

Neither East nor West: A Critical Study of Appropriation and Abrogation in Mohsin Hamin's the Last White Man

Imrana Kausar

MPhil Scholars English
Literature, The University of
Lahore, Sargodha Campus

Aqsa Saleem

MPhil Scholars English
Literature, The University of
Lahore, Sargodha Campus

Aqsa Saleem

MPhil Scholars English
Literature, The University of
Lahore, Sargodha Campus

Wajid Riaz

Assistant Professor English, The
University of Lahore, Sargodha
Campus

Abstract

This study aims to explore the themes of abrogation and appropriation within Mohsin Hamid's novel "The Last White Man" through a postcolonial lens. Comprising an introductory segment, four subsequent chapters, and a concluding section, this thesis delves into various aspects of the novel. The introduction contextualizes the work by delving into the author's biography and his literary oeuvre, alongside an examination of relevant literature and prior research pertaining to the central themes of the thesis. Additionally, the introduction serves to elucidate the postcolonial theoretical framework that will underpin the analysis throughout the thesis. Within the novel, the concept of abrogation is epitomized by Anders' nuanced experiences, wherein he grapples with the complexities of his identity as a former member of the dominant white culture in his homeland. His transition to a new environment underscores the struggle to reconcile his past with the present realities shaped by a different cultural landscape. This perpetual state of flux is underscored by the myriad memories of his previous identity juxtaposed against the challenges posed by assimilation into a new cultural milieu. Through an in-depth examination of the text, the study reveals instances of both abrogation and appropriation woven into the narrative fabric of the novel. The central characters are profoundly impacted by their respective circumstances, which in turn shape their experiences of abrogation and appropriation.



The social dynamics depicted within the novel illuminate the profound influence of societal rejection and power dynamics on individuals undergoing cultural transformation. In conclusion, the study posits that "The Last White Man" effectively portrays the themes of abrogation and appropriation, highlighting the multifaceted ways in which individuals navigate the complexities of identity within postcolonial contexts. Through the lens of postcolonial theory, the novel offers poignant insights into the enduring legacy of colonialism and its profound impact on individual and collective identities

Keywords: Abrogation, appropriation, transformation, white, colored skin

Introduction

The East-West dichotomies that exist in countries have emerged as the root cause of the psychological and personal issues that individuals are experiencing. Cultural practices of the 'Third World' have been dominated and controlled by European nations. The experience of colonialism has a significant impact on the lives of more than three-quarters of the people who are currently residing in the worldwide community. People in the East are seen to be barbaric, unreasonable, stupid, and dishonest, whereas people in the West are considered to be admirable. Post-colonial literature is a reflection of the difficulty that individuals belonging to third world nations have in assimilating into the culture of admirable nations and erasing their individuality due to an inferiority mindset. The expression of the author's mind is only one aspect of literature; it also serves as a representation of the period in which it was written. Mohsin Hamid's work "The Last White Man" is an example of the genre of Pakistani English novels that deal with issues of cultural transformation and identity crisis. The stories that Hamid tells are significant and engaging, and they demonstrate the wisdom, intellect, and understanding of the world that Hamid possesses. This book is a reflection of the issues that were prevalent in the author's immediate society, as well as the Asian Continent in general, both before and after the events of September 11, 2001.

Aristotle asserts that man is a social being. Social groups, communities, and societies are the environments in which man thrives. These are the kinds of environments that foster the development of human traits like learning and fun. The recognition and sense of identity that an individual possesses are both significantly influenced by society. Interactions with other members of society have a tremendous impact on an individual's identity, which is characterized by personal consistency and advancement. The comments and observations that an individual receives from other members of society can affect their personality. The individual is refined and shaped by society through this process, which contributes to the personal development of the individual's sense of self-image.

Self-awareness and a certain level of insight of other people are both assets that are possessed by every individual. For instance, people can distinguish their family, friends, coworkers, neighbors, and other members of society based on the roles that they play in their day-to-day lives (William, 2000, page 2). According to Woodward, movements that transcended these barriers and appealed to individual identities were responsible for the disruption of old political affiliations. In addition, she asserts that “identity politics” refers to the act of articulating one’s membership with a minority or oppressed group for the sake of political mobilization. The politics of this kind involve not just the celebration of a group’s unique characteristics but also an investigation of the particular types of oppression that the group is subjected to (Woodward, 1997, p.24).

The term “East-West dichotomy” is used in the discipline of sociology to describe the perceived differences that exist between the Eastern and Western aspects of the world. Cultural and theological differences are the primary factors that contribute to these splits, rather than geographical ones. Individuals who use the terms “East” and “West” have different criteria that they use to determine the boundaries between the two regions. These boundaries are not permanent. By the revolutionary credo of “neither East nor West,” the leaders of Iran have endeavored to keep their country from being dependent on any one particular power.

Colonialism is the practice of powerful nations exercising their dominance and control over inferior nations. This activity is referred to as its practice. For those who were colonized, it has been a terrifying experience, while at the same time, the colonists have been granted privileges. In his book “The Empire Writes Back” (1989), Ashcroft asserts that the effects of colonialism have had a significant impact on more than three-quarters of the world’s population at present. Said stated in the argument that this distinction brought to light the superiority of the Occident and the inferiority of the Orient as regarded by the modern world.

Within the framework of this viewpoint, the Middle East is portrayed as being unchanging, unchanging, and incapable of identifying itself. In light of this, the West took on the task of portraying the Orient through the practice of Orientalism, which resulted in the Orient being exploited. Said stated that the Western image of the Orient is formed through the use of stereotypes and prejudices. It is impossible to describe appropriation as a postcolonial phrase, which refers to the process by which postcolonial nations acquire characteristics of imperial powers, such as their language, philosophy, logic, and methods of analysis, and then use these aspects to assert their own cultural and traditional independence (Spurr, 1993). It is the process by which the language of the colonizers is modified to bear the weight of one’s own cultural experiences, as stated by Ashcroft (p.38). What is the process? An instance of appropriation takes place when native people or native writers embrace European forms and techniques of expression, thereby imbuing them with their unique expertise.

According to Ashcroft, Griffiths, and Tiffin (2002), abrogation is the rejection of the categories, aesthetic principles, and illusory standards of normative and acceptable usage that are

associated with imperial culture. Additionally, abrogation is the notion that words have fixed or customary meanings that are inherent inside them (p.37). Not only do abrogation and appropriation necessitate an awareness of the audience, but they also include interaction with the audience in the form of negotiation. To select how much assistance to provide to assist the reader in comprehending the work, it is the role of the writer to decide how much assistance to provide and when to place the responsibility of interpretation on the reader.

When all of this is taken into consideration, it is clear that both appropriation and abrogation require not only the acceptance and rejection of language but also the acceptance and negation of Western culture and the traditions that it entails. To analyze this phenomenon, the novel *"The Last White Man"* (2022) written by Mohsin Hamid has been selected as a reference to investigate the development of the idea of "neither East nor West." Throughout the story, the protagonist goes from being considered white to becoming brown. This transition is the primary focus of the novel. Because his whiteness is a representation of his relationship with the West and his embodiment of Western culture, the sudden shift in skin color is a disturbing event for the protagonist who is white. Because of this, he develops a sense of shame that is connected to his otherness, which leads to his falling into despair. His self-loathing thoughts of discrimination and servitude stem from his perception of himself as being uncivilized and primitive. However, as time passes, these emotions gradually fade away, and the bulk of the characters, including the protagonist, eventually come to terms with the new reality. When confronted with prejudice versus acceptance, the researchers intend to investigate whether or not there are any distinctions in the experiences of the characters and their responses to the situation.

The concept of white supremacy, in which the East is portrayed as the antithesis of the West, is one of the topics that are investigated. White is a color that is considered to be socially acceptable, sophisticated, good, dominant, and intelligent. On the other hand, dark color is connected with immorality, inhumanity, and barbarism. Kathleen Belew contends that white supremacy comprises a wide range of laws, attitudes, and rituals that contribute to the formation of an unequal society with restricted possibilities based on racial characteristics. The current research endeavors to shed light on the themes of abrogation and appropriation that are prevalent in Mohsin Hamid's novel *"The Last White Man"* (2022). This research is based on the notions that have been discussed throughout this article. Because postcolonial is the method that is used to approach both colonial and postcolonial discourses, the primary purpose of postcolonial discourse is to bridge the gap between East and West, or more precisely to cause the East to accept the West or to reject the West.

Although they are concepts from the field of linguistics, appropriation and abrogation are more than just words; they transcend beyond language to operate the adoption of Western culture by the former, while the latter term abrogation refers to the rejection of Western civilization. Postcolonial writers, recreated the problems of cultural loss, leading to an identity crisis, and raising the phrase "neither East nor West even though they are living in the dilemma of

postcoloniality to stand with the East". By this particular topic, the research that is now being conducted takes into consideration the problems of appropriation and abrogation, referring to the phrase "neither East nor West" to distinguish itself from the discussion or the discourses. The novel "*The Last White Man*" written by Mohsin Hamid and published in August 2022, will serve as the primary source of inspiration for this research, which will concentrate on the investigation of two major concepts in postcolonialism: abrogation and appropriation. In a short amount of time, the novel became extremely well-known, which helped Hamid establish a significant place on the literary landscape on a global scale.

Statement of the Research

Since post-colonialism is the way to approach both colonial and post-colonial discourses, largely to bridge East and West, or more pole apart, leading to the acceptance or rejection of the West by the East. Appropriation and abrogation are linguistics terms but going beyond the language, the former and later terms represent the acceptance and rejection of the Western culture, respectively. In accordance with this, the postcolonial writers replicate the issues of cultural erosion, leading identerian crisis, and raising the slogan neither East nor West as they are living in the dilemma of the postcoloniality to stand with the East. The current research in this regard intakes the issues of appropriation and abrogation concerning the phrase neither East nor West to stand pole apart from the debate or in the mind of the discourses. It is hypothesized in this thesis that the problem of imitation and hybridity is prominently displayed in both of the novels where the protagonists are people of developing cultures who are attempting to live in the United States.

Research Objectives

1. To highlight the events presented in "*The Last White Man*", near to the appropriation of the West by the East.
2. To highlight the events presented in "*The Last White Man*", near to abrogation of the West by the East.
3. To analyze the novel "*The Last White Man*", representing the approaches of appropriation and abrogation whether to pole apart from the West or bridge with.

Research Questions

1. How are events of the novel "*The Last White Man*" near to the appropriation of the West by the East?
2. How do events of the novel "*The Last White Man*" show the abrogation of the Western culture by the Eastern?
3. How the novel "*The Last White Man*" stands with the cultural praxises of the West or reject neither to stand with the East nor with the West?

Significance of the Study

It is worth important debate that Eastern people have a very rigid discourse based on the identity crisis when they have to foresee towards the West. The oriental is confused about whether to accept or reject the West, to stand with the West or to stay apart, falling in the dilemma of postcoloniality. This enables the readers and researchers of post-colonialism to understand the said problem, and how can they cope with such discourses for further studies in the domain. During the time of colonialism, the people who were being colonized began to imitate the colonialist masters in an effort to gain acceptance. Despite this, they quickly realized the fact that they were mimicking and hybridizing, they would still be considered to be a minority or a lower-class minority. As a form of resistance, the persons and citizens who were colonized go back to their own culture, roots, and indigenous identity. As a result, numerous academics have endeavored to depict the problem of hybridity, imitation, diaspora, and the search for identity from the point of view of those who belong to what are referred to as developing communities or cultures. The manner in which superior cultures take the position of neocolonial authority and behave as a colonialist culture and nation is depicted by Hamid. Similarly, people from emerging civilizations attempt to emulate and adopt the culture of the superior culture to gain recognition but do so while being considered inferior. Consequently, as a consequence of their frustration, they will develop radical notions regarding their indigenous identity.

Literature Review

Post-colonial theory allows for a wide variety of perspectives to be taken into consideration. It is possible to reread the canon of English literature from a post-colonial viewpoint, and it is also possible to discover and amplify voices that are marginalized or subjugated originating from the fringes of multiple imperialisms. However, this corpus of theory itself comprises a number of dimensions that are characterized by tension and conflict. Are postcolonial readers simply giving the canon a fresh lease on life by focusing on rereading of texts that are considered to be canonical? What degree of genuine reinforcement and continuation of such canons does the act of rereading actually constitute? Besides prompting us to critically evaluate our amplification of voices from marginalized communities, it is equally crucial to consider whether our reinterpretations inadvertently perpetuate the legacy of colonialism.

In the realm of postcolonial theory, a multitude of perspectives can be embraced. The canon of English literature can be revisited through postcolonial lenses, shedding light on voices marginalized by various imperial powers, thereby amplifying narratives from the peripheries of empire. On the other hand, this body of theory presents several dimensions that are fraught with conflict and contradiction. Are postcolonial readers merely giving the canon a fresh lease on life by concentrating on rereading of texts that are considered to be canonical? What degree of genuine reinforcement and continuation of such canons does the act of rereading actually constitute? In addition to questioning the amplification of voices from oppressed groups, we must also critically examine whether our engagement with such narratives perpetuates the project of colonialism. To what extent does our attention to these voices entail a complex assimilation and

neutralization of the "other's" voice? Could it be that by incorporating the perspectives of the "colonized" within Western academic institutions, cultural contexts, and commercial markets (such as in postcolonial literature courses, Black writing conferences at predominantly "white" universities, and commercial adaptations like "The Color Purple"), we inadvertently endorse a new form of colonialism? Gayatri Chakravorty Spivak refers to this phenomenon as "the neocolonial production of knowledge," which sustains a Eurocentric worldview

These challenges prompt intriguing connections to a question posed by Stuart Hall: "When did the 'postcolonial' movement truly begin"? The purpose of this essay is to investigate various features and conflicts in postcolonial theory by examining Frida Kahlo's work and figure. This question will serve as the basis for the investigation. Because Kahlo and the impact she has had on writing about cultural issues can be investigated in a variety of different ways, she has been selected as the subject of this examination. She possesses the versatility to be integrated into broader artistic movements, where she may be perceived as aligning with prevailing trends, yet simultaneously, she is susceptible to being "read" and interpreted as an exotic addition to such endeavors. Furthermore, Kahlo embodies the experience of a colonized artist who requires emancipation from critical establishments. She serves as an emblem of a culture subjected to colonization, thereby assuming the responsibility of conveying the authentic voice of her culture.

Additionally, as a practicing artist, her work has permeated various facets of our culture, functioning as a symbol with a distinctive signature—be it through the imagery of her paintings, her visage, or attire captured in photographs. This iconography now holds currency across diverse realms, from glossy magazine features to mass-produced postcards and advertisements promoting Mexican holidays. Despite the fact that Kahlo is not the only artist to have had such a fate, she is still considered by the majority to be an "exotic" artist whose past and setting are seen to be "foreign." In their perceived "naivety," Kahlo's paintings possess an allure and exoticism that captivate Western audiences. The images she presents to Western culture represent a beauty that entices from afar, with this distance arguably symbolizing the chasm between the first world and the so-called "third" world. This essay endeavors to delve into the politics surrounding the attempts to bridge or exploit the gap between Kahlo and the West. Furthermore, it aims to analyze the political undertones inherent in Mohsin's own work as it grapples with the complexities of the post-colonial experience.

Textual strategies refer to the author's utilization of the linguistic structure of the borrowed language, English, along with the manipulation of syntactical structure and semantics within the text to convey a distinct perspective against the dominant Center (Ascroft et al., 1989, p. 59). Ascroft et al. delineate colonialism, silence, and abrogation by inversion as the tools wielded by postcolonial writers to appropriate the language of power, predominantly English, in order to challenge and reverse its assumptions of authority. Strategies employed to resist the hegemonic Center include abrogation and appropriation, abrogation and protest, and abrogation by inversion, all of which are manifestations of the overarching tactic of abrogation. Subsequently,

Ascroft et al. illustrate each tactic with specific examples drawn from literary works originating in the previously mentioned postcolonial countries.

The term "abrogation" refers to a "refusal of the categories of the imperial culture, its aesthetic, and its illusory standard of normative or "proper" usage," and it is a form of cultural critique. According to Ascroft et al. (1989, p. 39), abrogation entails the rejection of the categories embedded within imperial culture, including its aesthetic norms, illusory standards of linguistic perfection, and the assumption of fixed meanings assigned to words. It embodies a refusal of the prevailing categories, aesthetic norms, and assumed meanings of the imperial culture. Unlike abrogation, which is primarily a state of mind, appropriation involves a deliberate process where the language of the dominant Center is imbued with the vernacular and cultural nuances of the marginalized. Raja Rao (1938) succinctly encapsulates this concept as "to convey in a language that is not one's own the spirit that is one's own." Abrogation and protest extend beyond mere opposition to political and economic constraints; they represent resistance to the prevailing cultural values of society. The literary works of authors from various postcolonial nations such as Ngugi from Kenya, Reid from Jamaica, Achebe from Nigeria, Santha Rama Rao from India, and Wilson Harris from Guyana exemplify thematic connections that underscore forms of protest. The ability of the dominant Center to control various modes of communication, especially written language, epitomizes its power (Ascroft, 1989, p. 84).

Furthermore, natives who have been marginalized or excluded from the dominant society often find themselves living in silence or relying on nonverbal communication. Lewis Nkosi, a South African writer, employs this method of abrogation and protest by highlighting the silence imposed on the colonized mentality. In his novel "Mating Birds," Nkosi narrates the story of a South African black man wrongfully convicted of attempting to rape a white woman and subsequently sentenced to death. Notably, there is no direct communication between the two main characters—a black man enticed by a white woman who falsely accuses him of rape. This lack of communication between the two cultures, black and white, serves as a metaphor for the profound cultural divide between the dominant Center (white culture) and the marginalized (black culture). The terms "abrogation" and "appropriation" are operationally defined as the attribution of perceived authenticity, validity, or accepted value to the Center, and the corresponding unvalidated, inauthentic status assigned to the periphery, described as the marginalized or the postcolonial experience, respectively. In the short story "Mimic Men" by Trinidadian author V. S. Naipul, the narrative explores the dynamics of power within the imperial sphere, the Center, and the perceived insignificance of his nation situated on the periphery.

When marginalized communities attempt to reshape language to validate their own cultural experiences, they risk the phenomenon of "inversion" (Ascroft et al., 1989, p. 175), wherein the hierarchical structure of domination is effectively reversed. In this scenario, the Center is relegated to a subordinate position, while the marginalized are positioned as the dominant entity. However, this inversion contradicts the objective of reinstating or seeking an identity rooted in

postcolonial cultural experiences on a platform of equality, rendering it incompatible with that goal. Colonialism is the practice of expanding a nation's dominion over its territory beyond its borders. This practice has existed for the entirety of recorded human history. It is also a truth that economically developed countries strive to maintain their control over developing countries by employing a wide variety of strategies, methods, and strategies. This phenomenon is referred to as physical dominance. The process of colonization has two sides to it. The first one is that worried about the military side of things (the acquisition of territories): the second is associated with things pertaining to social and civil life (the conquest of minds, identities, and cultures) (Schifter, 2015).

Theoretical and methodological approaches

The framework that was established takes into consideration the goals and objectives of the current study. In order to accomplish these goals, the researchers will employ textual analysis as a method for assessing various components of the books. In the process of doing textual analysis, a close reading of the text is performed. Throughout this analysis, various patterns emerge in conjunction with word choice and the resultant realities they construct, all of which are of significant interest to the researchers. This exploration allows individuals to gain insights into how members of different societies and subcultures perceive their identities and navigate their placement within their respective worlds. According to McKee, texts serve as tangible remnants that facilitate the process of sense-making (McKee, 2003: 1). As part of the process of textual analysis, texts serve as places from which analysts get a variety of insights. One approach to analyzing texts takes into account the texts themselves as dynamic places through which meaning can be derived. For the purpose of this particular research, textual analysis will serve as a useful instrument for comprehending the various aspects of post-colonialism that are presented in the book. A detailed study of the chosen texts will be performed by the researcher, who will then provide an overview of colonization, resistance, etc.

For the purpose of this particular research, textual analysis will serve as a useful tool for comprehending the various aspects of postcolonialism that are presented in the book. Due to the fact that this is one of the goals that has been established, the researchers will perform a detailed reading of the text that has been chosen and provide an overview of how ideas such as appropriation, resistance, and abrogation, which are derived from postcolonial theory, have been addressed by both writers. In addition, the instances will be recorded in order to evaluate the emergent patterns that are present within the texts in relation to these complicated ideas. The novel is used as a tool for analyzing the ways in which the colored people are exploited and marginalized by the white people, as well as how the colored people responded to the rejection from society. The main aim of this study is to assess the different dimensions of "colonization, resistance, and transformation" by examining the narrative arc and characters within the selected postcolonial literary works. In order to accomplish this goal, the research will investigate colonization on three distinct levels: an examination of the physical abrogation, and cultural

abrogation, are the three types of colonization. It is not possible to examine colonization solely from a single perspective, such as the physical component, which focuses solely on the economy and trade. This approach doesn't take into account the ways in which invaders worked on multiple levels to undermine the natives' values and traditions. It is necessary to analyze the cultural and religious factors in order to determine how certain policies were established.

Moreover, the concept of appropriation is the second phenomenon that is investigated via the lens of textual analysis. As outlined previously, the need to challenge the colonizers' assertion that colonization was beneficial, as it purportedly brought backward natives into modernity through education, trade, and technology, spurred the emergence of postcolonial theory and literature. A significant function of postcolonial theory and literature is to serve as a means of providing resistance to the claims made by Western nations. Different levels of appropriation will be examined in order to conduct an analysis of this idea in *"The Last White Man"*. These levels are as follows: i) physical appropriation, ii) cultural appropriation. In order to demonstrate that colonized people did not readily accept the changes that were brought about, the concept of resistance is utilized to demonstrate that they tried to preserve their way of life because it was the foundation of their identity. These facets will collaborate to underscore the influence of society and behavior on individuals, as depicted in the chosen novel, which aligns with one of the research inquiries aimed at understanding the dynamics of abrogation. Additionally, the analysis will investigate whether contemporary society has effectively reconciled religious and cultural values. The examination will encompass both individual and group dynamics within the research framework established across all levels.

Appropriation and Abrogation in the selected novel

The current chapter deals with textual analysis of the novel *"The Last White Man"* (2022) by Mohsin Hamid. The novel deals with power and how every change is acceptable if there is power in hand. Through the use of lyrical and passionate prose, Hamid's *"The Last White Man"* effectively elevates our potential for empathy and the transcendence it may reach over discrimination, fear, and fury. Since the beginning of time, humans have placed a significant amount of significance on the desire and even the need to be accepted by others. Fashions and trends have achieved their peak popularity in the United States, and the media has arrived just in time to witness the decline of those trends. They have also experienced being excluded and rejected. The frustration that comes with being unable to keep up with popularity is something that they have witnessed and experienced firsthand. Unfortunately, the outcome of making an effort to obtain social acceptance and climb the popularity ladder is to experience feelings of dissatisfaction and a decrease in one's sense of self-worth.

Anders the main character of the novel went through a physical change due to which he feels himself lost and a stranger in his own society. Anders wakes up one morning to discover that he has transformed. During the course of the night, Anders's skin has become black, and the reflection that he sees in the mirror appears to be unfamiliar to him. In the beginning, he confides

his secret just to Oona, a former acquaintance who has recently become his lover. As time goes by, accounts of situations that are comparable start to emerge. Individuals are awakening to new identities across the land, uncertain about the reception they will receive from their neighbors, friends, and family. While some perceive these transformations as the anticipated downfall of the prevailing system, others view them as a force to be resisted vehemently until the very end. In many people, including Anders's father and Oona's mother, a strong sense of loss and disquiet is at odds with a profound love for one another. Change takes on a deeper meaning as the connection between Anders and Oona grows stronger. It is a chance at a kind of rebirth, an opportunity to view ourselves in a new light if we confront each other.

According to Johnston (2011), the beginning of the physical occupancy of the Subcontinent was through trade (Johnston, 2011). After spending some time observing the natives' vulnerabilities, the invaders gradually worked their way up to positions of power over those years. These shortcomings were emphasized by the conquerors while glossing over them. In order to protect their material interests in the area, they provided two reasons to justify the legalization of the practice (Memmi, 2013). In the first place, there is the notion that indigenous people are culturally backward and live like savages. This is something that needs to be remedied by force if it is required, which is a kind of "cruel to be kind" approach. The second argument that the colonizers make is that the indigenous people are still living in the middle ages because they have not evolved to meet the demands of the period. According to Ramusack (1990), the British arrived in India to conduct commerce and succeeded in occupying the entire region in a very short amount of time by utilizing the allure of science and technology (Ramusack, 1990: 309-321). The author of the story has presented these truths from both the Eastern and Western points of view.

Because of their preparation and strategy, the British were able to occupy a large portion of the world with just a minimal number of casualties. To establish new vocations or colonization, they made use of the colonial populations of various locations. The use of this tactic allowed them to prevent the slaughter of their national army, and it also allowed them to win the favor and sympathy of the colonial territories by providing them with employment opportunities within the British army (Hassan, 2002). Hamid has presented Anders as an object according to their use and echo. They admire and love them. Oona was not ready to accept the change he went through, instead of supporting him he was left alone and helpless. Abrogation of self was first done by himself; Anders.

"One morning Anders, a white man, woke up to find he had turned a deep and undeniable brown. This dawned upon him gradually, and then suddenly, first as a sense as he reached for his phone that the early light was doing something strange to the color of his forearm, subsequently, and with a start, as a momentary conviction that there was somebody else in bed with him, male, darker, but this, terrifying though it was, was surely impossible, and he was reassured that the other moved as he moved, was in fact not a person, not a separate person, but was just him" (Hamid, 2022:1). In spite of the fact that many people would have to work hard to ensure that they

are socially accepted and that being affected by peers is not as detrimental as the evidence has indicated, they are absolutely wrong. As can be shown throughout this essay, the endeavor to conform to the expectations of others is not only futile but also harmful, and the desire to give in to the influence of one's peers is just as destructive. Nevertheless, as has been noted numerous times, there is still a chance. All individuals can break the bonds that prevent them from achieving equality by utilizing their self-assurance and greatness. Ander was first abrogating himself. He did not want to believe in it. He could not believe that he was not a white man now. He felt that it was some kind of joke or dream, and went to washroom. He washed his face again and Gin but was not capable of facing this reality. It was a nightmare for him.

“The interior of the medicine cabinet was visible, the mirror door askew, and Anders raised his hand and swung his reflection into place before his eyes. It was not that of an Anders he recognized.” (ibid). It is human nature to have a desire for more power and wealth. An activity that is fundamentally primitive and harsh is portrayed as a reasonable and civilized one through the use of the phrase "colonization," which is a euphemism that glosses over what is known as "raw instinct." It depended on the wasteful use of human life to its own advantage. It is evident that he was not eager to believe in the fact that he was a colored man. He was filled with anger that was so piled up. He wanted to kill that person who was appearing in the mirror. “He was overtaken by emotion, not so much shock, or sorrow, though those things were there too, but above all the face replacing his filled him with anger, or rather, more than anger, an unexpected, murderous rage.”

The concept of white supremacy, in which the East is portrayed as the antithesis of the West, is one of the topics that are investigated. White is a color that is considered to be socially acceptable, sophisticated, good, dominant, and intelligent. On the other hand, dark color is connected with immorality, inhumanity, and barbarism. It is the contention of Kathleen Belew that white supremacy comprises a wide range of laws, attitudes, and rituals that contribute to the formation of an unequal society with restricted possibilities based on racial characteristics. There was no consideration given by the colonizing planners to the fact that a large number of people had to perish in order for their programs to be put into effect. An insignificant amount of money was spent on the acquisition of local warriors, and their lives were thrown away without a single trace of remorse. Hamid has demonstrated that human beings are capable of acting on their most fundamental animal instincts, leading them to be willing to do anything in order to satisfy their goals and wishes.

“He wanted to kill the colored man who confronted him here in his home, to extinguish the life animating this other's body, to leave nothing standing but himself, as he was before, and he slammed the side of his fist into the face, cracking it slightly, and causing the whole fitting, cabinet, mirror, and all, to skew, like a painting after an earthquake has passed.” (ibid). A huge stroke shocked the protagonist and he felt dizzy. As colonizers hit and occupy the property and natural resources of any country, the same is the case with Anders, he was occupied by brown

color. He feels unguarded and unable to cope with the said situation. As he grasped the gravity of the situation, the ache in his hand faded into insignificance compared to the overwhelming intensity that enveloped him, causing tremors throughout his body. Initially subtle, the vibration gradually intensified, akin to a biting winter chill, leaving him feeling vulnerable and exposed. Seeking solace, he retreated to his bed, seeking refuge beneath the covers, wishing that the day, just begun, would somehow cease to unfold.

“Anders stood, the pain in his hand muted by the intensity that had seized him, and he felt himself trembling, a vibration so faint as barely to be perceptible, but then stronger, like a dangerous winter chill, like freezing outdoors, unsheltered, and it drove him back to his bed, and under his sheets, and he lay there for a long while, hiding, willing this day, just begun, please, please, not to begin.” (ibid). The whole happening was a nightmare for him. He felt as if he was kidnapped everything was taken from him. He was lost, waiting for a miracle to happen. He believed that it might take a turn and everything would be reversed back. He waited a long just like the colonized people as if they believed that it was for a very short time but it did not reverse back. Day by day, it was taking its place more explicitly. Anders finally came to terms with the truth that he had been robbed after what seemed like a lifetime had passed. He was slammed with the realization like a ton of bricks, and the horror of it all caused him to question his entire identity. When he saw this other man peering down at him from his phone and mirror, it was impossible for him to continue to be Anders. Even though he was making every effort to avoid it, he couldn't help but check every once in a while, and the theft would keep popping into his head. “Anders waited for an undoing, an undoing that did not come, and the hours passed, and he realized that he had been robbed, that he was the victim of a crime, the horror of which only grew, a crime that had taken everything from him, that had taken him from him, for how could he say he was Anders now, be Anders now, with this other man staring him down, on his phone, in the mirror, and he tried not to keep checking, but every so often he would check again, and see the theft again.”

People were not ready to help him in any way. Moreover, they were indifferent to the pain he was going through. He wanted someone's company but there was nobody to help him. He was going through the hard times alone nobody was there to support him. The colonial masses displayed minimal interest in the conflict between Russian and British colonial powers, as it primarily unfolded within and against developing nations and their impoverished populations (Matsela, 1995). This contributed to the lack of interest among the colonial masses. Normally, Anders did not mind being alone by himself. However, at that moment, it seemed as if he was not alone but rather in a hostile and tense company. Confined indoors due to a lack of courage to venture outside, he drifted between his computer, refrigerator, bed, and sofa within the confines of his small space. Restless and unable to tolerate staying in one place a moment longer, Anders found himself trapped on that particular day with no means of escape. The soreness did not come for a while.

In spite of the fact that Hamid provides a somewhat objective and impartial account of the period in question, it is possible to detect a subtle undercurrent of disapproval about the abrogation of the constitution. "Did not recognize him" before they were a friend of him. Moreover, it is a key aspect in the process since it gives a salve for the conscience. The abrogating powers looked at the colored people as thieves and barbarians, and as a result, they disregarded them. There was a justification for the use of brutality because it was believed that the victims were barbarians, and as such, they deserved to be treated harshly. Naturally, this is a tried-and-true tactic in the field of warfare: the victim is shown as the antagonist, the aggressor is portrayed as the aggressor, and the aggrieved person is portrayed as the culprit. There is a degree of relevance between the observations that Hamid made about the past and the condition that exists today.

Conclusion

Hamid's skill at weaving complicated stories together shows that she can write about things as if they were happening right in front of your eyes. To make the settings lively or blank, she uses the hews' imaginations like an artist would. These settings, which cover the whole story like ghosts and blend the scenes and characters, make it a model of postcolonial abrogation and appropriation. The acceptance of colored people, which provides a pleasant background, has an effect on the characters, while the resistance, which represents the chaos and distortion of the outside world, shows the damage that colonialism did. The way she describes the land and its setting gives a true picture of what happens in the book. The novelist's ability to describe the beautiful natural layout of society shows how good an artist he is. Hamid keeps talking about the past of white and how it was split up into black and white, which is related to the main characters in the book. There are themes of postcolonialism and the ecology of the land that runs through the lives of the people. Exile for Deepalli, Yasmeen's search for identity until her sad death, Rosie's strange marriage and loss of identity, Jean Ara's murder, and Rehan's life turning around are all examples of people who have been hurt by postcolonial effects.

The way Hamid mixes environmental issues with colonial issues shows how he reads certain South Asian as well as abrogation in postcolonial texts that talk about postcolonial problems with land, its environment and community. "*The Last White Man*", which came out in 2022, novel has a lot of different topics and points of view. The researchers only hit on a few things that need to be looked into further. But even so, it's full of many layers, which the author explored. If it is studied in different areas, such as Ecofeminism, Hybridity, Ambivalence, the Marxist Movement in the USA, the Theme of Love, the Culture, Customs, and Traditions of the USA, and the History of the Subcontinent, it will reveal new facts about the text that will help with future research. It would be better to learn more about all of these different topics, problems, and themes. With this kind of study, interesting facts will be used to figure out what the text means, which will make reading it more interesting and useful. The same thing is being said here. You can also look into the same topic in other or all of Hamid's novels to get a broader view and come to a clear

decision about this author. Hamid can be compared to other South Asian writers who have written about the same subject from a different angle.

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