
ABSTRACTION AND UNIVERSALITY: NARRATIVE STRATEGIES IN MOHSIN HAMID'S *THE LAST WHITE MAN***Hassan Bin Zubair*** (*Corresponding Author*)

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ridafatima147@gmail.com**ABSTRACT**

This research explores the structuralist narratological elements in Mohsin Hamid's intriguing novel, The Last White Man. Drawing on the theories of structuralism, this research aims to examine the complex narrative structures, patterns, and underlying systems of organisation that underpin the novel. Structuralism, as a critical theory, focuses on the underlying structures and rules governing meaning, and this study draws on these principles to analyse how the narrative is organised and how it conveys its themes. This research focuses on significant narrative components such as character, plot, and discourse to explore how they operate as a whole. It considers how characters are not only individual elements but also part of a larger systemic structure of meaning. By employing structuralist principles, this study seeks to enhance our appreciation of the value and significance of The Last White Man. It highlights the ways in which Hamid's narrative strategies - including abstraction, universality and a lack of specificity - contribute to the novel's effectiveness and expand its interpretive potential. This work not only offers a detailed analysis of the novel's structure but also provides critical insight into the use of narrative design in contemporary literature.

Keywords: Obstacles, Countryside, Physical Activities, Metropolitan Society, Females.**Introduction**

Literary works have a vivid portrayal of the society and its complications, ideologies, and cultural dynamics (Ramzan & Khan, 2019, 2024). We, as the readers, get involved in stories that not only entertain but also challenge our perception of the world. "*The Last White Man* is a novel by Mohsin Hamid is an insightful piece of writing that unveils the topic of identity, globalization, and the conflict of cultures which penetrate further into the complexities of this novel" (Ali, 2014). A structuralist narrative examination can offer some insight into its story framework, storyline progression, and character interactions (Ramzan et al., 2023, 2025).

The novel *The Last White Man* (2022) by Mohsin Hamid is a work of research that portrays the lives of people of a town that is not identified; all the whites slowly become black. It focuses on a young couple, Oona and Anders, who attempt to adjust to these changes. Anders, in his late twenties or early thirties, is a fitness instructor who has a recognition of dealing with older clients and making them well again when they were hurt, among the earliest whites within his community to turn color. Anders appears as an admirable figure who reacts to the transformation by spending a week inside his house, and then one day comes to terms with this new change and returns to his ordinary life. At work, Anders gets silent, lacking confidence about how his actions would be perceived. Besides this, he was even hopeful that he would not be one of the main characters, but would at least have a superior one to this minor one. Once more, there is Oona, a yoga instructor and the lover of Anders. "Oona hesitantly supports Anders when she is informed of his colour change" (Jofi, 2015). She visits him with emotion, uncertain, sleeping around with him because she does not know him. Then appears Oona's mother, the third major character, an elderly widowed woman who lost her husband

unexpectedly due to an unknown illness. She is a true conservative radio audience member and a TV viewer. She is eventually inquisitive, and also worries when he hears of people undergoing color transformation. She attempted to understand her child, who has a darker complexion, and tends to refer more to their white past most of the time to her granddaughter.

The Last White Man is mindful of the complex language Hamid uses, the characterization, and the general themes that connect to contemporary reality. This novel provides a very interesting perspective through which to examine the complications of cultural variety and the changing power relations regarding the status of Mohsin Hamid as an author. "It has been found that Mohsin Hamid is a budding writer after reading Moth Smoke, the author who did not feel like having to create a sense of exotic appeal in romanticizing the lives of Pakistani people" (Bakhtin, 1981). Instead, he wrote about a middle-class addict heroine courageously and through novelistic writing (with the addition of the persona of the judge) to make the reader a part of the story. The author, whose sophomore novel *The Reluctant Fundamentalist* was shortlisted for the Man Booker Prize and catapulted him onto the bestseller lists. This is the current novel, *The Last White Man*, by Hamid, recently published in August 2022. "Mohsin Hamid is a well-known thought-provoking narrator" (Barthes, 1977). Hamid was born in Lahore, Pakistan, in 1971 and has gained widespread recognition for his insights into the modern world's problems, especially those concerning identity and migration, and the complications of an ageing society. Hamid has earned appreciation as an author due to his capacity to come up with interesting narratives that appeal to readers from various backgrounds. The simplicity of his pores is a characteristic of his and a grace, which enables his subjects to stand out without losing an approachable style. His writings explore human nature and the triumphs over conflict and struggle of personalities who live in a fast-paced society. One of Hamid's most well-known novels, *The Reluctant Fundamentalist* (2012), received widespread critical praise. Issues of cultural identity, assimilation, and the influence of global issues are discussed in the book *Politics, seen through the eyes of a Pakistani main character who is residing in the post-9/11 world*. It was nominated as the best book at the Man Booker Prize and turned into a film. The other impressive piece of Hamid is the *Exit West* (2017) novel, which explores the migratory and displacement experience.

It is a tale of two escape characters from their war-torn motherland using magic doors which take them to other sections of the world. "Exit West was acclaimed because of its heartfelt depiction of the experience of refugees and was also shortlisted for the Man Booker Prize" (Cohn, 2015). The writing style of Hamid is usually commended for its skill in recognizing the intricacies of modern life and dealing with the general motifs of affection, death, and desire. His literary works were characterized by their introspective character and compassionate attitude in the form of motivating readers to analyze their personal location in the world and the greater social and political background.

Literature Review

Writings are evidence of evolving substances of nations and people (Mahnaz & Akram, 2026; Abdelrady et al., 2025, 2026), and in this way, this assembly of writings indicates the step that was taken in the direction of investigating the linguistic techniques in *The Last White Man*. "The dialogue is rather hard to analyze and critique, with numerous critics to contribute to the analysis; hence this segment has been separated into further sections" (Eco, 1979). The initial segment discusses the historical perspective via the very first part. 20th-century literature. The second section comprises works of Mohsin Hamid. "Pakistan has endured various political periods, oppressive military regimes that are oppressive, and various other crises. Amid others, great post-colonial Asian writers include Kamila Shamsie, Anita Desai, Mohsin Hamid, and

Mohammad Hanif. Pakistani songs were delivered and recognized internationally” (Genette, 1980). Such compositions are visible in the eyes of various writers in Urdu and in the English Language.

Rahimipour and Raize (2016) argue that narrative theory is a regulated system controlling narrative creation and interpretation that is a paradigm of the structuralist tendencies. The researcher can comprehend by reading the short stories of Edgar Allen Poe, critically examine and review the account to believe that structuralism examines the structures of various literary texts, which unites the writer's view and critical judgment in a way that the reader can know the intentions set out. By analyzing the novel *Thirteen Reasons* which demonstrates that the author employed some linguistic structures and forms, analyzing literary forms of the new era. Zhang (2020) believes that structuralism can aid us in understanding the key idea and interpretation of a literary work. We can start by analyzing the outer structure and then exploring it to the deeper layers. In the analysis of Jane in *Pride and Prejudice*, Austen illustrates the use of structuralism and organization of elements that reveal the deeper meaning in a way that allows the reader to grasp the idea. According to Eiranen and Hatavara (2020), the two narrative traditions that are Classical and post-classical, are commonly known these days. “The latter is typified by its very formalist in its quest to determine the elements that are inspired by structuralism standardize all stories along with the ones that distinguish them among themselves” (Eiramen, 2022). This is in contrast to a colonial aftermath narration concept, which is concentrated on the links among global understanding, language, and story structure. The improved method to comprehend post-classical narratology is, as a group of narrative approaches, including transmedial, feminist, and unnatural narratology, which are all intended to expand the theoretical and practical perspective of the field.

In major concepts and introductory remarks on narratology, American and Jofi (2015) say that it was found that the two keywords applied to this field of analysis are story and mode of expression, which signify, respectively, the style/material and the ways of expression. According to the An Application of Labov Narrative, Sathya and Barathi (2022) mention the following: the above-mentioned structure in Jhumpa Lahiri, in an article called A Choice of Accommodations. Labov uses oral narrative structure to analyze how written narratives can be used. Then, a close analysis also shows the ability of Lahiri to utilize patterns to narrate stories. As well, she was an author, known, and made Gay of her folk. According to Marinck (2016), it is possible to breakdown the narrative structure of the Life of Aron, and this study is intended to both progress the study of narratology in antique literature and to spur further analytical literature studies of the work. “Although hagiography - particularly in Greek - has an aspect of a latter is a comparatively recent and marginalized field, although it has a longer history than narratology discipline” (Fauzan, 2016). According to Kim (2011), The Narrator as Collective: The Narrative Structure of “A Rose for Emily,” is a short story in which the narrator adopts the role of detached townspeople as she also takes part in the story as the nearby neighbour. “Throughout the whole story, the speaker does not identify themselves, but he gives everything about the main character - a poor and lonely woman who was left behind by her father” (Hamid, 2022). The narrator is addressing the people of the town with the pronoun “we”. Though the hearsay and misconceptions of Emily are reported in the story, it seems that Faulkner wants this information to be seen as the reality. Sweed & Almahasheer (2012) believe in the Narratology of Adeeb Kamal. In his work, *Something Wrong*, Deen states that traditionalism, the meaning, the ideas, and, most importantly, the manner of traditionalism. The narrative theory is connected with symbolic narratives, sequence, and cyclic patterns, all of which have an impact on the way Adeeb Kamal Ad-Deen employs those elements in *Something Wrong* to

beautify the poetry which are included in this collection, according to Diani (2019), during the Structural examination of 'Rose for Emily'.

In this academic paper, a structural narrative analysis is carried out of *The Last White Man*, a novel by Mohsin Hamid. *The Last White Man* utilizes the theoretical principles of structuralism. The study examines the complex narrative structures and underlying arrangements in the study. She clarifies the structure of the novel and the meaning of the story told in its elements. The narrative gives us a character, plot, and discourse dynamism that unfolds in the analysis of the textualities within the text that add to the aggregate sense and aesthetic experience of the novel. This study will attempt to familiarize itself better with the literary merit and the thematic complexity of *The Last White Man*, to provide helpful comment on the choice of narrative that Hamid made, and what it means to the larger area of literature.

Research Objectives

- To apply a structuralist narratological approach to examine the narrative structure of *The Last White Man*
- To trace significant narratological aspects, including narrator, focalization, temporality, and voice, in the structure of the text
- To examine the binary oppositions and structures that define the themes of identity, race, and transformation in the novel
- To explore the use of structuralist concepts to identify patterns, codes, and systems that shape the readership's reception of the narrative
- To assess the use of language and discourse in shaping the novel's themes in a structuralist framework

Research Questions

1. How has Mohsin Hamid used structuralist narratology to structure the narrative of *The Last White Man*?
2. How has the transformation motif in *The Last White Man* created binary oppositions from a structuralist point of view?
3. How has identity been analysed through narrative structures in *The Last White Man*, according to structuralist approaches?
4. How have symbols and narrative codes been used to convey meaning in *The Last White Man* from a structuralist narratological point of view?

Method and Materials

The current study is a qualitative one, and it employs the method of textual analysis of *The Last White Man* (2022) by Mohsin Hamid. The theoretical model of this study is that of Genette's model of narratology, as Genette has come up with various elements in gauging the levels in a text. One of the elements of structural narratology is the narrator, who may be the author or some other person. The second aspect is focalized narrative, which emphasizes the process of storytelling, and the third element, mood, which may also be referred to as speech and thought, which could be direct or indirect. The fourth element is imitation or narration, i.e., how linguistic features become part of the analysis and what the author tells and the reader perceives in this story. This examination attempts to enact the analysis of progression throughout the comprehensive period to put into perspective the specific moments and the unsteadiness of various personalities within the substance through the prism of linguistics. "It is a system that enables you to sink into the most cohesive content with the extraordinary world condition to a considerable degree" (Irshad, 2015). Genette prefers focalization to point of view, which is

more generally used. Although it is not completely bereft of the visual connotation, focalization here is expanded to incorporate the mental of the narrator emotional, and ideological orientations.

Three kinds of focalization could be grounded on these two criteria;

1. Narrator's stance, which applies to the story, level of continuity. Besides this, focalization also has two additional points of view – focus of narration (whose exposition orients the presentation) and center or focalized (what presents bring to the reader).
2. Outside perspective presents that it must have a narrator - focalizer as its vehicle. This is panchronic as well as wide-ranging. It provides the readers with the point of view of the character. The actions and emotions can be supplied by the characters. This may also be referred to as zero or all-knowing narration, in that it is the all-knowing views of all the characters involved.
3. Internal Focalization includes that vehicle as a character - focalize. Due to the field of view of the character, even more limited to his/her position in relation to place, people, and events. It gives the character's perspective to the reader or the viewer. Feelings or emotions of character displayed it is through this that he or she communicates to the readers. The narrator may be homodiegetic or heterodiegetic. Intradiegetic or extradiegetic. Above the story, in an extradiegetic manner, the narrator is above the story. While in the heterodiegetic tale, the narrator is detached from the story, and characters become intradiegetic in cases when they are narrators.

This analysis also makes an important contribution to the broader field of literary studies by demonstrating the usefulness of structuralist narratology in the study of contemporary fiction. It highlights the role of narrative structure in meaning-making and how structuralist techniques can be used to explore the profound interpretation of texts. Through the analysis of the novel on both surface and structural levels, the study offers a better understanding of Hamid's oeuvre and the complex richness of contemporary literature.

Textual Analysis and Findings

The opening of *The Last White Man* (2022) is something enigmatic. There are three central characters in this novel, Anders is a good-looking everyman who is employed at a gym known as black iron gym. He was a former racist and did not like black community people a lot, but we notice that after his metamorphosis, Anders transforms into a completely different person, and with his cogitations over black people changed his views. In the course of the novel, it is observed how Anders conquered his temperament clash and was able to adjust to his transformation into being black. "Anders tried to conceal his change, but as time flew by, he succeeded in doing so. However, living with this, Anders found it very difficult to get through this period" (Srivastava, 2022). The interpretation of Hamid's writing is an assertion by the East writing back, where one belongs in a world that is boldly unkind to the will of fellow human beings by reflecting colonial fears over coming out to the world. Hamid portrays people in his novel making an effort to challenge the stereotype of Pakistani people in their representation in the West, with Hamid himself being the subject of opposition, particularly after 9/11.

Focalization

The term focalization is used to denote the perspective from which the reader is presented with a story. Focalization has three variations: internal, external, and zero. The actions or words of

a character are known as external or observable focalization. The reader also gets the impression that he/she is a part of the story.

“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, p.19)

The reader is introduced to the scene, and the above-mentioned phrases help to get the reader into the story. The author in this sentence fascinated the reader by giving each minute detail of the scene, causing the reader to believe he/she is being a part of the story. *The Last White Man*, according to Genette, is an outside narration in which the narrator does not appear in the story in the real sense of the word. To start with, it should be remembered that a heterodiegetic narrator narrates a story concerning other encounters, but a homodiegetic narrator invariably narrates a story of personal observation. This text is a typical third-person narrative in terms of what we see, according to Genette's theory. Since the narrator himself is not engaging in the action told in the story, the narration is performed in the discourse of the third person. And unlike other first - person narratives, this is subject to the commonplace human constraints. Being confined to a subjective and personal standpoint, a lack of direct access to or control over what the writer him/herself is observing, the inability to be in two places simultaneously, or render the writer incapable of finding out with certainty what was happening in the mind of other characters.

“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 the Anders he recognized. (Hamid, 2022, p.2)

It is obvious how the narrator copes with such limitations and how near or distant the writing is. These lines indicate the sentiments of Anders about what he is experiencing after the conversion. These are the lines that demonstrate the sorrow and helplessness of Anders. He was also feeling shock and sadness, but was too overwhelmed by his emotions. The primary attention of the writer in focalization lies in what occurs in the lives of the characters. The life of Anders and Oona after the transformation is the central theme of the narrator here. That change subjected them to a post-traumatic state. This is depicted in the way Hamid writes; in a single sentence, the reader can find out how a specific event can be detailed. The primary emphasis that Hamid laid on is the events of the long statements and the commas that connect the events. It has been observed that the novels of Hamid are not broad, but well-built. Contrary to outward or observable focalization, internal focalization focuses on the thoughts and feelings of the characters and keeps them inaccessible to the reader even in cases where the reader is physically present. Internal focalization is also witnessed in the brief story. The sentences used by Hamid are often lengthy - paragraphs, with continuous flow. It is almost a parable at some points. These sentences are an abrupt succession of the hypnotic initial images of the social disruption to the last stages of tenderness.

“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, p.31)

The fact that Hamid has decided to emphasize the theme of grief and loss enables the book to address the state of whiteness specifically in a critical manner. Given that Hamid has already discovered in the text that he does not write the same way as he writes long paragraphs and continues his story using commas, he continues his story in the same paragraph using commas. The novel has already been written in small bits that are joined with commas when one thing is finished, and the other one is about to start, yet the event is taking place, and the situation has not changed. Internal focalization refers to the presentation of information through the internal character of the story.

"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, p.3)

An internal focalizer is the one through whose perspective the action is presented. A perceiver is an individual who focuses their perceptions and attention on a given object. Anders is the internal focalizer in this novel of Hamid, who is used by the writer to bring before the reader the entire story. The point of focus is shifted from Anders to Oona, with the need for duration and conditions, both being the protagonists. With the scenario switched, Oona is the centre of attention for a period of time.

Time

Time and space are basic kinds of stories that define the structure of the text and the recounting of the story. Although the suggested writer shares mirrors with the real writer and fictional space-time parallels actual time-space, the real author is an interactional foundation, and narrative time-space with a responsive audience is the textual framework. The above-quoted lines are analyzed.

"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, p.15)

Oona recounts to Anders how she had a relationship with her dead brother. As it has been noted in the novel, Hamid took the memories to portray the emotional states and the background story of the characters. It shows how the past has influenced the present lives of the characters. It was the endurance of the characters and their willingness to accept the situations. Oona and Anders have presented very strong personalities that are more willing to face life challenges and remain determined in the toughest of circumstances. They helped one another in all that made their survival all the more easy.

Narration

There is always a narrator of the story. The number of developed narrative positions or narrative styles is large and includes: first-person tale teller and third-person storyteller. The purposes of the text are to be expressed by the means of the commentator, which is also used in its achieving. Although Genette is considering explaining in a wider meaning, she speaks of the descriptive case as the method of function of the verb in relation to the subject rather than the person who tells, the common use of the word narrator.

"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, p.4)

The person doing the narrating may be the subject, but could also be the person doing the reporting. As a matter of fact, the subject may be any person who participates in the narrating, although indirectly. One should have in mind that there exists a correlation between the narrating (telling) act and the describing (narrator) situation where the action is being carried out. This has led to the tendency by critics to often incorrectly cite the storytelling situation with the writing case, the narrator with the writer, and the intended audience with the reader of the work. It lacks first-person personal references, value opinion, emphasized wording, signs of an ethical purpose, central concern, or objective, or any other signs of vividness that tend to communicate a distinctive style. In the quotation lines above, the narrator is describing the state of Anders when he is introduced to the outside world after being converted. It is not simple to deal with reality. "He waited a long time. 'Not worse,' he said. And the way he said it, it sounded to her like an invitation." (Hamid, 2022, p.2)

He lost his identity abruptly and became lonely and displaced. When he left, he believed that people he had connected with during these years of his life would notice him, but not even one of them was bothered by him. Such a feeling of being left alone is so negative. Here, the narrator elucidates his point of view regarding the character in the clearest way. In these lines, the first-person narration has been applied to describe the circumstances of the character. The narrator attempts to describe the situation. It is the narrator who not only describes the events that he experienced firsthand or secondhand, but he is the one who is quite familiar with the situations. Nothing out of the ordinary or hypothetical situation has been developed by Hamid. Hamid employed direct speech to express his ideas. The situations have not been romanticized

using ordinary sentences. The need is that at the very first word of the text, the narrator seems to be moving back or cowering behind the main character, so in this case, in the novel, the narrator is invisible.

Mood

In general, it is possible to tell and show the events and characters of the story in two ways. We speak of the former mode in reference to a narration, which narrates every event with very little mediation and reflection. In other words, the reader assumes the role of an eyewitness and watches the actions of characters and all the events in the story. Characters in the letter, in their turn, are mentioned only slightly, i.e., they are described by the narrator but not their actions. Thus, the most straightforward one is called a direct definition, and it involves a case where the authorial narrator directly describes and defines a character; this presentation mode is also referred to as the telling mode. A story may intentionally decide to conceal something from its readers or give them as much information as possible; this can be presented directly or indirectly, sending the reader either nearer or farther away. Lastly, characters in the tale provide information depending on their own standpoints 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, p.23)

Order

Time is one of the most important and essential parts in the narration of a text that determines most of the story. With regards to this, the sequence of events, which one should understand while reading a story, becomes visible. Insofar as this order of story is explicitly signaled by the narrative text or can be determined by single or more signs that are not directly part of the narrative text, Genette explains that examining the temporal order of a story consists in the comparison among the order in which the narrative discourse aligns the events or time segments, and the succession that these same events or time segments exist in the story. Genette believed that order determines the connections between the events in the story and the way they are organized in the narrative (artificial chronological structure). A narrative is generally a sequence of events significant enough to occur sequentially. It is only a question of time before the events in the story take place in the sequence in which they are presented in the story. To some extent, the sequence of events can be discontinued in one way or another. Genette identifies different kinds of inconsistencies between the narration and the plot events that happened a long time ago as anachrony. Interpreting a narrative is best known as adding events that happened a long time ago or building curiosity about upcoming events. The ongoing novel follows a parallel structure in which few flashbacks or flash-forwards have been used. There were instances where the narrator employed recollection when Oona discusses with Anders about her brother, that both of them were always catching tadpoles. Her experience with her brother is something to remember. In yet another scenario, Anders became so lonely that he

needed to confide in her mother concerning her condition, as she alone knows him better than anyone.

Duration

How long has the narrator taken to present the story to the reader, and how do discourse and story times have a correlation? Each story possesses some time, which may be measured in days, weeks, months, and years, etc. These are presented in pages of the text. But the text is to be read, and it is very hard to represent the length of expressions in terms of these relationships since various readers understand it differently condition and the reading skills. This temporal study considers the relations between the story sections that have unequal lengths and the pseudo-duration, the length of the writing that the latter reflects. Duration must also be considered in terms of the speed of connections. The congruence and incongruence between the duration of the story parts and the pseudo-duration define the structure of a story. One cannot think of a story that would have permitted no difference in pace, even to Genette, but even this apparently trivial observation is somewhat important: without anachronisms, a story is possible, still not anisotropies or, should I like, 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, p.46)

Race

This ongoing novel of Hamid addresses the subject of racism in the entire universe. As a person of brown color, Hamid himself is the victim of similar situations. In the post-colonial novels, racism is the central idea. The situations that were experienced in the post-colonial literature were written about by many of the post-colonial writer world is facing. All the characters react to the loss of their white identity differently. For example, Oona, her mother, would like her grandchildren to be white despite admitting that it is most likely unrealistic. Anders is an instructor of fitness and has problems with how customers and colleagues see him on a regular basis. But Oona does his fairly self-examination, supplying the most poignant answer. Hamid does not support black-and-white solutions. He acts as a reminder of our ability to see past our narrow views of one another by making strange what we see as normal. The only acceptable things are worth accepting truths about ourselves: love, acceptance, and pure dedication to our own imaginations.

“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 19 Annals of Human and Social Sciences (AHSS) January-March ,2024 Vol 5,Issue 1 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)

Conclusion

In the examination of this novel, the stages at which a story can be analyzed were emphasized. The superficial nature of the story was the platform for classical narratologists to work. They are sufficient to give explanations to the fundamental visible features of language in one of these stories on this layer. They stayed within the limits of the story itself, which comprises the words, the sentences, and the entire composition. Nevertheless, more modern narrative research and analysis methods rely on the professionalism of other disciplines. This research was also concentrated on the concept of narrative. Due to its significant contribution to this sphere, narrative is a necessary part of the study of narrative. This research could not encompass, in general, the most significant and basic narrative elements. Besides, the features that some narrative pieces were distinguished by with a close look. This work of study looked at the elements and components of narrative in more detail to assist the readers with a more comprehensive interpretation of stories. This study concludes that a novel approach to the structural narrative chain by showing that the evolution process can be located at a social, economic, and political level everywhere. The writer addresses a wide variety of human experiences. He writes his prose effectively, but it is not always clear, concise, and economical; sometimes it seems written with a gravitas effect. Hamid captures the atmosphere of a strange place, portrays the true world, and the insecure values. However, the greatest strength of the research is the excellent depiction of society. This paper discusses the storytelling method that Hamid has used in his novel, which shows the author's style that is somehow unique. Hamid used long sentences and interruptions within one sentence to carry on with his opinion concerning one story. And this study also discusses the pessimistic view of the world. Alternatively, concentrate on the method of those characters that are gloomy. Both of the protagonists are motivated in their future lives. They address the highly stressful situations, but despite the negativity, all the characters were able to change the way their lives work.

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