.

Understanding The Last White Man through the lens of CRT proves top useful in analysing how the societal discourse of race is still relevant today. The novel is a condemnation of the enduring racism despite the fact that it at the same time builds a picture of a milieu where race difference is minimalized and , in fact, does not exist. This dual-voicedness encourages readers to question preconceptions in what might be done to facilitate a less prejudicial society.

Future Recommendations

Based upon the conclusion of this study, there are several implications for further research and practical utilization that can be proposed. These recommendations are intended to further race relations scholarship and the fight for racial justice.

Despite that the action in The Last White Man takes place in the unspecified area of the unnamed Western country, its themes are universal. Follow-up research may look at how the transnational theme of racial transformation is understood in relation to race and identity in multicultural and international settings. Comparisons with other pieces by African American authors that establish race in different contexts might be helpful in answering the question as to whether we are dealing with a local phenomenon or a global construct.

Following Crenshaw's (1989) framework of intersectionality, future studies may examine an intersection of race with other socio-demographic characteristics e.g., gender, class, and religious beliefs in The Last White Man. An intersectional analysis would enhance the awareness of how domination/privileged differentiate the and integrate experiences of common minorities.

Emotional and psychological changes are shown to play significant role of the narrative, but temporary focus was made in the given research. In future studies, more attention may be paid to the psychosocial consequences of racial change, and based on knowledge of character psychological reactions and coping styles as well as theories of psychological and social adaptation. It would unveil further and more detailed information on the personal aspects of racial transformation.

However, analysing the subjects that Hamid's work treats, his work can be correlated with a literary tradition on race and identity. Further studies may well focus on comparing The Last White Man to other stories where the subject matter exists in ways other than those explored in this paper. Such comparative analyses could help to draw attention to what exactly Hamid's work and its resonance does that other literary narratives do not do.

This study has implications in policy and education as it provide key findings and recommendations. As teachers and lawmakers, they may use this film as a tool to stir up critical race conversations among people. Integrating analysis of literary texts together with CRT principles in creating curricula could help raise students' and educators' awareness of the problem.

Any work of art remains as a compelling case of the telling factor of any society norms and the type of constructive thinking that it is capable of evoking. Future research may take an interest in determining the same concept in other art forms such as painting, movies, and plays. Remedial to such studies would be the expansion of the agenda of race and effectiveness of art in making a difference.

Racial transformation seems to be an interesting area the novel's context argues for empirical analysis of modern attitudes toward race and personality. Probing questions could be administered through cross-sectional questionnaires, interviews, and focus groups in order to better understand how people assess the degree to which race is socially constructed in society and how race based upon perceived phenotypical characteristics become or threatens societal cohesion. Such studies, for example, would supply important data to supplement the kind of analysis undertaken here.

If anything, race and the entire concept of race has been altered by the digital age significantly. It would be useful for subsequent research to explore how technology and social media are used in the construction of race and how the more realist accounts of race in the novel parallel various other racialized societies in the present day. Studying discursive practices on the Web and avatars of racial Others might unlock further dynamics of racial portrayals.

This action dwells on critiquing systemic racism but just as importantly, envisions hope and agency. Another area of research could be devoted to the stimulus potential of the novel for creating social movements and activism. Similarly, understanding how literature can mobilize and bring identification to ancillary societies would emphasise the narrative's potential of social change.

There is a broadside on the longitudinal changes in racial identity that the notion of racial metamorphosis suggests. Later research could focus on development of race and identity and how people's attitudes alter depending on the society's norms and their autobiography. More such research would be useful in understanding the processes of racial change.

Mohsin Hamid's The Last White Man is one of the most existentialist novels on the race and identity shift. Having brought CRT into analyzing the presented novel, this work has shown how racial categorisation is a social construct and how race is oppressive. The role of what maybe conceptualised as racial transformation in the narrative is the strategic combination of racial critique and possibility of change.

The recommendations above underscore the ubiquity of the above issues and the need to continue researching into these important phenomena. This way, scholars, and practitioners can help, at least, in the construction of the struggle for the racial justice and equity. Through Hamid's work people are cleared about the power of a literature how it provokes the society and makes changes. More frontward, the world needs to realise the realities of race and diversity and at the same time seek for a future in which people are not classified by color.

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