

Oscillation Between The Modern and the Postmodern: A Metamodernist Analysis of
Mohsin Hamid's "The Last White Man"

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ABSTRACT

*This paper explores Mohsin Hamid's *The Last White Man* (2022) by applying the lens of metamodernism, analyzing how the novel oscillates between postmodernism and modernism. In *The Last White Man*, Mohsin Hamid builds a layer of the narrative that oscillates in a post-modern anti-identity deconstruction, as well as modernist existential motives. Such oscillation creates a metamodern foundation on the text neither fully giving in to the relativism and irony of postmodernism nor fully ascribing to the utopian values of modernism. Rather, the novel dwells in an in-between world which signals the presence of the two paradigms in the narrative consciousness. Based upon Vermeulen and Van den Akker's (2010) theory of metamodernism and Allan McKee's (2003) model of textual analysis, this research examines how the novel oscillates between modernism and postmodernism. This study demonstrates that *The Last White Man* reveals that strategies of metamodernism such as oscillation, ambivalence, relationality, and sincerity tempered by irony offer prolific ways of re-engaging with reality and meaning beyond the gridlocks of modernist certainty and postmodernist nihilism. The research also demonstrates how *The Last White Man* repossesses storytelling as a tool of both epistemological integrity and emotional truth, thereby proclaiming a metamodernist philosophy of sincerity after irony. This paper also aims to develop and chart understandings about societal transformation and changes. Furthermore, the research is very significant because it provides a breakaway from postmodernism. It is a great change that shows how society is moving forward and can be further developed and understood. It is a great progress in the field of social understanding and philosophy.*

Keywords: metamodernism, oscillates, skepticism, postmodernism, epistemological, irony

INTRODUCTION

The dawn of the current century has seen that researchers and scholars of social sciences and humanities started to perceive a critical shift in the manner we figure out, collaborate with, and experience our general environments. This shift signified a withdrawal from the postmodern time's trademark incongruity, wariness, and fracture, and flagged the development of another social worldview: Metamodernism. Portrayed by a restored accentuation on effect, feeling, and individual experience, metamodernism tries to accommodate the logical inconsistencies of modernism and postmodernity, embracing both the sincerity and irony, the seriousness and playfulness that define our contemporary moment. Through its oscillations between various profound and mental states, metamodernism offers an interesting focal point through which to look at the intricacies of our globalized, digitized, and progressively dubious world. Metamodernism, characterized by a renewed emphasis on individual experience, effect, and feeling, seeks

to accommodate the coherent irregularities of postmodernism and modernism by reconciling both tendencies, such as seriousness and playfulness, and sincerity and irony that describe our present moment. Metamodernism, through its oscillations between many mental and profound states, suggests a curious focal point through which to deal with the ins and outs of our digitized, globalized, and progressively doubtful world. The purpose of this study is to analyze and discuss metamodernism's different strategies which are used to re-evaluate and revise the concepts of postmodernism and modernism by developing them for the 21st century in *The Last White Man*. The current research aims to investigate oscillation between the modern and the postmodern, a deviation from the postmodern, asserted in *The Last White Man* by Mohsin Hamid.

The current research study aims to answer the following research question:

How oscillation between the modern and the postmodern is a deviation from the postmodern as represented, asserted in the selected novel?

LITERATURE REVIEW

Studies on *The Last White Man* (2022) by Mohsin Hamid

The Last White Man (2022) by Mohsin Hamid offers a hypothetical premise in which whiteness suddenly vanishes, and white people awaken with dark skin. This creative conceit works as a moral fable that investigates loss, racial identity, transformation, and privilege. Critical treatise around the narrative blends into two intertwining strands: conventional critics give emphasis to style, ethical provocation, and narrative, whereas academic researchers apply discourse-analytic, Fanonian, postcolonial, and speculative frameworks to describe its theoretical resonance. These perspectives, taken together, form a layered discussion that alternates between respect for Mohsin Hamid's formal restraint and contestation of the representational politics rooted in the novel.

Gunaratne (2022), in typical criticism, applauds *The Last White Man* for its parabolic control, naming it a "hypnotic race fable" that pushes characters and audience to challenge complex truths about identity and power (p. n.p.). From the introductory lines, "One morning Anders, a white man, woke up to find he had turned a deep and undeniable brown", Hamid institutes the narrative in the dominion of speculative metamorphosis, by means of allegory to focus emotional disruption (Gunaratne, 2022, p. n.p.). Gunaratne records Mohsin Hamid's stylistic indebtedness to Saramago, predominantly in the long, rhythmic sentences and the narrative's emotional focus on mourning and loss. In the same way, a review of *Wired* emphasizes how the metamorphosis undermines the social order and forces readers to think about human intimacy and morality. Whereas society deals with the loss of whiteness, the novel stays fixed in the personal mostly Anders's developing bond with Oona (*A glimpse of a future without white people*, Parham (2022), p. n.p.). The review praises Hamid's skill to texture tenderness such as grief, love, and connection into speculative rupture. Nevertheless, it analyses the limited attention of the novel to the personal experience of individuals of color, arguing that the novel's moral arc focuses more on white loss than organizational redress (*A glimpse of a future without white people*, 2022, p. n.p.). By noticing a move from realist experimentation to speculative dislocation, the *Spectator* places *The Last White Man* in relation to Mohsin Hamid's earlier novel *Exit West*: "these last two books play with reality to query societal conventions" (Daisley, 2022, p. n.p.). It describes representation of loss by Mohsin Hamid, particularly the demise of Anders's father, also from whom the novel got its title "last white man", and the couple's navigation of sorrow, relating the deathbed scenes to *The Death of Ivan Ilyich* by Tolstoy (Daisley, 2022, p. n.p.). The *Hindustan Times* describes the novel as subtly utopian and simultaneously parabolic, proposing that a thorough racial hybridity arises even amongst powerful reaction, "The novella works like a parable... complete hybridity... takes over" (*Hindustan Times* review, 2022, p. n.p.). This understanding values the passionate depth of parent-child relations and romantic relationships, while recognizing the wider imaginative sign at work.

Through these criticisms, Hamid's stylistic selections such as tonal restraint, long sentences, and spatial ambiguity are assumed as careful strategies to foreground moral dislocation and emotional intimacy. Altogether, scholars constantly highlight that the allegorical structure of the novel may flatten socio-historical complexity and obscure marginalized voices, instigating questions about whether imaginative reversal inadvertently recenters whiteness or truly de-centers it by making white metamorphosis the emotional core.

Hamid's own thoughts propose understanding into the moral ambition fixed in the work. He explains, in *The New Yorker*, that the novel's seed developed from his post-9/11 understanding of "losing the benefits of whiteness" interlaced with social and educational standing (Hamid, 2022, p. n.p.). He structures the speculative proposition as a means to "make strange what we take as familiar," to allow stories to "venture into..... fear..... and seek to allow us to experience the losses..... with less anger and more sadness but sadness made bearable by hope" (Hamid, 2022, p. n.p.). This proposes that the narrative postulates ethics through imaginative provocation instead of political polemic. Scholarly analysis of *The Last White Man* often inclines toward Fanonian interpretations of racial embodiment and alienation. Baqar et al. (2024) claim that Hamid offers race as a structure of alienation by fragmenting and objectifying subjectivity in techniques that mirror Fanon's study of the racialized body schema. They deduce Anders's metamorphosis as a portrayal of the transformation of the skin, exemplifying how race becomes alienating and ontological (Baqar et al., 2024, pp. 322–332). In the same way, Ahsen, Shakoor, and Nubi (2024) demonstrate how Hamid ties identity problems into exemplified metamorphosis, using Fanon's insights to establish how such overturns can prompt shifts in perception and self-decolonization (pp. 58–76). Together, these analyses underline how the narrative describes race as an existing, exemplified structure, undermining the sense of self through social and sensory dislocation. These studies offer rich conceptual tools such as alienation, racial mirror, and internment, for deducing the political and psychological dimensions of Mohsin Hamid's metaphorical reversal.

Discourse-analytic and postcolonial criticism proposes complementary understandings. Manzoor and Singh (2023) describe Foucault's idea of discourse, placing whiteness as a central ideological paradigm whose disorder prompts identity crises. They maintain that Hamid lays race as a discursive construction rather than a natural fact, and that this understanding undermines the accustomed societal order (Manzoor & Singh, 2023, pp. n.p.). Ali and Khadim (2024) intertwine Bhabha's hybridity and Said's orientalism to study how the narrative represents identity conflict and "otherness", positioning it within an extended lineage of postcolonial literature that mirrors the colonial ancestries of racial classes (pp. 2111–2117). Mahboob et al. (2024) apply Critical Discourse Analysis of Fairclough to show how Anders's bodily change ruptures the discursive order associating blackness with marginality and whiteness with honor (pp. 59–69). These readings show how *The Last White Man* works as both a critique and an allegory, probing the linguistic foundations of racial hierarchy. Speculative literary scholarships also provide productive frameworks. Perveen, Rashid, and Aqeel (2025) claim that the novel works as a "poetics of disruption," by means of mysterious metamorphosis to disturb extremely rooted structures of honor. They declare that speculative form here is not only a rhetorical strategy but also a genre marker that undermines hegemonic discourse (pp. 234–243). In the same way, Saqib, Tariq, and Abrar (2024) implement a deconstructionist framework, proposing that whereas the novel tries to distort racial binaries, it may unintentionally reinscribe them by proposing limited depiction of non-white characters (pp. 1398–1406). Regardless of convergences, important themes persist across both scholarly and critical engagement. Whiteness of the skin is constantly described as a delicate societal construct, not biological essence, whose departure exposes existential rupture. The tool of racial overturn is understood concurrently as a dominant mode for producing a potentially insufficient mechanism and empathy that re-centers whiteness particularly if it disregards the prevailing understandings of historically marginalized groups. Mohsin Hamid's formal approaches such as rhythmic syntax, allegory, and focus on emotional interiority are distinguished for their ethical desire, however also complicated for their ability to simplify complex social dynamics. Most scholarship,

methodologically, relies on close textual analysis based on theoretical models of, for example, Foucault's discourse theory, Fanon's psychoanalysis of race, deconstruction, and postcolonial hybridity. A speculative approach with analytic grouping is used as a strategy to bring disorderly hegemonic logics to the fore. However, significant gaps remain, for example, the lack of intersectionality studies situating race alongside disability, gender, class, and global capitalism-this remains very rare in existing scholarship, as by empirical reception studies, which estimated how diverse readers reacted to Hamid's reversal.

This examination suggests some very promising areas of future research. First, narratological scholars should explore the effects of Hamid's focalization, syntax, and narrative rhythm, by which it generates ethical engagement and experience of the reader. Second, empirical reception studies - through, e.g. surveys, classroom inquiries, interviews or reader response - could shed some light on the concrete ways in which reflection, empathy or resistance occur within diverse demographic groups. Third, intersectional exploration would add a rich dimension to current work by examining the intersection of identity conversion with structure/extracting identity intersect with order for structures of gender, class and economic globalization. Fourth, comparative readings that talk in collaboration with *The Last White Man* other speculative racial works like Ruffin's *We Cast a Shadow*, Hamid's *Exit West*, or Saramago's *Blindness* may have the capacity to reveal the articulation within distinct formal strategies of different political stakes. Finally, the ethical debate of reversal- whether it reframes whiteness back into center or essentially deconstructs whiteness-could serve as a critical realm of advanced interests from the lens of trauma studies, affect theory, and decolonial ethics.

In sum, Mohsin Hamid's *The Last White Man* emerges as one such formally lean although conceptually rich novel that invites as well as at times repels profound theoretical interest. Interviews and reviews back up the possibility of Hamid's agenda to stimulate ethical consideration with imaginative reversal. The fact that the narrative is placed in strong theoretical perspectives, through academic analysis, renders the analysis of the linguistic, psychic and political facets of the narrative. However, the discussion is far from decisive. The reception of the novel reflects as much about contemporary worries over privilege and identity as it does about Mohsin Hamid's literary craft. Therefore, *The Last White Man* by Mohsin Hamid stands both as a prompt for continued, multidisciplinary scholarly inquiry and as a product of current discourse.

RESEARCH METHODOLOGY

This research is positioned in the constructivist and interpretivist research paradigm that argues that there are various interpretations of reality and that the reality is also not fixed (Guba & Lincoln, 1994). It is opposed to the positivist paradigm which holds reality to be fixed and that it could also be achieved through strict scientific principles. A paradigm is the worldview to understand and interpret reality and the nature of knowledge of reality along with the specific methodology adopted for understanding that reality. Therefore, each paradigm has its specific ontological, epistemological and methodological underpinnings. Qualitative research methodology is adopted in the interpretivist paradigm (Creswell, 2007). I adopted a qualitative research methodology. This research work was carried out from the qualitative approach of narrative research by following Creswell et al.'s (2007) division of qualitative research designs. Narrative research is a subjective exploration plan that digs into the lives and encounters of people, frequently utilizing narrating techniques to catch the member's voice and viewpoint. This approach centers on understanding the individual and social implications people quality to their encounters, investigating how they figure out their reality and the occasions that have molded their lives.

Allan Mackee's model of textual analysis (2003), which he introduced in his essay on textual analysis, will be used for the analysis of the selected works. To discover the features of post-modernist literary theory or deviant features, the emphasis will be in the deep reading of the carefully chosen texts and on the investigation of the original lines from the text. Mckee (2003) thinks that "When we perform textual

analysis on a text, we make an educated guess at some of the most likely interpretations that might be made of that text” (P. 01). As Mackee has said, the researcher will likewise be involving extra-textual information for the legitimate comprehension and understanding of the text. Mackee (2003) additionally contends the undertaking of a pundit is to contemplate profoundly not just the apparent implications of the text yet in addition in the internal suggested impacts with regards to what the text infers, and what the planned perusers or watchers are, what sort of impact the creator needs to make, what individual is utilized by the creator and for what reason, etc. The point is to attempt to decipher and comprehend the internal thought processes and motivations behind the writer which he suggests in the writing and is needed to pass on to his audience and reader.

The selected contemporary novels will be analysed from the perspective of the proposed literary theory Metamoderenism, postulated by Vermeulen and van der Akker.(2017). Metamodernism is a new development in different circles of human way of thinking, craftsmanship, writing, engineering, legislative issues and numerous other human exercises. In basic hypothesis, the scholarly/social development that showed up after postmodernism is much of the time called metamodernism. Post-postmodernism and neomodernism are likewise terms utilized reciprocally with metamodernism to portray the improvements that rose up out of or came to fruition as a response to postmodernism. Dismissing postmodernist distrust, initially a response against innovator confidence, metamodernism is frequently viewed as intercession between parts of both modernism and postmodernism. All around, metamodernism is the prevailing social rationale of contemporary modernity. It attempts to outperform modernism and postmodernism to answer the ongoing social mode. Its primary principle is that confidence, trust, exchange and earnestness can attempt to rise above postmodern incongruity and separation. While modernism was essentially epistemological (worried about the idea of information) and postmodernism was fundamentally ontological (worried about the idea of being), metamodernism, which showed up in the main ten years of the 21st hundred years, scrutinized the comprehensiveness and honesty of old modernism and the discontinuity and distrust of postmodernism. Metamodernism looks to defeat postmodern distances to reproduce a feeling of completeness that permits good change both locally and worldwide. The absolute most recognized metamodern authors incorporate David Cultivate Wallace,Jonathan Franzen, Zadie Smith, Ian McEwan, Jonathan Franzen, Jeffrey Eugenidesand Imprint Z. Danielewski. (Yousef 2017)

Oscillation between the modern and the postmodern in Mohsin Hamid’s The Last White Man

This part of the study evaluates the way in which The Last White Man by Mohsin 2000 Hamid illustrates a metamodern waver between the postmodern and the modern. Using the textual analysis model as proposed by Allan Macke (2003), the paper indicates how the novel opens the canons of conventional postmodern tropes by its moral focus, the revival of emotions, and embracing earnestness in a post-structural world. The major extracts of the text will be discussed to show how Hamid manages to move between existential displacement and the new way to seek connection, a sense of meaning and belonging. The book The Last White Man by Mohsin Hameed speaks volumes about the problem of identity, race and change in society today. This study examines the novel using the theoretical perspective of metamodernism, which according to Vermeulen and Van den Akker (2010) is understood as a structure of feeling that swings between the postmodern and the modern. Through the application of the model of textual analysis (2003) created by Allan Macke, the paper is able to prove that the novel does not fully absorb the postmodern relativism but can find instances of ethical consideration, honesty, and emotional re-identification.

Modern vs. Postmodern Traits in the Novel

Mohsin Hamad compares postmodern identity-crisis to modernist existential-angst. Anders is confused by his transformation as well as alienated by such societal structures that had before defined him. The scene when Anders is interviewing the mirror which ends in a burst of fury (Hamid, 2022, p. 10) is the example

of how the stable sense of self collapses. Hamid offers a quest after coherence, instead of letting himself fall into a postmodern void. Anders does not merely admit fragmentation, he wants synthesis as his next search of interpersonal relevance and empathy testifies. As a result, the postmodern motif of disconnection pounds out to become a metamodern ping-pong between hope and alienation.

In *The Last White Man*, Mohsin Hamid is building a layers of the narrative that swings in a post-modern anti-identity deconstruction, as well as modernist existential motives. Such tension creates a metamodern foundation on the text neither fully giving in to the relativism and irony of postmodernism nor fully ascribing to the utopian values of modernism. Rather, the novel dwells in an in-between world which signals the presence of the two paradigms in the narrative consciousness. The following textual analysis using the model offered by Allan MacKees (2003) reviews how Hamid uses Irony of Identity uses the ideological and aesthetic remnants of postmodernism and modernism to find the questions of loss, identity, and transformation.

In the simple definition, modernism is marked by the quest of meaning, faith in the quest of truth and the setting up of a coherent self through art and self. Postmodernism, in turn, does not believe in fixed identities and grand narratives and instead puts a stress on fragmentation, irony and pastiche (Hutcheon, 1988). The main character Hamid uses, Anders, as an example of this bifurcation in which he has a metaphysical break in his life. Even on the first page, the physical transformation of Anders is introduced: the author tells that one morning, a white man Anders, woke and realized that he has become a deep and indisputable brown (Hamid, 2022, p. 1). The situation is Kafkaesque existentialism, as it is a characteristic of the modernist literature where an unexplainable change provokes an identity crisis. However, Hamid does not reduce this metamorphosis to an inward process; is rather a way of analyzing the constructs of the surrounding society, and therefore fits the deconstructionist desires of postmodernism. The mirror has become a symbol created by Hamid to use in the story as a potent idea of modernist self-knowledge and self-identity. By refusing to accept his mirror image, Anders is not only disturbed by the fact that his skin color has changed but also a massive conflict between the image of himself and the one he sees on the mirror. "It was not that of an Anders he recognized" (Hamid, 2022, p. 2). The act suggests existential alienation and despair of failing to identify oneself in the mirror which is a classic modernist trope (Sartre, 1943/2003). However, the reaction of Anders to the crisis develops in the postmodern direction. Instead of being able to get to a state of normality, or even restore agency, he goes down the path of emotional instability, paranoia and social isolation, thus specifying the disintegration of subjectivity so many postmodern narratives have been found to engage in (Baudrillard, 1994). Such ontological capriciousness is, again, reinforced when Anders notes that the more he appeared to look the less white he appeared to be and as though seeking his whiteness was anti-whiteness (Hamid, 2022, p. 13). This kind of articulation represents a postmodernist cynicism about important categories of identity. The growing discomfort of Anders over the loss of whiteness as both a sociopolitical and personal signifier is an attack on the performative and contingent quality of identity and is encoded culturally; his desire to become what he was previously becomes a demonstration of the nostalgia of modernists with the absence of coherent identity and of a fixed meaning. The novel does not grant closure, and as such, Anders is allowed to roll between the extremes of hope and despair, self-exploration and confusion, an epitome of metamodernism (Vermeulen and Van den Akker, 2010). The analytical framework created by Allan Mackee (2003) puts more emphasis on the semiotic signs and narrative structure that Hamid uses in contrasting the postmodern and modernist registers. The storyline is considerably minimal and appears stagnant; it does not have a scientific reason or an exponential procession of why Anders is changing thus renouncing the modernist belief of rational causality. At the same time the lyrical, meditative prose also encourages the reader to look within as an interiority akin to the modernists. As an example, the emotional gamut of Anders, including anger and fear through cautious empathy, is granted much narrative space, thus showing a modernist interest in the psychological levels (Hamid, 2022, pp. 1011). However, Hamid throws off this internal trip with an example of postmodern irony and alienation. It is also interesting to note that the line by Anders' boss, I would have killed myself (Hamid,

2022, p. 27), satirizes the shortsighted reaction of society to existential and racial change, insignificant of Anders suffering and demonstrating the moral ambivalence and desensitization of post-modern culture. The repetition of the superficial absurdity of society and the depth of the psychological depth creates the thematic and stylistic dissonance that supports the idea by Mackee (2003) that texts fall within the divergent discursive space.

The description of the physical change by Hamid as a metamorphosis of the culture and racial identity is vague enough to obliterate the boundaries between the political and personal, a feature of both postmodern and modernist culture. The change in the physical appearance of Anders is more than the symbolic and is extremely materialistic affecting his safety, movement, and relationships. It is through this materiality that the story is framed in the socio-political context of race and privilege in the real world with a position being taken against the postmodern abstraction. At the same time, the lack of resolution no clear-cut justification, no messianic ending, no world enlightenment, and so forth indicates the rejection of narrative continuity and completion by postmodernism. Also, the metamorphosis of Anders is the beginning of not only a communal but also an individual reconciliation. As the number of people who have gone through similar changes increases, the behaviour and atmosphere of the town will be altered. Nevertheless, such collective experience does not lead to enlightenment or unity, but, on the contrary, prompts the development of surveillance, anxiety, and ethno-nationalism revival, which is manifested in the emergence of white militants (Hamid, 2022, p. 46). Socio-political response to the changes reflects modern day issues of racial concern, but Hamid does not adopt didacticism. The novel maintains an air of nostalgic contemplation and not moral commentary, a device that is reminiscent of postmodern ambivalence. This empathy of Anders, however, is a modernist urge to connect ethically back and morally to regain awareness, especially to his father and the cleaning man. Among the most striking swings between the modern and postmodern qualities is one of the ones that appears in the communication of Anders with space and time. The novel disintegrates classic indicators of development; everything is happening almost in a state of a dream. The temporal indications are quite scanty and the settings, the forest, the town, and his home, are depicted in minimalistic and abstract detail. Such flattening of the space-time postmodernly disintegrates the reader and indicates Anders being psychologically screwed up. However, within this temporal ambiguity, Anders practices rituals that remind him of physical reality: he thinks about his father's carpentry, trains, watches the clouds, thus, summoning modernist motifs of ritual and order as ways of making sense (Hamid, 2022, p. 30).

At its very center, *The Last White Man* by Mohsin Hamid is staged as what is called by Vermeulen and Van den Akker (2010) the metamodern oscillation a constant change between unity and disunity, optimism and pessimism, sincerity and irony. Anders is not a modernist character seeking enlightenment or a post-modernist character bloating themselves in the world of chaos, he is a metamodern character, shattered, morally upright, seeking, and emotionally unrestricted. The fact that the novel does not fit into either the postmodern or the modern tradition allows it to offer a multidimensional, subtle view of the crisis self. In its turn, the narrative approach exhibited by Hamid, based on the perspective of Mackee, represents the elements of postmodern and modern in the same breath, but not as opposing forces to each other. Destruction of social unity, destruction of identity, and the lack of any explanation are distinctly post-modern, and the emphasis on the desire to connect, to be affective, and the provisional re-creativity of the self is a manifestation of a modernist revival. Thus, we can see that the novel of Hamid strikes out as one of the metamodern texts, emotionally mixed, unsettled, and ideology-heavy.

Deviation from Postmodernism: The Metamodern Turn

The Last White Man (2022) by Mohsin Hamid is a solid literary exploration of change, identity, and disruption and is reared in a time marked by the mounting cultural and racial fears. Though the novel still holds the features of postmodernism: the ambiguity of metafiction, self-disintegration, and social relativism, nonetheless, the direction of the development of the novel roughly deviates in accordance to the post-

modern paradigms in a reestablishment towards earnestness, moral duty, and emotional involvement. This change represents a notion of metamodernism, as conceived by Vermeulen and Van den Aakker (2010) as a structural paradigm that swings between the idealism of modernity and the postmodern epistemological scepticism. The following section draws on the textual analysis framework of Allan MacKee (2003), which places a greater emphasis on symbolic signs, narrative form and cultural intertextuality. The present part of the argument holds that Hamid's novel is evidence of a metamodern turn, which/she abandons the ironic detachment of postmodern literature in favour of a narrative practice that is emotionally and ethically engaged.

The central idea of *The Last White Man* is an assumption that can easily be placed in a postmodern allegory; one morning, a white man Anders finds himself with his skin now reddish-brown (another deep and undeniable brown) (Hamid, 2022, p. 1). This sudden transformation shakes his identity, which at the same time deprives his status in society and racial privilege. To begin with, the response of Anders can be discussed as the postmodern absurdism and alienation, as he believes he is dreaming, he is facing a crisis of self in the surreal or he is living in illusion. There comes a scene where he faces his image and is consumed by the feeling that he is murderous and wants to kill the coloured man who challenged him to go away leaving nothing behind but his own person, as he was in the previous scene (Hamid, 2022, p.10). These are precursors of the non-cohesion of stable identity, a prevalent motif of the post-modern work (Jameson, 1991). On the other hand, unlike the postmodern tendency to exist within the ontological dislocation, the narration of Hamid sets Anders on his way to a moral and emotional change. As a conceptualised cultural logic, which is constantly being adapted and changed, metamodernism is described as being based on a sense of hope and doubt, sincerity and irony, empathy and fragmentation (Vermeulen & van den Akker, 2010). These openings and closings can be seen in the story of Anders. His anger, terrorism, and frustration give way to the awareness of relationship and self. Gradually, Anders learns to be able to interact meaningfully with other people having the same change. This is a major departure from postmodern disengagement with their present change in moral self-examination and emotional expressiveness. As an example, the metamodern ethical wake-up of Anders is comparable to his conversations with the hitherto ignored cleaning man: "Anders would talk to him... not because Anders had been any more awakened, but because his view of things had changed the way he had seen them before (Hamid, 2022, p. 83). This is a desire to engage in meaningful dialogue and to question his ironic irony of his previous apathy that is part of a metamodernist nature of compassion. The analytical method of Mackee (2003) has predicted the importance of symbolic language and the narrative structure to meaning-making. These elements of structure serve as markers of metamodern oscillation in *The Last White Man*. All the articles of the novel are encompassed with ambivalent descriptions of time and space; the place where Anders lives is shifting slightly, but not completely; its complexion becomes darker, and the sense of emotion, swings between mourning and re-birth. The narrator notes: it was almost as if sometimes the town were a town of mourning... but on other occasions it was as though the town were a-born woman, a-born child, like (Hamid, 2022, p. 114). This dualism is a metamodern state of living between a possibility and ruin not without accepting the ambiguity but without letting go of the need to have a sense and the vitality.

The affective aspect of metamodernism is essential in explaining why Hamid has ended up deviating from postmodernism. Subversion of emotion via postmodern texts is a regular methodology involving irony or parody, and questioning the genuineness of affect in the atmosphere of a hypermediated world (Hutcheon, 1989). The story Hamid tells, in its turn, invites the reader to get emotionally close to Anders, Oona, and other characters. Their sorrows are not ironic and anonymous; they are close and crude. It is not interpreted through the lens of satire but reveals the reaction of the main character, Oona, to racist conspiracy theories of her mother who vomits on the carpet and does it more than once: she doubled, and it was impossible (Hamid, 2022, p. 96). The treatment of emotion, body and trauma is grave and recreates the metamodern emphasis of feeling over irony.

The metamodern turn in the novel is yet once again supported by the presence of ethical confrontation. Postmodern literature tends to avoid being moral, and instead, favors anti-foundationalism and relativism (Lyotard, 1984). On the contrary, Hamid does not create characters who are able to avoid ethical dilemmas but have to take positions regardless of how problematic they may be. The dilemma between resisting change in society and retreating into solitude or simply accepting his new status as Anders struggles with highlights significant questions about society as a whole concerning the issues of belonging, race and privilege. His father eventually accepting him as he is even after he is transformed signifies a generational reckoning to Anders (though it caused him discomfort initially), although he remained his father's son, despite he being his son with different skin (Hamid, 2022, p. 67). The scene renounces the postmodern cynicism, and it strengthens the metamodern allegiances to the solidarity and associated verity of the family. Additionally, the forces of the socio-political forces are not mocked in the text. The rise of white militias, denialism, and the violence by people, especially through Oona mother, are some of the sharp observations on the racial tension in the modern times. However, with postmodern satire, there is a possibility of ridiculing such phenomena without any resolution, but with Hamid, the reader can experience a balance brought by the development of Anders and the shifting consciousness of Oona. The novel is aware of nihilism, acknowledging the effects that these problems have on them. Such dialectic between hope and criticism predetermines the novel as a well-oriented object in the oscillating framework of metamodernism, but with an ethically urgent mission.

The metamodern orientation of *The Last White Man* is also reinforced by stylistic decisions, as well as the metaphoric language. The allusions to the Jupiter, Saturn, and the impossibility to approach Mars are planetary images that reflect the desire and the impossibility to closely connect to the world of the universe. The passion of stars by Oona is a dead zone? stars are stars, like her father, dead (Hamid, 2022, p.). Existential loss is summarized in 30), whereas the constant use of celestial metaphors in the novel indicates that it is met with metaphysical interest that goes beyond the postmodern cynicism. The language is lyrical and, at the same time, minimalistic, that is why the reader is invited to reflective space, but not drown in the game of words and irony of the text.

The Last White Man is not a utopian resolution after all. The fact that the white people have been changed into brown people never removes racism and does not ensure peace. However, the story ends with a suggestion of possible birth and universal grieving as Anders, Oona and the town lay in a new world. This is neither nihilistic nor optimistic, but instead the metamodern strategy of as if, which is behaving as though community, meaning and progress is possible even in the face of great uncertainty (Vermeulen & van, 2010).

On the basis of the above discussion, one can conclude that *The Last White Man* is an important literary break with the postmodernism, that is, one that adheres to the major principles of metamodernism such as the affective involvement, emotional vulnerability, ethical reflection, and a dialectical meaning and identity approach. The use of the textual analysis model built by Mackee allows seeing how Hamid constructs both formal and culturally appealing narrative. The change that comes to Anders is more than the physical: it is the desire of a wider culture to emerge fresh throughout the disintegration. However, the novel has offered a way forward to Hamid in a world that seems to be still in the craze of postmodern alienation akin to the possibility of reconnection even though in a rough fashion.

Sentimental climaxes are arranged by Hamid and are a challenge to the stoicism of the post-modern era. The underlying fear of Anders when she realizes she has changed and his helplessness before facing social exclusion, create affective tensions at the focus of the story. Mackee makes a strong focus on the emotive appeal in the work by the way he depicts how grief develops a sense of collective identity in the scene when Anders visits the funeral. Such emotional experiences, neither completely tragic nor totally cathartic, strengthen metamodern oscillation, which swings between the strength of resilience and the despair,

between grief and healing among the people. Hamid inserts the ethical discourse back into the postmodern landscape of ambiguity. The conversations of Oona and her mother are the antithesis of the inherited discrimination and the moral transformation of younger generations. The rise of white militants with a gun and the culture of victimhood (Hamid, 2022, p. 46) breaches the post-truth world, rather than renouncing the judgment of morality. Vis-à-vis self-seeking survival to societal compassion, the moral development of Anders appears as a call of the metamodernism to the ethical reconsideration in times of anarchy. This ethical encoding which Mackee predicts as being needed to build meaningful engagement in destabilised reality is anticipated by Mackee in his model.

Metamodernism finds its way of ground and beauty in the mundane. The focus on nature and routine, whether observing the dead sky, taking photographs of the things around, or having a small talk, conveys the desire of being a part of something and having a normal life. These quotidian ceremonies offer narrative stability, opposing the postmodernism's fear of meaninglessness. Hamid relates these short times as sincere efforts to reintegrate environment and self, and not as ironic interludes, consistent with Mackee's assessment of textual signs as agents of ideological and emotive communication. Instead of the indefinitely deconstructed concept of identity, Mohsin Hamid designs it as a concept that is quite transferable but with well-established roots in the relationships. The irreparable physical change that Anders experiences makes him create a new self, which is reinvented by self-reflection and choosing. Another argument by Hamid(p.11) is that acceptance by the society is the most challenging endeavor and this premise serves to support the suggestion that identity survives not as an individual phenomenon but rather as a part of common historical phenomenon and solidarity. This exemplifies a fluid yet earthy self that is a metamodern balancing response that involves both postmodern critique and re-assertiveness of dignity and coherence at the same time.

It is through poetic metaphors and minimalism as a stylistic feature of the novel that creates a semiotic richness, which allows readers to engage in multiple layer interpretation. Analytical framework presented by Allan McKee stimulates the viewer to understand words like bizarre, beyond acceptance (p.4) as semiotic breaks destabilising referentiality and at the same time encouraging meaning-making. The use of imagery that includes mirrors, space, and a sense of seasonality is to develop a sense of belonging as well as alienation which creates a metamodern aesthetic of hopeful disorientation where ambiguity is used as fertile ground on which to analyze something instead of nihilism.

The nameless town is more of a symbolic center where bigger ideological struggles are revealed. The course through violence and suspicion to the tentative peace is the same as the development process of Anders. The invasion of white militants, the endemic atmosphere of regretting, and narrowing of civic space (Hamid, 2022, p.79) suffice as the likes of collective rot. Nevertheless, it turns out that the town becomes the place of rebirth and loss and, thus, recreates this duality which is characteristic of the ethos of metamodernism, both the breakthrough and the breakdown at the same time. This transformation is not viewed in linear perspective as it is interpreted within Mackees structural perspective, but rather as a rhythmic rebirth, cyclical renewal.

The novel recreates inherited relationships as locations of metamodern swings. The father of Anders who is first alienated and symbolic of the strictness of old age ends up receiving the new identity of his son. The concluding views of the father support a blindly faithful love that provides a metamodern counter narrative to postmodernism. The fact that the bereavement by Anders goes beyond the individual domain acts as a community practice that reinstates their role in a society that was previously torn apart due to difference. The development of the character of Oona gives a gendered insight into the idea of metamodernists. Her emotional storm, political duality and spiritual exhaustion are the results of living in polarised environment. This final emotional outburst of Oona that culminates into visceral shows like vomiting (Hamid, p.89) is an indication of a pursuit of authenticity. Oona is the complete opposite of her mother in terms of ideological

paranoia and inflexibility of post-modernism Oona symbolizes the metamodern fluidity and openness to metamorphosis. The idea of symbolism in character portrayed by Mackee reveals Oona as the medium of change in the generational sphere.

The Last White Man (2022) questions the issue of racial othering and the postmodern demonstration of media distortion. The scapegoating and misinformation portrayed is projected by the narrative of the white militants (Hamid, pp.52-53). Hamid avoids sarcasm, but puts forward the actual effects of the post-truth beliefs. The existential dilemma of invisibility through hyper-visibility is intensified by Anders in his own internal mind about an unrecognised and unseen status (Hamid, p.12). These tensions between erasure and representation can be decoded with the help of the model by Mackee. The Last White Man(2022) is in an extensional stance of questioning the change of society and individual through the prisms of identity, race, and emotional crisis. The pivotal point in the story is that the trauma, collective and personal, acts as a trigger of the metamodern subjectivity. Hamid explores affairs of subsequent psychological, existential, and sociocultural discontinuities through metamorphosis of a white man who was changed into a visibly brown-skinned man using the mediated physical process of Anders. The novel, instead of simply describing the postmodern despair or fragmentation, clarifies the role of trauma, which initiates a metamodern swing of rebuilding and loss of meaning and self. The analytical model by Mackee (2003) was used, employing the following analytical model:

In metamodernism, there is a back and forth process between sincerity and irony, hope and doubt, empathy and detachment (Vermeulen, & van den Akker, 2010). The trauma within The Last White Man(2022) lies somewhere in the in-between and not the end of the world, providing the main protagonist with the platform to question the limitations of identity. This physical change of Anders is not just symbolic but one idea that is very graphic. He receives the change not with calculated analysis but with self-focused anger and victim-level panic: he is overcome by emotion, he desires to kill the coloured man who went to see him at his home, so as to smother the fire which breathes in the body of this other man (Hamid, 2022, p. 10). This scene conveys metamodern spirit in terms of existential bifurcation when meaning starts to be torn apart and the self starts to spin out of control. However, the reaction of Anders does not give rise to nihilism, but a reorientation that is painful. Through the use of affect, Mackee (2003) stresses the significance of affect within the context of constructing text meaning; in this sense, the trauma experienced by Anders is marked with denial and fear as a fundamental feature, however, the story encourages the reader to share this affective condition as part and parcel of the overall trajectory of metamodernism. Instead of following the postmodern parody and cynicism, Hamid reveals how metamorphosis of Anders is so disturbing and necessary. Anders is symbolically and literally trapped indoors; it is self-imprisonment, and at the same time, it is a postmodern isolation; this self-imprisonment plays the role also of a crucible of introspection and metamodern maturation (Hamid, 2022, p.11). He must challenge not only the inner rupture of losing acquaintance with his own body but also societal rejection, as described in the line: “It was not that of an Anders he recognized” (Hamid, 2022, p. 2).

The traumatic displacement from self that Anders lives is reflected in the collapse of social relations. Coworkers, friends, and outsiders answer to him with disdain or suspicion. Even his manager proposes suicide as a rational response to Anders’s transformation: “If it was me, I would have killed myself” (Hamid, 2022, p. 24). Such unambiguous dehumanization mirrors the trauma of racism, interpreting Anders’s pain both systemic and personal. However, Mohsin Hamid does not leave the narrative in hopelessness and despair. Rather, Anders starts to restructure his trauma by reaching out, hesitantly at first to others, comprising those he earlier ignored, such as the dark-skinned cleaning man. He thinks: “The way Anders saw stuff was not the same... and Anders could probably stand to learn” (Hamid, 2022, p. 83). This metamorphosis proposes the arrival of metamodernist empathy which is an acknowledgement of shared humanity forged through grief.

Metamorphosis through trauma also works as a criticism of postmodern detachment. While postmodern literature frequently shows identity as a performative and fragmented construct, Mohsin Hamid inserts ethical urgency into transformation of Anders. His anguish wants moral recognition, not ironic detachment. The shock of being othered turns out to be a gateway into ethical self-awareness. Allan Mackee's textual analysis model supports to identify these instants where affect overlaps with ideology, making the reader to enable to distinguish how trauma becomes ethically useful. Anders's shifting relationship with his dad demonstrates this metamodern course. At first detached and unfriendly, their bond build up through vulnerability, concluding in the dad's moving acceptance: "Whatever Anders was... he was still his father's son" (Hamid, 2022, p. 67). Through grief, Anders discovers not the collapse but the rebuilding of familial relations, affirming metamodern values of reconnection and emotional sincerity.

The narrative also structures trauma as a shared phenomenon. As more individuals experience unexplained change from white to brown, the town derives into a period of fear, violence, and mourning. However, this breakdown of the social order is not concluding. The public gradually rebuilds itself, not around a united ideology, but around a shared experience of survival and loss. Hamid states, "Sometimes it felt like the town was a town in mourning... and strangely enough this suited them too" (Hamid, 2022, p. 114). This unclear emotional state, grief-stricken yet open to something new, typifies metamodernism's twofold affective pull. The public does not return to a utopian harmony, but neither does it stay in postmodern disillusionment. Rather, trauma functions as a doorway to mutual cautious solidarity and recognition. Prominently, Mohsin Hamid does not solve the trauma in conservative narrative closure. The metamorphosis stays mysterious, the social shifts incomplete. However, Anders and Oona, the two central characters, started to rebuild their lives within this changed reality. Oona, in specific, undergoes powerful emotional breakdowns like mourning her father and brother, crying, and vomiting, before becoming as a figure capable of directing the new world.

With metamodernism suggested by Vermeulen and van den Akker (2010), not only is ambiguity accepted, but also actively adopted with a stance of meaning-making. Anders never entirely regains his identity of the past; rather he creates a new one by gluing formations of the novel and the familiar. Trauma is what binds together this synthesis, which is what continues the structure of feeling elaborated by Vermeulen and van den Akker (2010), between the state of longing and disillusionment. Anders also achieves metamodernity through his ability to deny his trauma, but also permitting it to change him on a relational, emotional and ethical level.

The way trauma is presented in *The Last White Man* (2022) by Mohsin Hamid as described as an agent of change instead of a terminal rupture is a metamodern posture. Trauma is made to be redemptive and destabilising, through the emotive description by Hamid and the model presented by Allan Mackee. The process of isolation, followed by the formation of tentative community and followed by rage and empathy, which Anders undergoes, is a good example of what metamodernism could do to overcome fragmentation and not fall into despair. In the novel, trauma is not conceived as a final point but as a beginning, which provides a convincing construction among metamodern subjectivity based on reflection, sufferings, and desire of meaning. *The Last White Man* (2022) is a novel that cannot be easily categorized, which is why it is better to read the novel and borrow some critical thoughts on how much the human transformation is complicated in a society filled with racial anxiety, identity politics, and doubts about his/her existence. Particularly, narrative oscillation and ambiguity are among the basic forms of literature used by Hamid, as they are vital elements that contribute to the interpretation and experience of the text by the reader. These narrative techniques do not work as structural or aesthetic ones; on the contrary, the techniques are closely intertwined with the ideological roots of the novel and its thematic structure. The author appeals to the reader to experience a metamodern space between irony and fragmentation of postmodernism and sincerity and hope of modernism through the oscillation and ambiguousness (Vermeulen & van den Akker, 2010). Through textual analysis model adopted by Allan MacKees (2003), this paper will discuss the deployment

of oscillation and ambiguity as literary narrative devices in the novel and their contribution to the metamodern construction of feeling. *The Last White Man* (2022) is full of ambiguity as it takes the reader to a completely new world in the very beginning. The protagonist Anders finds out that his white body has mysteriously become dark, a phenomenon that is not treated with the help of speculative or science-fictional rationality, and the medical explanations. Hamid avoids the conventional exposition, purposely denying the information about the nature or even the cause of the bodily transformation. Rather, the account is grounded on the psychological, emotional and social reactions to this transformation. Similar to Anders, the reader is set-off into a world in which the frames of the perception, identity, and social order are unclear. This is a strategic indeterminacy that promotes the explanatory candidness of a characteristic of the metamodern narrative organization. According to Mackee (2003), meaning in texts is mostly created in a manner of interaction of signifiers which change in relation to social convention, context and positioning of the reader. Hamid takes advantage of such fluidity, in which the body transformation of Anders does not happen literally and in which a metamorphosis acts as a symbolic trigger to consider otherness, race, and selfhood.

The Last White Man (2022) is a story that switches styles and themes between ideological positions and the opposite feelings. As an example, Anders has the experiences of alienation and hopelessness: he would kill the coloured man who was challenging him here in his home: not to leave a single building standing, but himself, as he used to be before (Hamid, 2022, p. 10). This passionate impulse is, however, sterilized, but with rapidity, and quickly self-restraint sets in, a slow and apprehensive approach to acceptance. His feelings are met with change, swinging between shame to acceptance, confusion to rage, and eventually, a tentative feeling of peace. This emotive modulation is echoed in the prose style, which in its turn is interchanged with the cold reportage and the lyrical inside. According to Allan Mackee (2003), narrative meaning is frequently arbitrated through these formal designs such as oscillations in pace, tone, and focalization, serving to develop a reader's engagement with textual ambiguity.

One more layer of ambiguity can be observed in the representation of social metamorphosis. As more individuals begin to change skin color, social responses grow more and more intense, but Mohsin Hamid stays away from clearly delineating villains and heroes. Even the so-called white militants who begin to watch the streets in confrontation to the racial change are not given monolithic villainy. Rather than that, they are rooted within a wider narrative of historical resentment, fear, and shifting power structures. The readers are left ambiguous about the ideological acceptability of numerous social reactions. For example, Oona's mother maintains that "there were paid aggressors on the other side... and that they were sometimes killing their own kind" (Hamid, 2022, pp. 52–53). This pseudo-paranoia confuses any moral binary and reveals post-truth sensibilities, however, it also arouses a sincere concern for identity and safety. This dualism both cynical and sincere is symbolic of metamodern oscillation (Vermeulen & van den Akker, 2010). Oona's own character development further elucidates the novel's usage of narrative oscillation. Instead of proposing narrative resolution, Mohsin Hamid structures her journey incomplete, contemplative of what Vermeulen and van den Akker (2010) label as metamodernism's structure of "perpetual negotiation." This mediation is obvious in Oona's contradictory emotions about her past, about Anders, and about the world itself. Ambiguity also arises from the spatial and temporal setting of the novel. The timeline is vague, the town is unnamed, and the larger world outside the town is only gesticulated at in a roundabout way. These narrative selections isolate the story from a specific geographical or socio-political context, permitting it to work as a symbolic allegory instead of a literal account. The town thus turns out to be a small-scale version of societal disintegration and transformation, a place where the political and personal amalgamate ambiguously.

The oscillation between rebirth and mourning is most acutely perceived in the novel's conclusion. Anders buries his father, now the last white man, in a ritual that is both unifying and isolating. "The town was going back to normal, or if not going back to normal, at least stopping increasingly abnormal" (Hamid, 2022, p. 79). This remark demonstrates the novel's denial to propose a clear resolution. Is the new normal worse or

better? Is change tragic or liberatory? Hamid offers no answers, only emotive tonalities that propose difficult reconfiguration. The reader is left in a place of sentimental ambivalence, regular to metamodern ethos that neither fully embraces postmodern nihilism nor reject modernist hope. Mohsin Hamid's usage of narrative tone supports ambiguity. The third-person narration is clarified thoroughly through Oona and Anders, however, it stays expressively detached, offering judgment or minimal commentary.

According to Vermeulen and van den Akker (2010), metamodernism works in a dualistic logic of both/neither and always swings between the extremes of the post-modern skepticism and modern optimism. The funeral tableau is in some way the dialectic of this, as the funeral tableau both exhibits something genetically new in the form of the genesis of new social consciousness and a value-system of the dead races. Such propositions like the committed to the soil, the last white man appeal, not just to corporeal burial but to a symbolic closure. However, Hamid does not allow the story to go dystopia or utopia. The metamorphosis of the town is described to be a turning point and not a redemption, but a turning point that creates some new meaning and does not provide closure. It is this future-oriented nostalgia, as future-oriented nostalgia is also called by metamodern theorists, that allows Hamid to express hope and grief in the same theoretical perspective. The model of textual analysing presented by Mackee is that the texts are perceived to have a meaning not only based on what they say but an element of how they are said, by means of tone, structure, and rhetorical means. The metamodern instability is evidenced by the stylistically affective using language and minimalism of Hamid. The repetitive line the only pale person left is used semiotically as an indicator of both the climax and the seclusion. The imagery of a white body disappearing into the earth does not gesture the victory of racial inversion but rather the closure of rigid binaries. Here, Allan Mackee's (2003) method allows us to understand how language creates Anders's final approval of the new reality which is not as a return to equilibrium but as an entry into shared subjectivity and ambiguity.

Mohsin Hamid does not give a clear ideological resolution. Anders's emotive state stays nuanced marked with exhaustion, grief, and tentative relief. He does not appear as a savior figure nor as a victim; rather, he is positioned within a wider collective experience of reorientation and loss. The public, too, is not romanticized. It is described as experiencing mourning, as "a town in mourning, and the country a country in mourning," yet this mourning, "suited Anders, and suited Oona... but at other times it felt like the opposite, that something new was being born" (Hamid, 2022, p. 114). This dualism is the oscillatory element of metamodernism, both backward-looking and forward, and it is contained in both repair and rupture. Additionally, the conversation of Anders and the cleaning man provides the microcosmic meaning of this meeting.

The merging embodied in the concluding chapters is also temporal and spatial. The town, earlier noticeable by tension, becomes "normal, or if not going back to normal, at least stopping increasingly abnormal" (Hamid, 2022, p. 79). This linguistic remark, "not normal," "not abnormal", determines the metamodern anxiety with totalities. It is an approval of liminality, where meaning is decoded from fluctuation rather than stillness. The similar view can be said of the cosmic imagery used in the novel, where Saturn, Jupiter, and Mars appear around the moon, representing inaccessible coherence and the massiveness of human disconnection. However, by conclusion of the novel, these cosmic images are replaced by the earth, the soil, tangible, the local which is a shift from celestial estrangement to grounded cohabitation. What differentiates Mohsin Hamid's *The Last White Man* (2022) from its postmodern prototypes is its persistence on rebuilding meaning after rupture. While postmodernism often flourishes on showing the instability of identity and language, metamodernism tries to rebuild community and subjectivity in the middle of this instability. Anders's approval of his transformed identity, his ambiguous but evolving relationship with Oona, and his reunion with his father's memory, all mirror an emotional construction that is hopeful but never utopian, sincere but never naïve. As Allan Mackee (2003) proposes, texts that involve culture critically yet sympathetically facilitate readers to access the ideological and affective undercurrents that form human experience. A discussion of the ultimate convergence that is present in *The Last White Man*

(2022) shows metamodern swing in alienation and association, terminations and reopenings, despair and resurgence. The last white man funeral is not just a metaphor of the racial metamorphosis but a multifaceted center of ethical, narrative, and affective movements. The analysis, based on the model of textual analysis, (Mackee 2003) gives rise to the identification of a narrative logic that is postmodern apathy rejective and, instead, the metamodern condition which seeks intimacy in the face of loss and meaning in uncertainty. This ambiguity and emotional sincerity of Hamid in this novel serves as a kind of homage to the ability of fiction to contain the ambivalence of our cultural age, and is also the visualization of how ethical rebirth can be made possible.

The novel *The Last White Man* is a philosophical literary reaction to the postmodern condition presented by Mohsin Hamid (2022) in terms of metamodern sensibility that consists of the pendulum between postmodern skepticism and modern ideals. The story has rejected the values of postmodernism, which includes relativism, fragmentation, irony, and lack of feeling, by restoring the desire of meaning, sincerity, moral consideration, and feeling. The transformation of Anders into a man with brown skin is not discussed with a postmodern imaginative apathy and irony, but instead, it is a permanent establishment that is to serve as the location of emotional reconstructions and existential dislocations. Using the textual analysis model created by Mackee (2003), the text of the novel denies it is hopeless because the trauma does not have to trigger the collapse of the postmodern despondency, but it is the stimulus that gives new impulses to the creation of the community and identity. Such alternation does not just exist in the ethical and affective aspects of the story but also in the psychological life of Anders. The moments of estrangement and alienation are replaced by a feeling of connection; there is a sense of confusion on moral responsibility and renewed trust in empathy. The novel does not adopt the perspective of nihilism and affirmations of truth but announces the possibility of novelties of self-awareness, temporary ways of belongingness, and group restorations. In this respect, the work by Hamid represents the decisive break of postmodern traditions which is expressed in the aspects of metamodernism, i.e., constant alternation between irony and sincerity, hope and doubt, and disintegration of meaning and its partial and significant reconstruction. Eventually, *The Last White Man* (2022) emphasizes that while postmodernism may have unmasked the uncertainty of the constructedness and identity of social narratives, it is the metamodern instinct that enables reconstruction through affect, through trauma, and through the refusal to choose between belief and despair. This oscillation, distant from being a reappearance to modernist naivety, is a nuanced reaction to a broken world, proposing the reader a new way to engage with literature, society and selfhood, in an era defined by complexity and crisis.

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