

Discursive Shifts in Identity: Racial Transformation and Societal Power Dynamics in *The Last White Man*

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Abstract

This article explores the discourse of racial identity transformation in Mohsin Hamid's The Last White Man using Ruth Wodak's (2015) Discourse-Historical Approach (DHA), a framework within Critical Discourse Analysis. The research focuses on two key areas: the discursive strategies used to explore themes of privilege, power, and social cohesion, and how the novel portrays the psychological and emotional impact of racial identity transformation on the protagonist, Anders. By analyzing key scenes where Anders grapples with societal responses to his altered racial identity, the study uncovers how language is employed to deconstruct privilege and highlight the fragility of socially constructed racial hierarchies. Through DHA's focus on socio-historical context, the analysis highlights the fragility of privilege and the role language plays in shaping and dismantling racial hierarchies. The study reveals how Anders' transformation brings about profound emotional and psychological effects, including alienation, fear, and anxiety, as he navigates a society that redefines his social position based on his new racial identity. Ultimately, the novel critiques broader societal structures that define individuals through race and exposes the deep-seated anxieties tied to racial privilege. This research contributes to discussions on identity, power dynamics, and the role of discourse in representing racial transformations.

Keywords: cohesion, Critical Discourse Analysis, identity, power, race

Introduction

In the case of Mohsin Hamid's *The Last White Man* (2022), it can be seen that Hamid subversively draws readers' attention to issues such as race, race privilege, and concerns in a world where race is no longer a category. The novel proposes an interesting 'what if' proposition – what will happen if people begin to get their skin colours dark for no apparent reason? It triggers even more extreme questions and consequences, or rather a common condemnation of established power relations and identity politics. In the case of Hamid, this correlates with the sensations of his key character Anders who opens up an account of self-hatred to the audience in one of his mornings with darkened skin. This change undermines Anders' identity and challenges the people surrounding him, exemplifying how fickle identity can be when racial cues are altered.

Critical race transformation and its side effects, and identity crises have been brought forward in the work of *The Last White Man*. For instance, Manzoor and Singh (2023) assert that this book examines how race as a social category is formed discursively and how such constructions work in sustaining privilege and exclusion. In a parallel study, Masroor, Khalid, and Rajab

(2024) have employed Critical Race Theory (CRT) to demonstrate how the work of Hamid redefines the conventional view of whiteness and presents an alternative perspective that subverts the binary oppositions of race. These essays demonstrate that the novel deals with the issues of race, privilege and the experience of transformation, particularly the psychological one, of racial identification in the wider discourse analysis of racial identification and its changes in society.

The conversation regarding racial identity and identity politics, in general, has received critical attention for some time. As Giroux (1997) observed, “whiteness,” for instance, has always been regarded as a superior racial identity, but invisible domination which guarantees the increase of social benefits. Whiteness and its benefits are addressed in *The Last White Man* as Anders struggles with his fading racial identity. The ‘whiteness’ crisis as discussed by Robinson (2000) is another conceptual device used in Hamid’s narrative but this is understandable given the current trends that seem to be milking white males of power in society. Besides, Blauner (2019) suggests that this is also a separationist paradigm which results from the diversity and inclusion of women and men of colour in discussing race relations as one apparent tension in Hamid’s novel where the characters try to adjust to the new world order.

This study is important in expanding the ever-evolving literature on issues of race, identity, privilege, and power in the contemporary context. Concentrating on *The Last White Man*, this work stimulates and enriches the debate about the role of literature in challenging the status quo of racial adeptness and offers useful alternatives to eradicating it. This study aims to take the names of De Fina, Schiffrin, and Bamberg (2011) among others who deploy language to create identities and try to fill this gap by showing how Hamid employs narrative techniques to illustrate changing race relations and what this means in general. In addition, this examines the psychological and emotional aspects that may arise from a change of racial identity, which is often neglected. According to studies the psychological (Akram & Abdelrady, 2023; Akram et al., 2022; Javid et al., 2024) and emotional (Li & Akram, 2023) aspects are crucial for their wellbeing. Masroor et al. (2024) emphasised that racial transformation narratives do more than recalibrate existing societal norms; they reformulate personal identities, stirring volatile emotions. This work will also contribute to further studies of whiteness and its discontents, as Robinson (2000) noted, by exploring how the novel presents the vulnerabilities and anxieties of white masculinity in the context of racial transformation.

Considering the growing debates on race, privilege and equity, this research has contributed to the understanding of literature as a disruptive artefact and its reading strategies as an invitation to the readers to think about their position within the complex frame of racial relations. This study explores these themes in the context of *The Last White Man* not only situated within literary criticism but also suggests a more sociocultural relevance of race and identity. The present study seeks to recover the discourse of racial identity change in the novel *The Last White Man* and elucidate what is at stake regarding the issues of power, privilege, and social integration within the story. Specifically, the study will focus on two key research questions:

1. What discursive strategies are used to explore themes of privilege, power, and social cohesion?
2. How does the discourse in *The Last White Man* depict the psychological and emotional effects of racial identity transformation on the protagonist?

Literature Review

The definition and the context within which racial identity is articulated have always been central to the imposition of power and domination in societies (Ahmad et al., 2022). Critical discourse analysis (CDA) is a valuable framework for interrogating race and its textual characteristics in literary studies (Ramzan et al., 2021). Authors like Van Dijk (2015), and Fairclough (2013) insist on how discourse makes ideologies and power relations work; hence CDA can also be applied in exploring the issue of race in Mohsin Hamid's *The Last White Man* (2022). In this novel, a potential 'whiteness' is interrogated within the narrative construct, thus providing a new perspective on how identity, race and privilege are portrayed in the current fictional landscape. This literature review will show the larger context of the debates over racial identity, privilege of the other and construction of race through discourse, as well as the debates over *The Last White Man* in these contexts.

The more superficial readings of discourse on 'whiteness' examine to what extent such discourses assist in sustaining structures of privilege and power in a society. Giroux (1997) addresses this issue by demonstrating that whiteness is usually represented as the normative standard and the racialization of domination which installs hierarchies in society. This 'whiteness pedagogy' as the author terms it upholds and legitimizes racial dominance by making whiteness a central but unspoken aspect of power. By contrast, in Hamid's *The Last White Man*, the abrupt change in the race of white characters especially the lead character Anders breaks this rule making not only Anders but also the people around him face the privileges of being white. Robinson (2000) develops the argument further by looking at the themes of masculinity and communication in the life of a snow-white man. He notes that in a falling or challenging situation with whiteness as in *The Last White Man*, whites mainly white males undergo an identity crisis. This appears in the psyche of Anders between losing one's race that with it came status and the emotional kit - the withdrawal symptoms of heroin for the aforesaid status. Hamid's story engages with it, stressing that whiteness is volatile as a sign of dominance when the last resort is out. Considering The history of critical race theory offers several ways in which such race and race constructs are embedded into social structures and how counter meanings can fight back dominant racial narratives. As Masroor, Khalid and Rajab (2024) observe, Hamid's works function as a counter-narrative to studies on race and offer a new perspective by dismantling the black and white genetic discourses. The novel criticizes the construction of racial categories and the systems that uphold them via the depiction of characters who are racially reconstructed. This is in the same vein as Feagin's (2020) concept of the "white racial frame" which helps reproduce privilege and domination through talk. Also, Landzoor and Singh (2023) say, that in this novel, Hamid interrogates racism and identity crisis and demonstrates how race is a social construct. The novel's propensity to turn white characters into people of coloured individuals is based on the idea of disruption of the hierarchy or imbalance on the landscapes automatically resulting in perched whiteness no longer exercising its traditional dominance. This development is startling as it erases not only the characters' identities but also the racial stratification systems by which the society is built.

Hamid's account also touches on the psychological and emotional hardships that come with the changes in racial identity, a theme also touched upon by scholars such as De Fina, Schiffrin and Bamberg (2011). These scholars focus on the relationship between language and identity and how changes in society affect the person being looked at. In *The Last White Man*, the main character Anders is an example of how racial renaming can be psychologically torturing. This transformation comes in feeling sorry for oneself in Fig, loss of distance is not only with what he wants but how he perceives himself. Blauner (2019) states more concerning this point by

explaining how racial conversation creates divides among people who are racially different and those who are not. In *The Last White Man*, Anders' transformation also illustrates the communication gaps that occur when Anders is within his social circles, particularly among his white friends and relatives who are unable to come to terms with his changed racial identity. This disconnection is a challenge to how race is constructed discursively and through interactions.

Social order and power relations are important areas of Hamid's interest in his works. If one talks about Fitzgerald (2023), race and privilege, are part and parcel of the social hierarchy, and therefore, anything that threatens or disrupts this order creates worries and arguments. In *The Last White Man's* White People Turned People of Color, this assumption threatens the status quo and shows the weakness of racial privilege and the mechanisms of maintaining privilege through the discourse. This search for a classic site in Hamid's novel has been assisted by Wodak's (2015) Discourse-Historical Approach. As the novel develops, such social-political symbolism reflects on the transformation of racially absorbed attributes as ideally avoiding racialization. Such reactions point to the power relations involved where the characters exist in a society where the race boundaries are not rigid.

The existing scholarship on racialization and identity politics brings a unique perspective that informs *The Last White Man* and its themes. From dismantling the laws of whiteness and the psychoanalysis of the changing race to the reprovals of the idea of social bonds and the favour that colonialism brings, Hamid's work addresses several prevailing topics in the racial discourse of today. Through applying CDA and CRT, this review has placed *The Last White Man* in the context of more general debates, addressing how the novel aids in the knowledge acquisition regarding race as a category formed by society and held through discourse. This literature review provides the groundwork for the complex discourse analysis of *The Last White Man* and proposes that the novel is a learning tool for race, power and identity in present literature. Using work from Giroux (1997), Feagin (2020) and Wodak (2015) the review puts forward the contention that it is precisely this displacement of fiction on race that the authors notice in Hamid's novel.

Methodology

This qualitative research applies a Discourse-Historical Approach, using the model proposed by Ruth Wodak (2015), found in Critical Discourse Analysis. The DHA was selected to investigate how discourses are produced and interpreted within social and historical environments. Considering the racial identity and power distribution in society, this was appropriate in studying the discursive construction of race, privilege and identity in *The Last White Man* by Mohsin Hamid. Since Wodak's approach considers the issues of history and society in which discourse occurs, it is effective in tackling the case of alteration of race depicted in the novel. The methodology encompassed discourse analysis and helped to define which discursive tools were employed to represent identity disturbances, ethnic confrontations and power relations.

The Last White Man contained the data used in the study. Specific episodes portraying the character Anders and his relations to others, especially those focused on the transformation of racial identity, its psychological consequences, and the ability of society to be intact were chosen for the analysis. These sections were also examined in detail to identify how the issues of race and power were expressed through language.

The analysis proceeded in the following stages:

Stage 1: Identification of Key Discursive Themes: A close reading of the novel identified key passages focused on Anders' racial transformation and societal reactions. These passages were selected for their relevance to themes of privilege, power, and racial identity.

Stage 2: Application of the Discourse-Historical Approach: Using Wodak's (2015) DHA framework, the selected passages were analyzed for discursive strategies that depict racial transformation and societal responses, considering the historical and social contexts.

Stage 3: Contextual Analysis: The findings were contextualized within broader societal structures of race and privilege. Wodak's focus on historical discourse helped explore how the novel challenges traditional racial hierarchies and ideologies.

This methodology provided a structured approach to analyzing *The Last White Man*, utilizing Ruth Wodak's (2015) Discourse-Historical Approach to explore the discursive construction of race, power, and identity. By focusing on how these themes were represented within the specific social and historical context of the novel, the study offered a nuanced understanding of how racial transformation challenges societal norms and ideologies.

Data Analysis

Table 1 Discursive Strategies in *The Last White Man* and Their Role in Exploring Themes of Privilege, Power, and Social Cohesion

Discursive Strategy	Definition	Application in the Novel	Themes Explored	Textual Example
Nomination	Naming and identifying social actors and their roles.	Anders is initially positioned as a white man with privilege; his transformation redefines him as "other."	Privilege, Social Identity	"He looked in the mirror and saw not himself, not the man he had been, but another man. A stranger."
Prediction	Assigning attributes and qualities to social actors.	Society reacts to Anders with fear and exclusion after his racial transformation.	Power, Social Exclusion	Anders' boss dismisses him from work and his girlfriend hesitates to touch him, showing societal shift.
Argumentation	Justifying or legitimizing certain actions or behaviors.	Anders' appearance after transformation is used to justify social exclusion and fear.	Racial Hierarchies, Power Dynamics	"There was no denying that his presence had a kind of effect on those he passed, the way they reacted."
Discursive Construction of Privilege	The way privilege is constructed through	Anders loses access to resources and respect as his	Privilege, Race	The bank teller hesitates to give Anders money, questioning his

	language and social actions.	racial identity shifts from white to dark-skinned.		identity after his transformation.
Power and Control in Social Cohesion	Examining how social order and power are maintained or disrupted.	Societal power structures weaken as more people undergo racial transformation, threatening cohesion.	Power, Social Cohesion	News reports spread fear as more individuals experience racial changes, disrupting the social order.
Crisis of Identity	Exploring internal and external conflicts of identity.	Anders grapples with his personal and social identity after his racial transformation.	Identity, Social Belonging	Anders reflects on his changed relationship with Oona, unsure of his place in society or with her.

Table 1 analyzed the research question "What discursive strategies are used to explore themes of privilege, power, and social cohesion?" in the context of *The Last White Man* by Mohsin Hamid, the researcher delved into the text using Ruth Wodak's (2015) Discourse-Historical Approach (DHA), which integrates linguistic analysis with socio-historical contextualisation. Here's a breakdown of the key elements in the analysis:

1. Discursive Strategies

Discursive strategies refer to the specific ways in which language is used to construct and convey meanings around race, privilege, power, and social cohesion. In *The Last White Man*, these strategies can be observed through the protagonist Anders' experiences as he undergoes a racial transformation from white to dark-skinned. The following strategies emerge in the novel's exploration of these themes:

Nomination strategies are used to name and identify social actors, their attributes, and their roles within the power structures. In the novel, the protagonist Anders is initially positioned as a white man, which places him in a position of privilege within his society. The moment his skin begins to darken, Anders is no longer recognized as part of the privileged group, which discursively highlights how racial identity is constructed around visual markers like skin color. The shift in how people address and interact with Anders after his transformation exemplifies how his racial identity is discursively renegotiated. Hamid writes, "He looked in the mirror and saw not himself, not the man he had been, but another man. A stranger." This sentence shows the moment Anders perceives his identity to have changed based solely on the color of his skin, a visual marker that shifts the social perception of who he is. The shift from privilege to "otherness" is marked through the discursive act of renaming himself as a "stranger."

Predication strategies assign attributes and qualities to social actors. In *The Last White Man*, after Anders' transformation, the novel discursively frames him as someone to be feared or excluded. The language of fear and discomfort used by those around Anders reinforces the connection between racial identity and societal power structures. When people begin to react negatively toward Anders, their actions, behaviors, and words reveal how racialized attributes are associated with inferiority or deviance. His former girlfriend, Oona, hesitates to touch him,

while Anders' boss quickly dismisses him from work. These actions are not overtly racist in language but are predicated on the underlying assumption that Anders' racial transformation alters his social worth, showing how race is discursively tied to power and social belonging.

Argumentation strategies deal with the justification or legitimization of certain actions or behaviors based on discursive constructs. The novel shows how Anders' darkened skin invites specific arguments justifying his social exclusion. The language employed by others frames him as someone who no longer belongs in privileged spaces, reinforcing racial hierarchies. At one point, Anders observes, "There was no denying that his presence had a kind of effect on those he passed, the way they reacted, the shift in their faces." The discursive strategy here builds an argument that Anders' altered appearance justifies societal discomfort or even fear, revealing an ingrained bias that assigns power and privilege based on skin color.

In *The Last White Man*, the discursive strategies are crucial in reflecting Anders' transformation from white to dark-skinned and the resulting identity crisis. One key discursive strategy is nomination, where racial identity is framed in terms of social visibility. As Manzoor and Singh (2023) note, "The novel interrogates the discourse of racial visibility, whereby Anders' identity is reformulated once his skin color changes." This transformation emphasizes the instability of racial identity, where whiteness is privileged and deviation from it leads to marginalization (Fabregat & Kperogi, 2019). Hamid uses predication to assign social and moral values to whiteness and non-whiteness. The way Anders becomes a stranger in his own skin aligns with Blauner's (2019) assertion that the language of race is a key medium through which power and exclusion operate. As Anders' racial status changes, society's reactions show how language is used to justify his newfound exclusion from social spaces. Giroux (1997) further elaborates that whiteness as a normative discourse protects its status by othering those who deviate from its norms, a dynamic clearly present in how Anders is treated post-transformation.

2. Themes of Privilege and Power

Privilege in *The Last White Man* comes out as connected to the race of Anders as a white male which exposes him to underlying social advantages. As he changes his race, there is a sharp and clear effect of his losing these privileges indicating how much race is entrenched in social variables of power of racial privilege 'Hamid's novel discursively deconstructs privilege by showing how Anders is othered such that his normal look remains white no more, and respectability is not accorded to him. 'Hamid's novel discursively deconstructs privilege by showing how Anders is othered such that his normal look remains white no more, and resources continue to dwindle. Before, his racial status conferred some respect. Now his position is replaced by privilege, something that even has to be discursively mediated. The perfect moment where everything unfolds is when Anders decides to go to the bank and fetch some of his money. There was no difficulty then, this was very simple: no difficulties are presented, simply an internalised position is performed. Now, however, the plot suggests, that regarding this as a reasonably simple transaction, he must understand that he is not regarded as such. The teller's qualified dislike of this person's pain in asking who he is provides a self-definition of power as a lack of privilege and implicit failure with a change in racial position.

Within power dynamics, *The Last White Man* explores the aspects that change in the society with the racial change. As more people change, the power structure in the novel changes resulting to a more unstable society. The narrative raises questions on the foundations of a social order that is based on racial hierarchies much of the time showing how such hierarchies disintegrate once physical attributes of race are taken away. On imaging this at a societal level,

people commence flying reports of the occurrence of extreme racial changes and such information usually cuts across over the standing political frameworks. The more the society experiences this shift the more its racial classifications become unmanageable, thus the societies cohesion cannot at any one time stay intact. This change in the narrative occurs in the form of the news and how society fears power relations depending on race.

The story advances the notion that power and privilege exist alongside race, which is also a dominant concept of critical race theory. (Masroor et al., 2024) Anders's title of whiteness comes at a cost, as it costs societal privilege. Power and racial identity are shown to be interdependent. The nomination strategy that is used in the text also serves to discursively delink Anders from whiteness, that is removing him from the privileges he was accustomed to. The observation of otherness about public spaces, his place of work or a bank, resonates with Wodak's (2015) argument that language creates and upholds social orders. Giroux (1997) claims delivered discourses of whiteness keep its hegemony by positioning the formation of certain exclusionary talking practices as reasonable. This is observable, for instance, when Anders goes to a certain social setting and feels out of place, like the scene where the bank teller questions his identity. Anders's access to privilege was based on his being white, which is now gone. As stated by Fitzgerald (2023) throughout society, race determines the distribution of power and privileges and this is reflected in the novel by the loss of power of Anders after the transition of his race.

3. Social Cohesion and Identity Crises

The discourse approaches used in the novel address the issue of race and identity in the social order (Ramzan et al., 2020). As race relations undergo significant changes, Anders and, more generally, the society starts experiencing an identity crisis which highlights the extent to which racial identity is intertwined with social order. The story's narrative centers on Anders' psychological conflicts as he assimilates into his new identity. His renunciation of the Armenian race becomes a very troubling affair, in which, for the first time, he has to reconstruct his identity in a new societal order in which he is no longer part of the dominant race privilege. The novel milks this identity crisis partly through Anders' recollections of how this transformation has affected him to Oona. He has lost confidence in how to position himself in those interactions or the society, in general, as his ethnic identity is no more. Such a crisis appreciates the uneasiness of society in the transformation of racial identities and the so-called social order that upholds these racial orders.

The book also makes a case for the idea that race unifies or upholds unity in such a bonded society. Diversity in the number of characters experiencing racial changes is fracturing the equilibrium of society, which is based on racial differences. Demirturk (2016) asserts that racial hierarchies are a glue in societies but when these hierarchies are shaken, the glue wears off; so, the structure of the society becomes weak. Such is the case in *The Last White Man* when the melting down of stark divisions in racial identities brings about chaos. In the course of the novel, mechanisms are employed, to justify, the collapse of social order.

The public scrutiny accompanied by the agenda, which the novel through the media manages to do as more people go through racial alterations, evolves into fear and anxiety. This is in line with Harrison's (1995) position that racial contradiction is an ever-present weapon for achieving social and political domination. Anders tricks the readers into the consensus without the deception as Hamid represents the community as active where racial hierarchy is inside the polity yet again. While Ruth Wodak's (2015) Discourse-Historical Approach has been used in

investigations of *The Last White Man*, this approach also contributes to finding critical discursive strategies of nomination, predication, and argumentation related to such novel's themes as privilege, power, and social order. The negative portrayal of the community depicts how language is influenced by racial factors stratifying the nation. Through the latter approach, the text moves away from demyelination to inviting the audience to consider the validity of social determinants such as race, privileged positions, and identities. Hamid's novel also depicts a world where racial boundaries are blurred, Hamid subverts the long-standing association of whiteness with power and non-whiteness with subjugation. Feagin's (2020) concept of the "*White Racial Frame*" is useful here, as it posits that societal perceptions of race are structured around white superiority.

Table 2 Analysis of Psychological and Emotional Effects of Racial Identity Transformation in *The Last White Man* Using Wodak's Discourse-Historical Approach

Aspect of Analysis	Key Novel Passage	DHA Interpretation	Psychological/Emotional Effect
Psychological Effects	"He had woken up to find himself transformed. His reflection in the mirror was no longer the man he had always known."	This passage reflects the discursive strategy of emphasizing a sudden identity crisis. The word "transformed" indicates a shift in self-perception and racial identity.	Initial shock, confusion, disorientation due to the loss of a familiar identity.
Emotional Response to Societal Reactions	"He felt as though people looked at him differently, as if the man he used to be had disappeared."	The societal gaze here constructs racial identity. The DHA highlights how Anders feels socially alienated as others view him through a racial lens.	Alienation, fear of erasure, and loss of social recognition.
Loss of Privilege and Power	"He could no longer walk through the world as he had before, certain in his skin, certain of his place."	This passage discursively reflects the loss of privilege and security associated with race. The DHA framework identifies a shift in social power and racial hierarchies.	Loss of certainty, insecurity, discomfort with the loss of previous privilege.
Emotional Impact of Identity Crisis	"He felt as though his skin was a mask, one that both hid and exposed him at the same time."	The "mask" metaphor reflects a dual identity crisis where Anders feels exposed yet	Emotional confusion, struggle with identity, feeling both hyper-visible and invisible.

invisible. DHA
interprets this as an
emotional conflict
between self-
perception and
social perception.

Table 2 analyze the research question, How does the discourse in *The Last White Man* depict the psychological and emotional effects of racial identity transformation on the protagonist? the study examines key passages from the novel using Ruth Wodak's (2015) Discourse-Historical Approach (DHA), as outlined in the methodology. This approach highlights how discourse is shaped by historical and social contexts and how language is used to convey complex identities, psychological struggles, and emotional tensions.

1. Depiction of Psychological Effects: Anders, the protagonist, undergoes a sudden transformation from being a white man to having dark skin. The novel describes his initial shock and confusion in detail, revealing his inner psychological turmoil. One key passage that illustrates this is when Anders first notices the change in his skin color:

"He had woken up to find himself transformed. His reflection in the mirror was no longer the man he had always known."

This moment reflects the abrupt loss of self that Anders experiences, where his racial identity no longer provides him with the social privileges and psychological security he once took for granted. This transformation is not only physical but existential, forcing Anders to confront the fragility of identity. In this context, Manzoor and Singh (2023) argue that Hamid's novel interrogates the psychological violence inflicted by racial identity constructs. By losing his white identity, Anders is forced to grapple with the "psychic alienation" that Blauner (2019) describes as a key feature of racial identity crisis, where race becomes a site of dislocation and uncertainty.

2. Emotional Responses to Societal Reactions: Anders' psychological struggle intensifies as he begins to navigate society with his new racial identity. The discourse captures his emotional responses—primarily anxiety, fear, and isolation. In one passage, Anders feels disconnected from those around him, even from his closest relationships:

"He felt as though people looked at him differently, as if the man he used to be had disappeared."

Here, Anders' emotions of fear and anxiety emerge from the societal gaze that now defines him differently based on his race. This reflects Wodak's (2015) notion that discourse is embedded in social power structures; the language used to describe Anders' transformation is laden with the tensions of racial hierarchies. Giroux (1997) discusses how whiteness operates as a privileged identity in social discourses, and when that privilege is stripped away, as in Anders' case, the emotional and psychological effects of losing that power become evident. Anders' emotional response to feeling "disappeared" resonates with Robinson's (2000) argument that white masculinity in crisis results in a deep sense of disempowerment and vulnerability.

3. Psychological Tensions Linked to Power and Privilege: Anders' emotional journey is also shaped by his understanding of race and privilege. Before his transformation, Anders enjoyed the privileges of being a white man, but after the change, he experiences life from a

marginalized perspective. The novel's discourse reflects his struggle to come to terms with this new reality:

“He could no longer walk through the world as he had before, certain in his skin, certain of his place.”

This extract unfurls Anders' further descent into psychological trauma, which revolves around the loss of the certainties associated with his previously held sense of racial superiority and entitled privilege. Fitzgerald (2023) clarifies that racial privilege is often an inbuilt augmenting factor of different people's social relationships and identity. The sociopath in Anders, which wields racial superiority as a sword, is driven by the loss. Masroor, Khalid, and Rajab (2024) contend that the way Hamid represents an anguish undergoes by Anders during the crisis is aligned with the principles of Critical Race Theory, by which racial transformation is a tool to overturn privilege-maintaining societal structures. From this perspective, Anders' psychological trauma cannot therefore be separated from violence and domination inflicted for domination's sake as a social phenomenon.

4. Emotional Impact of Identity Crisis: Anders' transformation brings forth an identity crisis, as the man he once was no longer exists in the same way. The emotional toll of this crisis is evident in his interactions with his partner, Oona, and others, where he feels that his relationships are strained by his racial change. One moment in the novel highlights his emotional struggle:

“He felt as though his skin was a mask, one that both hid and exposed him at the same time.”

In addition to showing the position advanced in this paper from various points of view, the imagery of a 'mask' relates to Anders racially - on the one hand, he feels invisible, and on the other hand, Thompson et al. (2010) report that Anders' feelings of being invisible and conspicuous at the same time. That is when it turns to non-whiteness that Demirtürk (2016) also takes issues with blackness being always marked as 'other' in social discourses. Anders' feeling of being in the underground and exposed at the same time illustrates the conflict between the sense of self and the self from the perspective of society. It has also been reported by Van Dijk (2015) that race interacts with social communication and that such communication contains a lynch race of individual and social. It is, hence, understandable why Anders' psychological struggle can be graphed as this assimilation process.

Conclusion

The discursive strategies employed in *The Last White Man* help demonstrate Mohsin Hamid, embeds the issues of racial identity, racial privilege, and social wholeness into language. Anders therefore through nomination eases himself from being a privileged white man and becomes a repressed 'other' a twist that shows the fluidity of social identity. Predication applies to Anders's situation in that the social power structure operates in exclusion and fear. The emotions make Anders's unfathomable pride, rejection from his boss and emotional apathy from his girlfriend after transforming into an alien. Argumentation these reactions to have such racial hierarchies maintained discursively or at least pretended to be maintained which is not the case when Anders goes to the bank and has an encounter with the bank teller who treats him differently because of race. It's this discursive construction of privilege forms the core critique of the novel, wherein Anders gradually loses these hands' employment and culture as he starts being outside the complexion of whiteness. These changing patterns of race relations

also disturb the existing order of society concerning hierarchy and domination. The lingering despair is compounded with the sense of increasing internal subjugation and social fragmentation as the novel moves on and more than ever order within the society begins to disintegrate. Lastly, his identity crisis that Anders can be understood as an internal and an external struggle wherein he exists within the reality that his inclusion and identity are perpetually and constantly in change. Hamid's novel has the purpose of subverting the more traditional types of race, privilege, and power. This culminates in the transformation of Anders, which is an effective metaphor for how society structures and controls identity, provoking readers to confront the anxieties and hierarchies that racial thinking is today. At the same time, this explains the context of the race and power discourse, just as for the user of critical theories avenues of power in their contexts. Language is politics, as much as it provides the powerful with tools for containing and defining social order. *The Last White Man* as a post-colonial tale engages the reader's psyche by exploring Andrews: now Anders, the last man who used to be Anders and is forced to mask himself as an ordinary white man. Using Wodak's DHA, we understand what the novel does: how it depicts members of specific groups emotionally supporting a particular display through language construction and how this certain display is eventually deconstructed to reveal the immutability of allegiance and the emotional implications of one's standing in society. The novel relates how Anders becomes progressively isolated, and anxious, in a world that increases departure from his erstwhile race which also connotes his social status. With regards to Anders' racial and ethnic self, his erasure in the form of atheism and white assimilation can be regarded as an existential hope. We are made aware that the discontent that Anders suffers is more than a 'self' crisis for against such a backdrop there exists an identity politics that is shame-incrusted and partly based on race.

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