



**RESEARCH PAPER**

**A Structuralist Narratological Analysis of Mohsin Hamid's Novel  
*The Last White Man***

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**ABSTRACT**

The purpose of this study is to Investigate the hurdles to Women's Participation in Sports Activities in Urban and Rural Communities in Pakistan. Today, the role of women in social activities in Pakistan society is more important than ever. Despite the increasing presence of women in the social arena, their participation and attendance in sports activities are limited. The data of this study were collected using a questionnaire on hurdles to women's participation in sports activities. Findings indicated that the two groups of urban and rural women reported similar priorities, with the highest priority being related to economic and personal Hurdles. The lowest priorities were related to family, cultural Hurdles. With extensive and targeted advertising, a variety of mass entertainment programs of sports activities can be assigned to the adult age categories. Such interventions will lead to better welfare and quality of life for women in urban and rural communities.

**Keywords:**      Hurdles, Rural Society, Sports Activities, Urban Society, Women

**Introduction**

Literature holds a powerful mirror to society, reflecting its complexities, ideologies and cultural dynamics. As readers, we engage with narratives that not only entertain but also challenge our understanding of the world. Mohsin Hamid's novel' *The Last White Man* is a thought provoking work that explores themes of identity, globalization, and the clash of cultures that examine deeper into the intricacies of this novel. A structuralist narratological analysis can provide valuable insights into its narrative structure, plot development, and character dynamics.

Mohsin Hamid's *The Last White Man* (2022) investigates the life of people of an unknown town where all of the white inhabitants gradually turns into black. It focuses on a young couple, Oona and Anders, who attempt to adapt to these changes. Anders, in his twenties or thirties, works as a gym trainer, known for his ability to rehabilitate older clients after injuries, among the first white in his town to change colour. Anders comes out as a strong character who responds to the change by staying at home for a week, than eventually resigns himself to this new change and come back towards his normal life. At work Anders become quiet, less sure that how his actions would be perceived. Besides this, he even had hope of not being a central character, but still having a better one than this peripheral one. Again comes Oona, a yoga teacher, and Anders's lover. Oona reluctantly supports Anders when she comes to know about his change of colour. She pays him visit besides feeling ambivalent having sex with him, as she feels him like a stranger. Then comes Oona's mother, third real character, an older white widow, who lost her husband suddenly to an undisclosed disease. She is a devoted listener of right-wing radio and television watcher. She eventually becomes curious as well as fearful when comes to know about people changing colour. She struggled to accept her daughter as a dark skin and most often talks about their white past

to her granddaughter. Anders's father is *The Last White Man* in this novel, who die without changing colour. He becomes supportive and protective towards his son Anders when he changes colour.

"*The Last White Man*", pays attention to Hamid's intricate use of language, the development of characters, and the overarching themes that resonate with our present - day reality. This novel offers a compelling lens through which to examine the complexities of cultural diversity and the shifting dynamics of power and privilege.

### **Mohsin Hamid's Reputation as a Writer**

After reading *Moth Smok* it has been discovered that Mohsin Hamid is an emerging writer who didn't feel the need to use exoticism to romanticize Pakistani people's lives. Rather, he bravely wrote about a middle class heroine addict and used a novel writing style (incorporating the judge's persona) to include the reader in the narrative. The first writer, whose second book *The Reluctant Fundamentalist*, made it to the Man Booker Prize shortlist, catapulting him into the bestseller ranks. This ongoing novel *The Last White Man* of Hamid has been published recently in August 2022. Mohsin Hamid is widely recognized as a highly acclaimed writer known for his distinct literary voice and thought - provoking narratives. Born in Lahore, Pakistan, in 1971, Hamid has garnered a significant reputation for his insightful exploration of contemporary global issues, particularly those related to identity, migration, and the complexities of modern society.

Hamid's reputation as a writer stems from his ability to craft compelling stories that resonate with readers on multiple levels. His prose is often characterized by its simplicity and elegance, allowing his themes to shine through while maintaining a sense of accessibility. His works delve into the human condition, capturing the struggles and triumphs of individuals navigating a rapidly changing world. One of Hamid's most well - known novels is "*The Reluctant Fundamentalist*" (2012), which received widespread critical acclaim. The book explores themes of cultural identity, assimilation, and the impact of global politics through the lens of a Pakistani protagonist living in the aftermath of 9/11. It was shortlisted for the Man Booker Prize and adapted into a film.

Another notable work by Hamid is "*Exit West*" (2017), a novel that delves into the experience of migration and displacement. The story follows two characters who escape their war - torn homeland through magical doors that transport them to different parts of the world. "*Exit West*" was hailed for its poignant portrayal of the refugee experience and was shortlisted for the Man Booker Prize as well. Hamid's writing style is often praised for its ability to capture the complexities of contemporary life while addressing universal themes of love, loss, and longing. His works are known for their introspective and empathetic approach, encouraging readers to reflect on their own place in the world and the broader social and political context.

### **Literature Review**

Writings reflects the changing materials of countries and individuals, and in this way, this collection of writings reflects the progression made through exploring the linguistics techniques in *The Last White Man*. It is quite difficult to examine the conversation and discussion of many critics to aid the analysis, so this portion has been divided into further sections. The very first segment explores about the historical perspective through 20th century literature. Second section includes the works of Mohsin Hamid.

Pakistan has preserved through different political eras, oppressive military regimes, and various other crisis. Among some great post-colonial Asian writers are Kamila Shamsie, Mohsin Hamid and Mohammad Hanif, Anita Desai. Pakistani compositions got delivered and recognized internationally. These compositions can be seen on the eyes of different writers

in both Urdu as well as English Languages. The literature produced by Pakistani writers nourished by time, got fame internationally. History of Pakistani Literature in English have a deep impact of Anglophones writing in Pakistan, passed an idea of what happened explicitly in Pakistan.

Rahimipour and Raize (2016) opines that narratology is a system of rules and governing narrative production and processing that exemplifies the structuralist tendencies. By examining the short stories of Edgar Allen Poe, the researcher understand, analyse and evaluate the narrative. Ali (2014) opines that, structuralism is a study of structures of different literary texts, that brings together writers perspective and critical evaluation so that reader can understand the intentions defined and. With the analysis of novel *Thirteen Reasons Why* demonstrates the writer used certain word orders and structures, examining new literary devices. Zhang (2020) opines that, structuralism can help us understand the central idea and logic of a piece of a literature. We can start by analyzing the surface structure and then delve into the deeper one. In the analysis of Jane Austin's *Pride and Prejudice*, he demonstrates the application of structuralism, and organization of structures defining the deeper meaning so that the reader can get the idea.

Eiranen and Hatavara (2020) states that the two schools of narrative that are commonly recognized today are classical and post classical. The former is characterized by structuralist inspiration and is highly formalist in its pursuit of identifying the elements that unify all narratives as well as those that set them apart from one another. This is in contrast to postcolonial narrative theory, which focuses on the relationships between world knowledge and language from as well as narrative structure. The better way to conceptualize post classical narratology is as a collection of narratologies, such as transmedial, feminist, and unnatural narratology, that are all motivated to broaden the field's theoretical and empirical purview.

Amerian and Jofi (2015) states in key concepts and basic notes on narratology and narrative that it was discovered that the two fundamental terms used in this field of analysis are story and discourse, which denote, respectively, the meaning/content and the modes of presentation. Sathya & Barathi (2022) states in their *An Application of Labov's Narrative Structure in Jhumpa Lahiri's "A Choice of Accommodations"* that the aforementioned analysis that written narratives can be employ Labov's oral narrative structure. The in - depth examination also highlights Lahiri's skill at using pattern to tell stories. As a well - known author, she used to delight her audience and was praised by them.

Marinck (2016) states that by dissecting the *Life of Aron's* narrative structure, this study aims to advance narratology in ancient literature while also stimulating more in - depth literary analyses of the work. Even though hagiography - especially in Greek - has a longer history than narratology, the latter is still a relatively new and marginalized discipline.

Kim (2011) states in the *Narrator as Collective 'we': The Narrative Structure of "A Rose for Emily"* that the narrator takes on the role of aloof community representative while also engaging with the story as Emily's close neighbour. Throughout the entire narrative, the narrator withholds their identity, but divulges all about the protagonist - a destitute and solitary woman abandoned by her father. The narrator addresses the townspeople using the pronoun "we". Although the story 'we' reports hearsay and misconceptions regarding Emily, it appears that Faulkner wants these details to be interpreted as fact.

Sweed & Almahsheer ( 2012 ) opines in their *Narratology in Adeeb Kamal's Ad-Deen's Something Wrong* that the meaning, concepts, and most significantly, how traditional narrative theory relates to metaphorical narrative, linearity, and circularity all influence how Adeeb Kamal Ad-Deen uses these elements in *Something Wrong* to enhance beautify the poems that are included in this collection. Diani (2019) states that in the *Structural*

Analysis of 'Rose For Emily', the structural analysis could be comprehended by reading the narrative and examining its elements, including its setting, plot, theme, conflict and characters.

### **Material and Methods**

The present research is qualitative in nature and utilizes textual analysis of *The Last White Man* (2022) by Mohsin Hamid. The theoretical framework for this study is Genette's model of narratology. Genette has developed different components to measure the levels in a text. In the elements of structural narratology one is the narrator that can be the author or some other person. The second element is focalized narrative that stresses on the process of storytelling. Third element, mood that can also be called speech and thought that could be direct or indirect. Fourth element is mimesis or diegesis, that means how dramatic elements are involved in the study and what author tells and reader precept in this tale. This examination tries to play out the examination of development in the overall time frame to contextualize particular events and the instability of different characters in the substance through the lens of linguistics. This system empowers you to submerge yourself in the most significant coherence of substance with the extraordinary world condition. Genette prefers the term "focalization" to the more common "point of view". While not entirely devoid of the visual connotation, focalization is expanded here to incorporate the narrator's cognitive, emotional and ideological orientations.

There are two types of focalization that can be based on these two criteria; (a) position of narrator, related to the story, (b) degree of persistence. Besides this focalization also includes two more perspectives - subject or focalize (one whose presentation orients the presentation) and object or focalized (what focalize presents for the reader). Focalization further based on position of the focalize, is also of two types:

(a) external: with "narrator - focalizer" as its vehicle. This is panchronic as well as panoramic. It gives the perspective by the character to the readers. The actions and emotions by the characters can be provided. This can also be called "zero" or "omniscient narration", because it refers to the "all knowing perspectives" by all the characters present.

(b) internal: with "character - focalize" as its vehicle. Because of character's field of vision, more limited to his/her location in relation to place, people and events. It gives the perspective of the character to the reader or viewer. Character's feelings or emotions shown to the audience or readers through this. A narrator can be homodiegetic, heterodiegetic, intradiegetic or extradiegetic. In an extradiegetic, the narrator is "above" the story. While in the heterodiegetic story, narrator does not take part in the story. Characters become intradiegetic when they become narrators.

### **Results and Discussion**

*The Last White Man* (2022) opens in an unknown place. There are three main protagonist in this novel. Anders, a likeable everyman works in a gym called black iron gym. He was once a racist and didn't like much black people. But we see after his transformation, Anders change into a very different person. His thoughts about black people changed with his transformation. Throughout in the novel, it has seen how Anders overcome his personality conflict and managed to accept his transformation as a black. Anders try to hide himself in the very start of his transformation. But with the passage of time he managed to live with this. Anders struggle a lot to survive through this time.

Hamid's writing is interpreted as an example of the "east writing back" to assert one's rightful place in a world that is unapologetically hostile to one's fellow human's driven by postcolonial concerns about revealing Pakistan to the world. Hamid portrays people in

his novel in an effort to challenge the stereotype of Pakistani people in the context of their representation in the west as Hamid himself has seen a backlash specially after post 9/11.

### **Focalization**

Focalization refers to the viewpoint or point of view from which the reader is delivered a tale. There are three different types of focalization: internal, external, and zero. External or observable focalization refers to the actions or words of a character. The reader feels as though they are a part of the narrative.

*Anders scrambled out of his bed and began to rush to his bathroom, but, calming himself, he forced his gait to slow, to become more deliberate, measured, and whether he did this to assert his control over the situation, to compel reality to return through sheer strength of mind, or because running would have frightened him more, made him forever into prey being pursued, he did not know. (Hamid 2022, pg. 2)*

The scene is presented to the reader, the phrases that are cited above aid in putting the reader inside the narrative. Through this sentence author captivated the reader by providing every single detail of the scene, making the reader feel as though they are a part of the narrative. According to Genette, *The Last White Man* is a heterodiegetic narrative, that the narrator is not present in the story actually. First and foremost, it is important to keep in mind that a heterodiegetic narrator tells a story about other experiences, whereas homodiegetic narrator always tells a story of personal experience. As we see according to Genette's theory, this text is a typical third person narrative. As the story is not experienced by the narrator himself, so the narration is in the context of discourse by the third person. Unlike various other first - person narrations, this subjects to ordinary human limitations. Including being limited to a subjective and personal point of view, not having direct access to or authority over events being witnessed by the writer personally, being unable to be in two places at once or make writer unable to determine for sure what was going on in the mind of other characters. It is clear how narrator handles these constraints and how close or far a text is from.

*The bathroom was shabbily but comfortingly familiar, the cracks in the tiles, the dirt in the grouting, the streak of dried toothpaste drip on the outside of the sink. 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. (Hamid 2022, pg. 2)*

These lines show the feelings of Anders, what he is feeling after the conversion. These lines show the grief and feelings of helplessness of Anders. Though he was also experiencing shock and sadness, his emotions were overwhelming him. In focalization the main focus of the writer is on the events happens in the life of the characters. The main focus of the narrator here is on the lives of Anders and Oona after their transformation. That transformation put them into a post traumatic condition. Hamid's style of writing shows it clearly that how an event can be portrayed in one single statement. Hamid's main focus is on the events with the long statements and commas that links the events together. As, it has seen that Hamid's novels are not wide in lengths but good in quality.

Internal focalization, as opposed to outward or observable focalization, concentrates on the thoughts and feelings of the characters and makes them unavailable to the reader even when the reader is physically present. The brief story also displays internal focalization.

*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. 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. (Hamid, 2022, pg. 3)*

Hamid's sentences, which are frequently long - paragraphs, having a continuous rhythm. It reads like a parable at certain points. In these sentences I go quickly from the hypnotic early portrayals of social disruption to the final stages tenderness. Hamid's choice to highlight the themes of grief and loss makes it possible for the book to critically address the state of whiteness in particular.

*When Anders got back in his car it occurred to him that the three people he had seen were all white, and that he was perhaps being paranoid, inventing meaning out of details that might not matter, and at a traffic light he confronted his gaze in the rearview mirror, looked for the whiteness there, for it must be somewhere, maybe in his expression, but he could not see it, and the more he looked the less white he seemed, as though looking for his whiteness was the opposite of whiteness, was driving it further away, making him seem desperate, or uncertain., (Hamid, 2022, pg. 13)*

As it has seen in the text that Hamid's writing style is different, as he use long paragraphs and continue his story in one paragraph by putting commas. In the novel it has explained in little chunks that are combined with the commas when one thing is complete and the next is going to start but still the event is happening and situation had not changed.

*Oona applied the makeup with care, painting herself slowly, undoing and redoing when she made an error, and she felt the liquid of the tubes spread until almost dry, until virtually solid, and the powder on the brushes conversely spread like liquid, and she stared at her work with enormous concentration, creating what she might have been embarrassed to create before, been mortified to be seen creating, but what now felt essential to reveal, and the dark woman that emerged, dark and dashing, there was no other word for it, dashing, this woman was absurd, and an affront, and thrilling, and Oona had not meant to keep this face on, this face she had made, she had only wanted to see it, to climb the wall of the canyon, not to settle there on the rim, but she could not resist wearing it for a while, wearing it downstairs and to dinner (Hamid, 2022, pg. 55)*

Internal focalization is the process of presenting information from the perspective of story's internal character. An internal focalizer is the character whose eyes the action is shown through. A focalizer is a person who directs their perception and attention towards a particular object. In this novel of Hamid, Anders is the internal focalizer through whom the whole story is shown to the reader. The point of focus converts from Anders to Oona with the demand of time and situation, as both are the main characters. As the situations change and Oona become the center of focus for some time.

## **Time**

Basic categories of narrations that frame the text's construction and storytelling are time and space. Even though the receptive author shares characteristics with the real author and the narrative time and space with real time and space, the real author is a communication assumption, and narrative time and space with a receptive author are textual structures.

*Oona told a tale of tadpoles, of missions to the pond to collect them, the pond near what they called the waterfall, a concrete cliff about as high as an adult, over which the creek gushed when it had rained, and trickled when it had not, and in the pond were tadpoles, which her brother loved to catch with a net meant for aquarium fish, but first there was the dotted jelly of the eggs, and then the smallest wriggling forms, and then on the next trip proper-sized*

*tadpoles, but still they would wait, wait until their forelegs had begun to grow, until the first nubs, the stumps, came, and that was when her brother liked to collect them, always a pair, called him and her, though they did not know if they were, and could not tell one from the other, collected then because they were more interesting at that stage. (Hamid, 2022, pg. 30)*

The analysis shows in the above quoted lines. Oona tells Anders about her relationship with her deceased brother. It has seen in the novel that Hamid used the flashbacks to show the emotional conditions and the backgrounds of the characters. It shows that how the past has affected the current lives of the characters. The survival of the characters and their will to accept the situations. Oona and Anders has shown strong characters who are more likely to accept the challenges of life and stay firm in the worse situations. They supported each other throughout that made their survival even more easier.

### **Narrator**

The story has always its narrator. There are a lot of constructed narrative stances or narrative styles such as; first person narrator and third person narrator. The narrator serves as a tool to express the text's purposes and is employed in their pursuit. Though Genette views the act of telling in a broader sense, she refers to the narrating instance as "the mode of action....of the verb considered for its relations to the subject" instead of using the term "narrator", which is typically used to describe the person who tells. The subject can be the person narrating, but it can also be the person reporting; in fact, the subject is anyone who engages in the narrating process, even if only inadvertently. It is important to remember that there is a connection between the narrating (telling) act and the Narrating (narrator) instance in which the action is being performed. As a result, critics frequently erroneously associate-the narrating instance with the writing instance, the narrator with the author, and the receiver of the narrative with the work's reader.

*People who knew him no longer knew him. He passed them in his car or on the sidewalk, where sometimes they gave him extra room, and where sometimes, unthinkingly, he did the same. No one hit him or knifed him or shot him, no one grabbed him, no one even shouted at him, not after the woman in the car, at least not yet, and Anders was not sure where his sense of threat was coming from, but it was there, it was strong, and once it was obvious to him that he was a stranger to those he could call by name, he did not try to look in their faces, to let his gaze linger in ways that could be misconstrued (Hamid, 2022, pg. 21)*

There are no first person self-references, value judgment, italicized emphasis, indications of a moral agenda, point of interest, or purpose, or any other expressive markers that typically project a distinctive voice. In the above quoted lines, the narrator is depicting the situation of Anders when his first interaction with the outer world after his conversion, It is not easy to face the world. He lost his identity suddenly and feeling alone and cut off. As he went out and thought people whom he was in connection with these years of his life will recognize him but not even a single one bothers about him. This sense of left alone is so pessimistic. Narrator here very clearly explaining his point of view about the character.

*He waited a long time. "Not worse," he said. And the way he said it, it sounded to her like an invitation. (Hamid, 2022, pg. 21)*

Here in these lines the first person narrative has been used to explain the situation of the character. Narrator tries to explain the circumstances. Narrator is the one who not only portrays the events directly experienced or indirectly but the one who knows about the situations very well. Hamid, nothing exceptional or hypothetical situation has created. Hamid used direct speech to convey his thoughts. No typical sentences have been used to romanticize the situations. The main point is that from the very first word of the text, the narrator appears to retreat or hide behind the main character, so do here in the novel the

narrator is invisible. The text appears to follow this character's perceptions minutely, moment by moment - what he sees, feels, and hears. It didn't take longer to the text to depict this character's plans, memories, and thoughts-in other words, his entire subjective mental landscape. From the beginning of the novel the intentions of the characters are described clearly. All the situations and past event with the characters comes along in a sequence of time as the story further proceeds.

### **Mood**

Generally speaking, there are two ways to present the story's events and characters: telling and showing. In relation to a narration that recounts every event without much mediation or reflection, we discuss the former mode. Stated differently, the reader adopts the perspective of an eyewitness, observing the characters actions and every event in the story. The characters in the letter, on the other hand, are barely mentioned; that is, the narrator characterizes them rather than their deeds. Therefore, the simplest approach is known as "direct definition", and it typically entails the authorial narrator explicitly describing and defining a character; this mode of presentation is also known as the "telling mode".

A narrative can purposefully choose to withhold information from its readers or provide them with extensive details; this information can be provided either directly or indirectly, putting the reader at a closer or farther distance. Finally, information is provided by characters in the story based on their own perspectives or points of view.

*Oona had moved back to town to help her mother through the demise of Oona's twin brother, a demise long in coming, perhaps since that first pill at age fourteen, and she had moved back too on the off chance that her twin would want her with him when he ended, indeed that he could want in this way, that wants related to people could still surface in him strongly enough to overcome wants engineered by chemical dependencies, though to hope for this was to be outnumbered, to set the hope of one person against the industriousness of thousands, perhaps of millions, and her brother had died alone, as was always to be expected, not more than a few miles removed from kin. (Hamid , 2022, pg. 15)*

As from the above quoted lines, it has seen that the tone of the narrative is pessimistic as well as optimistic at the same time. From the very first line the opening of the novel shows the trauma of a person and after that one by one everyone is going through the same trauma. But on the other hand the characters Hamid is depicting is strong enough to handle the changing situation with courage and be strong in every situation. The narrator here is not the person, so the events are not directly experienced by the narrator. The third person narrator is explaining the whole discourse of the situations. When the narrator are not experiencing the events so they are not pretty much sure about the exact conditions about the characters. Hamid's depiction of characters are so real that basically reflects his own life too. The conditions in the natural world that now brown people has too face are the main reasonbehind this whole.

### **Order**

When narrating a text, time is a crucial and significant element that shapes a lot of the story. In relation to this, the sequence of events that should be observed when reading a story emerges. To the extent that story order is explicitly indicated by the narrative itself or inferred from one or more indirect clues, Genette states that studying the temporal order of a narrative involves comparing the order in which events or temporal sections are arranged in the narrative discourse with the succession these same events or temporal segments have in the story. According to Genette, order establishes the relationships between the events in the story and how they are arranged in the narrative (pseudo - temporal arrangement). A story typically consists of a series of important events that happen one after the other. It's



just a matter of chronological time when the events in the story unfold in the same order as they are described in the narrative. The chronological sequence of events can be occasionally be broken up in one way or another. Genette refers to the different kinds of discrepancies between the story and the narrative as “anachrony” Interpreting a narrative most commonly involves introducing events that occurred a long time ago or building suspense for what will happen next. The ongoing novel is written in a parallel order. Not much of analepsis or prolepsis has been used. The events are smoothly going. At sometimes, narrator used the flashback when Oona talks to Anders about her brother that how both of them used to catch tadpoles. The time she spent with her brother is unforgettable. In another situation when Anders was feeling so lonely that he wants to talk to her mother about her situation as she was the only one who understands him more than anyone.

### **Duration**

What is the duration of the narrator’s story presentation to the reader, and how do discourse and story times relate to each other? Every story has a certain amount of time, which can be expressed in terms of days, weeks, months, years, and so on. These are displayed in pages within the text. But the text must be read, and it is very challenging to express duration in terms of these relationships because different readers have different circumstances and reading abilities. This study of duration looks at the relationships between the story sections varying lengths and the pseudo - duration - the length of the text - in which they are reflected. Duration also has to do with the speed connections. The agreement or discordance between the story sections duration and the pseudo - duration establishes the rhythm of a narrative. It is difficult to imagine a story that would allow for no variation in speed, according to Genette, but even this seemingly insignificant observation has some significance: a story can exist without anachronisms, but not anisotropies or, if preferred rhythmic effects.

*Her own street was quiet. Peaceful. She parked and went inside, and for a second or two it was as though the whole thing was in her imagination, but in that time she had pulled out her phone and she looked at what it showed, and people were filming what was happening, and the images were images from another world, or at least another country, images of fire and beatings and throngs, jittery angles in excited or terrified hands, and the sounds were of shouts and roars and laughter and screams, and it was impossible to make sense of it, or even to tell if this was here, today, and she had several missed calls from Anders, she had called him without luck from the studio, and he had repeatedly called her back, most recently minutes ago, and she did not know how she could have failed to have noticed, maybe her ringer was on mute or too low, but she dialed him now and it neither rang nor went to voice mail, the line was silent, searching for a connection, even though she had a connection, her signal was full, yet her phone required some technological feedback, was stuck in some limbo, insisting on a prompt that was not forthcoming, permission, a sign of what it should do next, waiting and waiting though the waiting was over. (Hamid, 2022, pg. 46)*

A certain time lapse has been shown. This is the time period where much of technological advancement. The news about people communicated through TV or radios.

### **Race**

This ongoing novel of Hamid talks about racism throughout the whole world. As a brown person, Hamid himself is the prey of same situations. In the post-colonial novels, racism is the main theme. Many of the post-colonial writers wrote about the situations that world is facing.

*Anders told himself the stares were natural, anyone would have done the same, he would have done the same, it was not a regular situation, after all, and to reassure people, and to reassure himself too, he tried to engage in his normal banter, to be, as it were, like himself,*

*to act undeniably like himself, but this was more difficult than he had imagined, impossible really, for what was more unlike oneself, more awkward, than trying to be oneself, and it was throwing him off, this artificiality, but he had no idea what to replace it with, and so he began instead to mirror the others around him, to echo the way they spoke and walked and moved and the way they held their mouths, like they were performing something, and he was trying to perform it too, and what it was he did not know, but whatever it was it was not enough, or his performance of it was off, because his sense of being observed, of being on the outside, looked at by those who were in, of messing things up for himself, deeply frustrating, did not go away all day. (Hamid, 2022, pg. 27)*

Every character responds differently to losing their white identity. For example, Oona's mother hopes that her grandchildren will be white even though she acknowledges that it's probably unlikely. Anders, a fitness instructor, struggles with how regular customers and coworkers perceive him. But Oona's quite self-examination provides the most poignant answer. Hamid resists simplistic resolutions. He serves as a reminder of our ability to see beyond our constrained perceptions of one another by making strange what we consider familiar. The only worthwhile repose comes from accepting the harder truths about who we are: love, acceptance, and a sincere commitment to our own imaginations.

## **Conclusion**

In the investigation of this novel, the layers by which a narrative may be examined were highlighted. The story's surface level served as the platform for classical narratologist to operate. They are sufficient to explain the fundamental observable aspects of language in a particular story on this layer. They stayed within the boundaries of the story itself, which consists of the words, sentences, and overall written content. However, more recent methods for studying and analyzing narratives draw on the expertise of various fields. This study also concentrated on the idea of narrative. Given its pivotal role in this field, narrative is indispensable to the study of narrative. It was difficult for this study to cover overall the most important and fundamental narrative concepts. In addition, the characteristics that distinguished a narrative piece were closely examined. This piece of research examined the elements of and genres of narrative in greater detail to help readers with a more thorough understanding of narratives. This study discovers a new perspective of the narratological structural chain by demonstrating that the evolutionary process can be found at a social, economic and political level in all areas. The author explores a broad spectrum of human experiences. He writes in good style. His prose, although precise and fluid, is not always economical; sometimes it seems to be written for the gravitas effect. Hamid captures the atmosphere of an unknown place, depicts the real world, the hypocritical values. However, the excellent representation of society is, however, the greatest strength of the research. This study discusses about the narrative techniques that Hamid has used in his novel that shows the style of the writer that is different somehow. Hamid used long sentences and pauses in a single statement to continue his perspective about a single narrative. And this study also talks about the pessimistic approach of the world. On the other hand, I focused on the approach of the characters that are pessimistic. All of the main characters are motivated towards their upcoming lives. They tackle with the situations that are highly negative, but all the characters managed to adjust their lives accordingly.

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