(Post)Colonial Desire for Racial Supremacy in Hamid's The Last White Man

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ABSTRACT

This paper examines Mohsin Hamid's novel *The Last White Man* by applying Robert J. C. Young's theory of colonial desire. It addresses the problem of how race and supremacy are portrayed in the novel. The study aims to reveal how Hamid critiques racial supremacy and explores identity, transformation, and colonial legacy in a postcolonial context. Using Young's framework on colonial desire, the study conducts a close textual analysis of the novel's plot and characters. This method identifies how characters' transformations reflect colonial power dynamics and psychological effects. The findings show that the novel challenges socially constructed racial hierarchies. Anders's involuntary change of skin color is interpreted as a metaphor for destabilizing white privilege and revealing the psychological impact of colonial ideology. This study concludes that by focusing on colonial desire the novel critiques racial supremacy and demonstrates the legacy of colonial attitudes in modern identity formation.

Keywords: Colonial Desire, Race, Supremacy, Transformation, Metaphor.

Introduction

The colonization can be seen as a product of desire for racial supremacy. This desire led European powers to get control over non-European peoples through the construction of racial hierarchies. These hierarchies were justified by ideologies that portrayed colonizers as inherently superior to the colonized, leading to the implementation of discriminatory laws and cultural domination. This pursuit of dominance was legitimized through racial theories that framed imperialism as a civilizing mission. According to Robert J. C. Young, colonial powers relied on "scientific racism," which claimed that racial groups possessed fixed biological characteristics, positioning Europeans at the top of a constructed racial order (Young, 1995, p. 25). These ideologies justified colonization on moral and intellectual basis, which allowed colonizers to rationalize subjugation as a generous act. The impact of colonial racial ideologies is evident in postcolonial societies, where structural inequalities and racialized power dynamics persist. As Young (1995) asserts, the colonial discourse of racial supremacy continues to shape social institutions and relationships long after the end of formal colonial rule. Literature has become a vital medium for examining these ideologies. Mohsin Hamid's *The Last White Man* presents a narrative that interrogates race, identity, and power in a transformed social order. The transformation of novel's characters serves as a metaphor for the instability of racial categories and the persistence of colonial ideologies. In the novel, the protagonist, Anders wakes up one morning to find that his skin has turned from white to brown. At first, he cannot believe it, but soon realizes the change is real. This sudden transformation disturbs him mentally, causing fear and anger. He avoids going outside but is eventually forced to get food and supplies. The outside world now feels strange to him. After a few days, he texts his boss at the gym about his absence, but his boss scolds him. Anders then contacts his girlfriend, Oona, who is shocked but visits him. They spend the night

together, though Oona is emotionally unsettled afterwards. Her mother is also anxious about the spreading phenomenon. When Anders tells his father about his transformation, his father is silently overwhelmed. Anders begins to feel unsafe. At the gym, his boss expresses disgust and even says he would rather die than be in Anders' situation. Soon, a former white man who turned dark commits suicide. Fear spreads through the town. Oona becomes mentally confused, seeing Anders as both familiar and unfamiliar. Pale-skinned militants begin attacking dark-skinned people. Anders hides in his father's house and is given a rifle for protection. Eventually, Oona accepts Anders fully. When two militants come to threaten him, he bravely stands up to them. Oona's mother disapproves of their relationship but later also turns dark. After Anders' father dies, Oona and Anders get married. They have a brave, dark-skinned daughter. Oona's mother plays with her and accepts her. This research analyzes *The Last White Man* drawing on Young's theory of colonial desire to explore how racial supremacy is portrayed and challenged in the novel.

Literature Review

Mohsin Hamid's *The Last White Man* attracted the attention of the researchers due to its complex narrative style and implicit ideological construction. The available scholarships on the novel deals with the issues regarding racial alienation, identity crisis, impacts of racial metamorphosis on white dominated societies, and the implicit reinforcement of the racial ideologies in the novel. Baqar et al. (2024) used Frantz Fanon's race theory to analyze the issue of racial alienation in Mohsin Hamid's *The Last White Man*. Their research focused on the problem of discrimination of non-Whites in White societies, as well as the psychological consequences of such discrimination which leads to psychological fragmentation. Furthermore, the study examined both the physical and mental issues that people of color suffer from solely because of their skin color. Also, the study examined the protagonist's alienation which include the disengagement from the self, significant others, broader society, cultural identity, and collective self. The study reached the final claim that white to black transformation could lead to loss of existing as a human being due to the constructed social norms. Saqib et al. (2024) employ Derrida's (1966) Deconstruction to analyze Hamid's *The Last White Man*, revealing that while the novel aims to dismantle racial binaries and identity constructs, it paradoxically reinforces stereotypes about non-whites. Their study exposes how the text critiques social constructs like racial superiority and unconditional parental love, yet simultaneously associates darkness with negativity. Their study highlights the novel's implicit racial biases and uncovers the text's internal paradoxes.

Manzoor and Singh (2023) examined the discourse of racism and identity crisis in the novel. The study noted that race is a phenomenon that is constructed by the society. Utilizing Foucault's (1980) framework of power discourse, the study explained how whiteness as supremacy has been enhanced through discursive practices by the white people who wanted to dominate non-whites. Using textual evidence from the unfolding narrative, the study proved that the ideology of white superiority was socially constructed but was surpassed when the whole town changed and everyone turned dark-skinned. The study concludes that power discourse does not only demolish the private self of the marginalized, but also produces social disorder in the public sphere. The study of Ijaz et al. (2023) uses Frantz Fanon's theory to analyze identity crises in Hamid's *The Last White Man*, highlighting black individuals' psychological struggles with alienation, inferiority, and societal rejection. Their study critiques the myth of post-racial societies, emphasizing racism and the universal relevance of black identity's complex and trauma. John et al. (2023) analyzes *The Last White Man* through Panarchy and Kotter's models to examine responses to irreversible change. It interprets racial metamorphosis as a metaphor

for societal adaptability, highlighting denial, resistance, and acceptance. Their study asserts that as a modern fable, the novel underscores resilience and informs psychological approaches to global transformation

Kapur and Naik (2022) analyzed the impacts of racial metamorphosis for how the change in skin color caused the main character to become alienated not just from the society, but from his intimate relationships as well. The study highlighted that the change in racial identity was seen as completely unacceptable in the society. In addition, the analysis emphasized that non-white people suffer from not only the wider society, but also from their family and friends. The study, as a result, establishes that in the racial society whiteness was no longer understood as skin color, but rather an ideology one holds. Preston (2022), in an article published in *The Guardian*, commended the novel for its unconventional narrative style. The article highlighted the significance of the protagonist's name, "Anders," noting that it inherently conveys the concept of othering, which aligns effectively with the central themes explored in the narrative. Similarly, Charles (2022), in his review for *The Washington Post*, regarded the novel as a valuable contribution to social enlightenment, suggesting that it holds the potential to influence public consciousness and contribute to the dismantling of racial prejudice. Gates (2022), writing in *The New York Times*, argued that the novel's unconventional premise challenges traditional narrative conventions and compels readers to re-evaluate their perceptions of race and humanity within the conceptual framework established by the text. Although these studies uncover a significant number of possible aspects of the novel, yet they remain silent in answering the impact of colonial desire and supremacy on the transforming people in the novel. This research is being conducted to fill this gap.

Theoretical Framework and Methodology

Robert Young's *Colonial Desire: Hybridity in Theory, Culture, and Race* (1995) is generally regarded as one of the key works of postcolonial theory. This work is an influential critique of the complex interrelations between colonialism, desire, and identification. Instead of conceptualizing colonialism as a purely economic infrastructure of exploitation and political domination, Young depicts it as a much more complex phenomenon. Characterizing colonialism as engaging not only desire and fantasy but also the production of subjectivity, Young extends the sphere of the colonial encounter to other than strictly material and political dimensions (Young, 1995). For Young, colonialism operates through a double movement of attraction and repulsion. The interactions between the colonizer and the colonized are marked by a series of complex interplay between fascination and fear, desire and rejection. The dynamic does not only result in domination and subordination but also in the production of hybridity, ambivalence, and contradiction (Young, 1995). The colonial experience is thus not static. Instead, it is full of contradictory emotions and forces that define colonial power and colonial identities. One of the most important ideas in Young's theory is the idea of colonial desire. He defines colonial desire as a complex process of attraction and repulsion, fascination and fear, longing and rejection, domination and submission, and familiarity and difference. The complex process results in hybridization, which produces new cultural and social identities and creates new forms of power and domination (Young, 1995, p. 2). According to Young, colonialism is not motivated by the need for wealth and political power alone but also by an emotional and psychological need to master the colonized "other". Such a desire involves material greed and a need for cultural and sexual possession. He critically analyzes how such desires are constructed, articulated, and reproduced through discursive practices and cultural representations. These representations play an important role in shaping the identity of the colonizer and the colonized. Young also devotes a lot of room to the interaction between colonial desire and sexuality and gender.

According to him, colonial desire is expressed on the site of sexuality. The interaction between the colonizer and the colonized is frequently determined by prevalent configurations of power, racialized ideologies, and gendered assumptions. The sexuality patterns become symbolic of broader colonial frameworks, where the colonizer finds himself in a place of dominance not only politically but sexually. Young examines how gender determines the formation and sustenance of colonial identities. The colonized subject, frequently conceived through stereotypes and fantasies, is formed through highly raced and gendered images. The colonial impulse also permeates national and cultural identity spheres. Young identifies that colonialism's impact is felt on how the colonized perceive their own cultures, and how they are perceived by the colonizers. The impact is not skin-deep but seeps into the very nationalism and national identity-making discourses in postcolonial nations. Colonial desire thus leaves an enduring legacy that continues to influence how former colonies perceive themselves and their place in the world. And yet another key idea in Young's writing is that of "hybridity." The idea is essential in understanding the complex dynamics of colonial power and the formation of racial and cultural identities in colonized society. Hybridity, as defined by Young, is a cultural, linguistic, and racial mixture that is the product of contact between the colonizers and the colonized (Young, 1995, p. 25). The process is the reverse of the colonial process of creating binary oppositions between the colonizer and the colonized. Instead, hybridity shows that identities are not fixed or pure, but are produced out of continuous interaction and accommodation.

Young asserts that identities are not fixed and are shaped by historical and social forces, primarily the forces of colonialism (Young, 1995, p. 46). In doing this, he highlights the agency of the colonized, i.e., they are not victims but are active agents in the construction of their identities and cultures, even in a system of domination. Young also investigates racial hybridity, a term that refers to the interfusion of diverse racial groups according to social relations, marriage, and reproduction. Young emphasizes that the discourse of racial purity is actually a colonial ideology construct. The discourse was utilized to assert the superiority of the colonizer and maintain a strict racial hierarchy (Young, 1995, p. 139). In exposing racial purity as a myth, the concept of racial hybridity shatters the clear-cut boundaries that colonial discourse strives to maintain. It shows that racial identities are not static but are constructed within social and historical contexts. Thus, racial hybridity becomes an important tool for subverting colonial structures and rebuilding racial identities. Furthermore, one of the most important elements of Young's theory is his focus on resistance and agency. Although he does acknowledge that colonialism is a control and domination-based system yet he argues that colonized people are not completely powerless. They have the ability to resist, transform, and react to the impositions they are made to suffer. Resistance can take many different forms, from active rebellion to passive resistance in the guises of defiance and subversion. These acts of resistance subvert the colonial power order and demonstrate the agency of the colonized in the creation of their own lives and selves. Young draws on a wide range of disciplines such as history, literature, sociology, anthropology, and philosophy to support and explain his conception. Young is particularly concerned with the concept of "colonial discourse." Young conceives colonialism not as physical occupation alone but as the imposition of a mental model that legitimates and sustains the colonial order. This discourse includes ideologies, stereotypes, and cultural representation justifying the superiority of the colonizer and inferiority of the colonized subjects (Young, 1995). Such representations are tools of colonial rule justification and determine the worldviews of the colonizer and colonized. Young also argues that colonization necessarily facilitates cultural hybridization and blending. Since colonized nations need to interact with the values and culture of their colonizers, they also seek to retain their own traditions. This situation brings forth a rich and diverse cultural

environment where various influences meet and interact with each other. New, hybrid cultures are therefore created that defy such easy categorizations of "colonizer" or "colonized" (Young, 2001). His critique transgresses conventional explanations of colonial power as merely political or economic. By looking at the affective, psychological, and cultural aspects of colonial contact, Young provides a more sophisticated understanding of the workings of colonialism. His novel demonstrates how colonial desire creates identities, reifies power relations, and produces new forms of culture through hybridity. In addition, it recognizes the ability of the colonized to resist and redefine such forces. This paper attempts to textually analyze Mohsin Hamid's *The Last White Man* to highlight the problematization of racial supremacy in the novel. According to Belsey (2005), textual analysis involves an interactive interpretive process where the reader engages deeply with a text to uncover hidden meanings. It allows for independent, often divergent interpretations and emphasizes the role of both textual and contextual elements.

Analysis

This section performs a textual analysis of Mohsin Hamid's *The Last White Man* applying the theoretical framework established in the last chapter to the novel's narrative. The novel presents a provocative narrative in which white individuals begin to awaken to find themselves transformed into people of color. The protagonist, Anders, experiences this transformation firsthand, waking up one morning to discover that his skin has turned brown. This metamorphosis serves as Hamid's entry point to critique the socially constructed nature of race and its real-world consequences. The novel interrogates colonial longing by placing a formerly privileged white man in the position of the racialized other, thereby illuminating the deep-seated prejudices and marginalization of non-whites present in Western societies. Anders' transformation initiates a profound identity crisis, leading him to grapple with feelings of confusion, anger, and loss. The change strips him of the unacknowledged power and privilege he previously held, compelling him to confront the societal injustices that people of color face. No longer part of the dominant racial group, Anders had to enter a world in which he is now marginalized, thereby experiencing the societal inequities from which he was once shielded due to his white skin. This thematic exploration underscores the enduring influence of colonial ideologies in contemporary culture and the racial inequalities that persist within modern Western frameworks. Hamid's *The Last White Man* is a classic example of colonial desire, i.e., the desire to control and dominate other races and cultures. This is expressed through the figure of Anders, a white man whose privileged status has long earned him a seat of power and social privilege. Anders' conversion is one that shatters his once immutable sense of superiority, and he is compelled to encounter the very racial hierarchies which once served him. His attempt to reconcile his transformed identity and adapt to an inverted social hierarchy reflects the deeply entrenched colonial mentality of superiority. The moment of Anders' conversion is depicted in the line, "One morning Anders, a white man, woke up to find he had turned a deep and undeniable brown" (p. 3). The involuntary and sudden conversion is a metaphor for the instability and artificiality of racial constructions, exposing the psychological and social nature of racial identity based on colonial constructions. Hamid illustrates the psychological effects of colonialism on both colonizer and colonized in the inner conflict depicted through Anders. The desperation of the protagonist to reclaim control over his body and sense of being is illustrated through his initial vicious assault on his altered form. This internalized desire for dominance is reaffirmed from the larger colonial venture of conquest and domination. The text illustrates this through the line, "He wanted to kill the colored man who stood before him here in his house, to snuff out the life energizing this other's body, to leave standing nothing but himself, as he was before" (p. 5). The violent and dehumanizing vocabulary utilized here illustrates how colonial

ideology portrays the racialized other as an existential enemy, not merely different, but one to be eliminated. The "colored man" is not exterior, but Anders' altered self that is an identity to which he is alien and unworthy. This inner conflict illustrates the psychological divergence colonialism performs, reaffirming the civilized self and savage other binary.

Anders' hatred towards his new self and his strong feeling of anger and alienation are an indicator of his deep internalization of white supremacy. Anders' failure to reconcile with his transformation is a testament to how racial identity in Western societies is inextricably linked with power and social privilege. Anders' response that is marked by disorientation and loss of self-worth, is an indicator of how white men are inclined to seeing themselves as inherently superior to people of color. Hamid says that Anders cannot reconcile with the reality that he is now "less than who he was before" (p. 6), which again indicates how whiteness has been constructed as the dominant identity in Western ideology. The novel also highlights the forced marginalization of colored people and the ever-present threat that they face in a white society. This is symbolically represented in the encounter between Anders and a dark-skinned man in his house. Anders not only views this man as an intruder but as a threat to his life, resulting in a primal urge to kill him (p. 4-5). The scene represents the threat felt by dominant groups when power in society is undermined. Hamid frames this scene to reveal how colored people are viewed not as individuals but symbols of threat and instability to the existing racial order. This scene also reasserts the violence of the colonial theme, where the desire to stay dominant results in the dehumanization and violent exclusion of the racialized other. Hamid continues this criticism by showing how Anders attributes animal-like traits to dark-skinned men he interacts with, a colonial stereotype employed to dehumanize the colonized. These descriptions perpetuate colonial discourse placing the colonized as uncivilized and subhuman, which justifies their marginalization and oppression. The dehumanization of the colored persons in the novel shows how colonial ideology continues to be effective in constructing race and identity perceptions. Even when Anders becomes the very person he would have hated, his first reaction is still guided by a colonial consciousness that writes non-whiteness as inferior and threatening. Hamid uses a variety of literary tools to aid his thematic exploration of colonialism, race, and identity. Perhaps most significantly, he uses powerful imagery throughout the novel, and Anders' transformation is the symbolic event around which the novel turns. This transformation not only reverses the identity of the protagonist but also serves as an allegory for the understanding of Western societies about people of color. The physical transformation of Anders is symbolic of the frail and constructed nature of racial divisions and of how much identity rests on outside conception rather than internal fact. Hamid also uses the narrative technique of stream of consciousness to reveal Anders' psychological transformation. Through the technique, readers are privy to Anders' thoughts and emotions directly, evoking the mental disorientation and existential fear that follow as a result of his racial privilege loss. Through Anders' monologue, the reader is also privy to his unrepressed thoughts, fears, and rationalizations, all of which expose the psychological risks of racial transformation in a white-racist society. Furthermore, Hamid employs the literary mode of magical realism by combining realistic social commentary with the fantasy. The sudden transformation of Anders from white to brown is never justified scientifically, as the tradition of magical realism requires. This mode allows Hamid to be concerned not with the mechanics of the transformation but with its emotional and symbolic effect.

The novel presents a clever and sophisticated exploration of Western racial dominance and persistent desire for colonial domination, using the narrative of the transformation of Anders as the principal lens through which these questions are explored. The individual transformation of

Anders provides a rich allegory for the deconstruction of white privilege and the dismantling of socially constructed racial hierarchies. Waking up to a world in which his color has darkened, Anders is a minority, an outsider in a world in which he was once afforded invisible but unalterable privileges based on his whiteness. This metamorphosis not only destabilizes his conception of identity but also starkly brings to the light the psychological and sociocultural effects of institutional racism and colonial ideologies of domination. The novel thus becomes a vehicle through which Hamid critiques the centuries-long Western ways of domination and racialized social hierarchies, particularly in an increasingly globalized and multicultural world. Anders's character is built deliberately to embody the archetype of the Western male that is privileged and dominant due to their white color. His transformation marks the start of an introspective process that lays bare the internalized assumptions of racial superiority and the instability of whiteness when severed from its privileged state. The obstacles he encounters while adapting to life with a dark color represent the wider societal resistance to racial equality and inclusion. Thus, Hamid deconstructs the ideological pillars of white supremacy, revealing them not to be natural or absolute but instead carefully maintained constructs sustained by power, fear, and exclusion.

Moreover, a turning point in the novel is when Anders realizes the extent to which his former social status was predicated on the color of his skin. This revelation not only challenges his own identity but the nature of privilege. The novel archives this moment of epiphany: Anders discovers that "because he was born white, he was given various advantages to which he was no longer entitled once he underwent the metamorphosis" (p. 9-10). This epiphany precipitates a crisis of existential proportions for Anders as he begins to turn what it actually means to be white in a race-based society on its head. He discovers that whiteness is not a natural reality but a socially and culturally constructed identity that bestows unearned privilege. This is consistent with critical race theory's argument that race is not a fact of biology but a social fiction with very real consequences. Hamid depicts the psychological effect of this shift through capturing the cognitive and affective dissonance of Anders. His interior crisis is contained in an amplified and visceral reaction "He was overcome by emotion. but above all, the face replacing his filled him with rage, or rather, more than rage, an unforeseen, murderous rage" (p. 4-5). This amplified reaction is noteworthy because it signifies the highly internalized conditioning that equates whiteness with normality, beauty, and power, and blackness with otherness, inferiority, and danger. The rage of the protagonist is not directed toward another person but toward himself, or more specifically, toward the loss of a socially constructed self that had granted him social privilege. His violent affective reaction is a symptom of the larger reaction of the Western world toward the construction of white supremacy. It depicts how highly internalized racial hierarchies condition individual psychology and comments on the emotional investments that sustain systems of oppression.

Anders's original repulsion at his transformation also serves to highlight the priority of appearance in racial classification and social identity. His failure to accept the transformation which he sees in the mirror reveals the extent to which whiteness has gained universalized status as ideal racial self in Western consciousness. The depiction of Anders's frustration by Hamid serves to challenge the belief that whiteness is a norm against which others are found inadequate. In depicting Anders as a man who has become that which he once unconsciously feared, Hamid compels readers to acknowledge the unpleasant reality that racial prejudice is not so much an external social force but a system of beliefs internalized by those who have benefited by it without ever having to challenge it. The novel also documents the overt and covert discrimination Anders begins to experience after he undergoes the transformation. The

experiences of prejudice serve to reinforce his discovery that his former whiteness had accorded him privileges that have now been taken away. Hamid explains that, as a black man, Anders faces racial exclusion. He is refrained from entry into clubs and subjected to police harassment (p. 26). These events are harsh reminders of the day-to-day injustices people of color face in white dominant societies. Hamid makes it evident that racism is not only displayed in overt behavior by individuals but is also embedded in institutionalized routines and social norms. Anders' discrimination is not necessarily sensational but is nevertheless omnipresent and psychologically debilitating. These events lay bare the structural nature of racism and disprove the colorblind myth so popular in liberal Western societies. Moreover, Anders is discriminated by members of his own reconstituted racial group, showing that prejudice is internalized and reproduced even by the oppressed. This is an argument in favor of postcolonial theories that suggest colonial ideologies may survive long after the colonial period in postcolonial society and shape the manner in which people think about themselves and others. With this twist, Hamid broadens the scope of his critique to question how deeply racism has sunk into the collective psyche, shaping interactions across all racial and cultural boundaries.

Family power in perpetuating racial ideologies is also depicted in the novel. Anders's relationship with his father is an enlightening one in this regard. During a strained interaction, his father goads him, "Show me, smart guy, come here and show me if you can" (p. 28). This quote is characteristic of the passing on of racist ideologies through generations and the difficulty of deconstructing deeply rooted worldviews. Anders's father embodies the older generation's grip on racial hierarchies, that such presumptions are passed on as unproblematic fact. His patronizing and intimidating tone embodies a refusal to think critically about changing realities and embodies the difficulty of confronting privilege when it is constitutive of one's identity and worldview. The demand that Anders "prove" himself embodies the assumption that people of color need to prove themselves when it is presumed that whiteness is synonymous with ability and authority. Focusing on Anders's transformation and the social response to it, Hamid dismantles the socially constructed character of racial categories and the psychical investment in maintaining them. The novel suggests that racial discrimination endures not merely as a function of ignorance or hatred but as an outcome of a complex matrix of historical, cultural, and emotional determinants. Hamid invites readers to move beyond superficiality in comprehending race and to consider the systems involved that sustain inequality. Hamid's employment of transformation as a literary mechanism enables him to examine the deeply rooted hierarchies of white privilege and the psychological toll of losing it. Through the interweaving of personal, social, and philosophical threads, Hamid constructs a compelling narrative that forces readers to rethink their own conception of race and identity.

The psychological effects of colonialism are examined in depth from the life of the protagonist Anders. Hamid describes the internalized inferiority and identity crisis that result from colonialism. In his conception colonialism imparts in the colonized the idea that their identity and culture are inferior to that of the colonizer, with fatal psychological implications. This is witnessed in Anders's life, as he grapples with his transformation and loss of social benefits that accompany his former white identity. Initially, Anders experiences an overwhelming sense of inadequacy, as if he no longer belongs to the kind of society in which he lives. Anders's failure to adjust to his new situation and feeling of loss of the identity of his previous life are a validation of the long-term impact of colonial ideology on the minds of individuals. Hamid's narrative also explores the broader social consequences of such transformations. The larger the numbers of individuals altered, the book shows a society in flux, grappling with the disintegration of the common racial hierarchies. The displacement raises the question for the reader of the socially

constructed nature of racial identity and the de facto significance accorded to it. By depicting a world in which racial lines are blurred, Hamid challenges the reader to think about race and privilege in a different way. Besides, Hamid's portrayal of Anders's interactions with others indicates the inevitability of racial biases and the inability to transcend them. Even while physical alterations are occurring in society, there is still a lingering prejudice, proving the deeply ingrained nature of prejudice ideologies.

Conclusion

This research has employed Robert Young's conception of *Colonial Desire* to uncover the ways in which colonialism and its psychological, cultural, and racial implications are embedded in both the characters and the societal structures portrayed in the novel. By placing a formerly privileged white individual, Anders, in the position of the colonized 'Other', Hamid constructs an allegory to problematize the white hegemony and the impact of racial identities within postcolonial societies. This analysis argues that racial identity, far from being an inherent biological reality, is a sociopolitical construct maintained through discursive, psychological, and institutionalized practices. The novel's opening that white individuals begin transforming into people of color without explanation becomes a powerful metaphor for examining the effects of racial reconstitution on identity, privilege, and social hierarchy. Anders's transformation is not simply a physical metamorphosis but a deprivation from a privileged identity rooted in whiteness. As Young articulates, colonial desire functions through the contradictory impulses of attraction and repulsion, domination and subjugation. Anders's initial reaction marked by horror, alienation, and self-hatred that clearly shows the internalized colonial discourse that equates whiteness with value, and power and on the other hand darkness with danger, inferiority, and otherness. This duality that Young refers to as the dialectic of colonialism is central to understanding the psychological disaster that Anders faces.

Through Anders's journey, Hamid explains the mechanisms through which colonial ideologies become internalized and how racial superiority is psychologically sustained. The protagonist's struggle to accept his new appearance, his fears of societal rejection, and his sense of lost identity all highlights unconscious allegiance to colonial constructs of race. These constructs, as Young argues, are not conceptions of past but are active ideological forces that continue to shape identities and power relations. Hamid illustrates how colonial desire not only defines the boundaries of racial identity but also polices them through institutional and psychological violence. Anders's internal crisis is not an isolated event but a prototype of the larger societal panic induced by the disruption of racial binaries. This panic, which is continued throughout the novel as more people undergo similar transformations, serves as a direct commentary on the deeply ingrained fears associated with the loss of white dominance. Moreover, this study has shown how the novel critiques the myth of racial purity by revealing it constructed nature. Young's emphasis on hybridity as a result of colonial interaction is reflected in the novel's eventual dissolution of rigid racial categories. As individuals across the society undergo transformation, the illusion of fixed, natural racial identities collapses. Hamid does not provide a scientific explanation for these changes, aligning with the magical realist tradition. Instead, he foregrounds the emotional and societal reactions to this racial order, thereby shifting the reader's focus to the symbolic and ideological implications. This narrative strategy resonates with Young's assertion that colonial discourse relies on a myth of purity to justify exclusion and hierarchy. By undoing these myths, the novel opens space for a new unsettling hybridity which disrupts colonial legacies and reveals the enduring resistance to such disruption.

The study also highlights the ways through which systems of power respond to the loss of racial privilege. As Anders enters a world where his previous status no longer exists, he is confronted

with the everyday prejudices and institutional discrimination that people of color face. This includes surveillance, exclusion, and suspicion. These experiences were formerly invisible to him. Hamid's depiction of these moments illustrates how deeply colonial systems of power are embedded within societal structures Furthermore, Hamid demonstrates that the consequences of colonial ideology are not confined to individuals marked as the 'colonized.' Instead, he suggests that the colonizers are imprisoned within a constructed framework of racial ideologies. Anders's transformation reveals the limits of colonial identity formation, where the loss of whiteness equates to a loss of self. In exposing this dynamic, this novel explains Young's conception that colonialism shapes both colonizer and colonized, creating a matrix of mutual dependency and mutual damage. This interrelation is especially visible in the novel's broader societal reaction to the transformations. The fear, hostility, and eventual violence that emerge illustrate a collective anxiety over losing the symbolic and material dominance associated with whiteness.

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