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**Multiculturalism and Identity Construction in
Zadie Smith's *White Teeth* (2001)**

A Dissertation Submitted to the Department of English in Partial Fulfillment of the
Requirements for Master Degree in Civilization and Literature

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Dedications

We dedicate this work to our supportive parents whose prayers help us to accomplish this
thesis

To our lovely siblings

To our dearest beloved

Abstract:

Postcolonial writers introduce an extract to the obstacles of living in in the sphere of Postcolonialism. More particularly, Zadie Smith's first novel *White Teeth* that was first published in the spring of 2000, whose primary emphasis is on multiculturalism and the identity construction of the first and the second generation of immigrants. *White Teeth* depicts the hindrances that faced people who attempt to coexist in culturally diversified communities. Smith portrays contemporary England through her novel and shows the alienation of the first generation of immigrants from the British society who are still connected to their roots and history. However, the second generation of immigrants, also known as the England-born generation, see themselves in an in-between position; neither do they belong to their home culture, identity, or the English one. They face many barriers in constructing their own identity and realizing their social status; they are too English in their homes, but they are strangers to English society. This research paper aims to present contemporary multicultural England through the lens of some theories and aspects of postcolonialism, which are applied in analyzing the novel like Homi K. Bhabha's concepts of culture and identity. The qualitative approach will serve to examine how the intersections of cultures influence identity construction, in addition to the interference of the analytical and descriptive method to extract the influences of one's roots and history on the construction of a whole generation's identity.

Résumé :

Les écrivains postcoloniaux et postmodernes introduisent une élicitation aux obstacles de la vie dans un monde postmoderne et postcolonial. En effet, la romancière britannique Zadie Smith présente des problèmes postcoloniaux dans le domaine du pays postmoderne. Plus particulièrement, le premier roman de Zadie Smith, *Sourires de Loup* (2000), dont l'accent est mis sur le multiculturalisme et la construction d'identité des première et deuxième générations d'immigrants. Le roman *Sourires de Loup* décrit les entraves des individus qui tentent de coexister dans des communautés culturellement diversifiées. Smith dépeint l'Angleterre contemporaine à travers son roman et montre l'aliénation de la première génération d'immigrants de la société britannique qui sont toujours liés à leurs origines et à leur histoire. Cependant, la deuxième génération d'immigrants, également connue sous le nom de génération née en Angleterre, se voit dans une position intermédiaire; ils n'appartiennent ni à leur culture ni à leur identité d'origine ni à l'anglaise. Ils sont confrontés à de nombreuses anicroches pour édifier leur propre identité et réaliser leur statut social; ils sont trop anglais chez eux mais ils sont étrangers à la société anglaise. Cette recherche vise à présenter l'Angleterre multiculturelle contemporaine à travers l'objectif de certaines théories et aspects du postcolonialisme qui sont appliqués dans l'analyse du roman comme les concepts de culture et d'identité de Homi K. Bhabha. L'approche qualitative servira à examiner comment les intersections des cultures influencent la construction d'identité. En plus de l'interférence de la méthode analytique et descriptive pour extraire les influences des origines et de l'histoire des ascendants sur la construction de l'identité de la nouvelle génération.

ملخص

يقدم كتاب ما بعد الاستعمار وما بعد الحداثة عقبات العيش في عالم ما بعد الحداثة وما بعد الاستعمار. في الواقع ، تقدم زادي سميث كروائية بريطانية قضايا ما بعد الاستعمار في مجال ما بعد الحداثة. وبشكل أكثر تحديداً، في روايتها الأولى *أسنان بيضاء* (2000) التي تركز بشكل أساسي على التعددية الثقافية وبناء الهوية للجيل الأول والثاني من المهاجرين. تصور رواية *أسنان بيضاء* عوائق الأفراد الذين يحاولون التعايش في مجتمعات متنوعة ثقافياً. تصور سميث إنجلترا المعاصرة من خلال روايتها وتبين عزلة الجيل الأول من المهاجرين من المجتمع البريطاني الذين لا يزالون مرتبطين بجذورهم وتاريخهم. لكن الجيل الثاني من المهاجرين الذين يُعرفون أيضاً بالجيل المولود في إنجلترا يرون أنفسهم في وضع فاصل؛ لا ينتمون لا إلى ثقافتهم وهويتهم الأصلية ولا إلى الثقافة و الهوية الانجليزية. إنهم يواجهون الكثير من العوائق في تحديد هويتهم وتحقيق مكانتهم الاجتماعية. إنهم إنجليز للغاية في منازلهم لكنهم غرباء عن المجتمع الإنجليزي. تهدف هذه الأطروحة إلى تقديم إنجلترا على أنها متعددة الثقافات من خلال تسليط الضوء على بعض نظريات ما بعد الاستعمار التي يتم تطبيقها في تحليل الرواية مثل مفاهيم هومي ك. بهابها للثقافة والهوية. سوف يعمل النهج النوعي على فحص كيفية تأثير تقاطعات الثقافات على بناء الهوية. بالإضافة إلى تدخل الطريقة التحليلية والوصفية لاستخراج تأثيرات جذور وتاريخ الجيل الأول على بناء هوية الجيل الجديد .

Table of Contents

Acknowledgments	VI
Dedications	VI
Abstract	VI
Résumé	VI
ملخص	V
Table of contents	VI
General Introduction	02
<u>Chapter One: The Multicultural World</u>	08
I. Introduction.....	08
II. Defining Postmodernism.....	08
1- Hysterical Realism as a New Style of Postmodernism.....	09
III. Post-colonial Literature.....	10
I. Globalization.....	12
IV. Exploring Multiculturalism.....	13
1- Forms of Multiculturalism	16
2- Ethnicity in the Multicultural World	17
3- Multiculturalism and the British Literature.....	17
V. The Creation of Identity Crisis.....	18
1- Hybridity of Cultures	19
2- Mimicry as a Postcolonial Theory.....	20
3- The Explanation of Ambivalence.....	21
4- Homi Bhabha’s Concept of Third Space.....	22
VI. Conclusion.....	23
<u>Chapter Two: The Portraying of Multiculturalism in Zadie Smith’s White Teeth.</u> ..	26

I. Introduction.....	26
II. Exploring Multiculturalism in the Novel.....	26
1- The Jones Family.....	27
2- The Iqbal Family.....	29
3- The Chalfen Family.....	36
III. The Elicitation of London in <i>White Teeth</i>	39
1- The Projection of London's Diversity through Willesden	39
2- The Synchronicity of Zadie's Real Life and the Novel's Events.....	41
IV. Conclusion.....	42
Chapter Three: The Negotiation of Identity in Zadie Smith's White Teeth.....	45
I. Introduction	45
II. Discussion of Identity Construction of the Characters of White Teeth.....	45
1- Exploring the Ambivalence of the Characters.....	46
2- Hybridity in the Novel and its Characters.....	50
3- The Issue of Belonging.....	55
III. Hysterical Realism and the Language.....	59
1- James Wood Critical Point of View.....	59
2- The Linguistic Style of the Novel.....	61
IV. Conclusion.....	62
General Conclusion.....	64
Bibliography	67
Appendices.....	71

General Introduction

General Introduction

Over the late decades of the 20th century, on the streets of the British capital, London, the globe's community, it is heard over more than three hundred peculiar languages being uttered. As a matter of fact, England as a modern world became the destination of immigrants from all over the world; it was the period of anti-colonial upheaval when Britain needed to be rejuvenated. This procured to the Commonwealth citizens' free ingress to the British lands. As people change their homelands, their cultural identity falls into the deft of different new other cultural identities, especially in a multicultural society. From this perspective, British literature had witnessed a great concern concerning the effectiveness of postmodernism and postcolonialism on multicultural Britain and its people's cultures and identities.

Postmodern literature that declined the juvenility of that modern space and turned its lights on culture and history mainly for the postcolonial societies to depict colonization, diversity of races, multiculturalism, immigration, identity crisis, ambivalence, third space, and hybridity. This was better symbolized by lots of writers like Hanif Kureishi, Sam Selvon, Monica Ali, and Salman Rushdie in their multicultural novels. Zadie Smith, the *White Teeth* writer, opted for her first burlesque novel to be written in the same style as the previously mentioned authors, dealing with the cultural diversity in the country in which she lived.

"*London is Multicultural*," an enactment that people all over the world assent about, yet what does multiculturalism denote. For Zadie Smith, multiculturalism in London is not something neoteric or recent; it is ordinary as she is a blended parenting daughter from a black Jamaican mother and a white British father. She grew up in the culturally diverse community of Willesden Green in north-west London, where she places most of her characters in her first novel *White Teeth* which serves as the foundation of this dissertation. *White Teeth* became the most well-known novel dealing with multiculturalism. It got many prizes and awards like the James Tait Black Memorial Prize for Fiction, the Guardian First Book Prize, the Whitbread First Novel Award, and many others as it was translated into several languages and was adapted for TV series. The novel was draped by critics and readers and got positive reception for its themes like multiculturalism, postcolonialism, religious fundamentalism, the search for identity, cultural hybridity, its several different characters, and the multicultural projection of London.

The novel *White Teeth* was written and shared with the public in the spring of 2000. It is about three distinctive cultural backgrounds of three families; the Bangladeshi Iqbals, the British-Jamaican Jones and the Chalfens; whom all managed to live together in concord under

General Introduction

the sky of the same small space amending a kind of ‘Britishness’ and a concept of belonging in London at distinct historical period, the Second World War and the years after, the period of social development of the 1980s and the late 1990s.

This study aims to inspire the history and to assort an overview of life in multicultural London and the destiny of the Commonwealth citizens in subsequent to the colonial departure through the history of the Bangladeshi immigrants, the Jamaican and the Jews in England by analyzing Zadie Smith’s first novel *White Teeth* using some determination and postcolonial theories. Subsequently, *White Teeth’s* analysis depicts the rapprochement of the reality of London and the fictional world of the novel. Since literature is considered as a mirror of reality and a depiction of social issues and individual life experiences, analyzing fictional texts can also give allusion to real-life situations. Thus, it is worthwhile to have an in-depth exploration of how cultural identities are constructed in a multicultural world in the opted novel. This study will also show how the first generation’s history affects the construction of the second generation’s identity.

The problem of this thesis is to scout about the construction and the adoption of a new identity in the sphere of a multicultural metropolitan in the postmodern era through the analysis of Zadie Smith’s novel *White Teeth*. In order to disband this problem, the research questioned that would be designed to pursue are: How does living in a multicultural world affect the formation of the individuals' identity? How does postcolonialism contributed in shaping a multicultural British society? How does Smith managed to report the complex, blatant soundscapes of a multicultural metropolis in her novel? How does she depict the cases fastened around the individual's problems in constructing a new national hybrid identity in postcolonial Britain?

As a hypothesis, due to postcolonial literature, authors can express their feelings and ideologies, even their inclinations towards colonial and postcolonial literature. In this respect for Zadie Smith, multiculturalism in London is the norm as she expresses herself in an interview with Cris Jones that in her novel, she was not trying to write about race but rather about the country where she lived. As Dr. Tracey L. Walters the Associate Professor of Literature and Chair of the Department of Africana Studies at Stony Brook University argues, Smith’s childhood was in the multicultural area of Willesden in North London, where she places *White Teeth’s* characters, besides her multi-raced parents. These facts about her have conclusively affected her novel and her writing style that made her able to address plenty

General Introduction

of themes in a single novel like multiculturalism, cultural hybridity, religions, and demonstrating the issues of living in a postmodern culturally diverse society.

A plethora of studies has been accomplished on this present topic to depend on while investigating and conducting this research paper. Sylvia Hadjetian's thesis entitled *Multiculturalism and Magic Realism in Zadie Smith's novel White Teeth: Between Fiction and Reality (2015)* discusses concepts through the lens of postcolonial theories and provides a general review of the history of Bangladesh, Jamaica and the Jews in England as it is pertinent to the novel *White Teeth*. It also covers the first and second generations of immigrants' life in the novel. Subsequently, it provides an analysis of some aspects such as racism, identity, the novel's position between two worlds, the intertwining of the fictional world of white and reality, and the depiction of the contemporary multicultural London in *White Teeth*.

Equally important, Ashcroft Bill, Gareth Griffiths, and Helen Tiffin's *Postcolonial Studies: The Key Concepts (2007)* examines the most prominent keys and concepts, even theories concerning postcolonialism, providing an overview to the primordial life of societies before and after colonialism. It also describes why postcolonialism plays a significant role in shaping new cultural identities, and its objects in issues like race, gender, colonialism, and language.

Evenly essential, Claire Squire's *Zadie Smith's White Teeth: A Reader's Guide* book, where she provides a readable and thorough examination of different aspects of *White Teeth*. It analyses and interprets the periods and places in *White Teeth* as well as its characterization. Moreover, Squires presents various themes that are relevant to *White Teeth*, such as 'Multiculturalism,' 'Generations,' 'History,' 'Fate,' and many others. In addition to that, Claire Squires discusses Zadie Smith's style in the novel, referring to 'Language,' 'Genre,' 'Voice' and 'Narrative and the Narrator.'

Equally prominent, Homi K. Bhabha discusses in his book *The Location of Culture (2004)* the main aspects and theories upon which this dissertation is based. As a matter of fact, Bhabha introduces the principal cultural translations and changes as regards to the postmodern world in postcolonial time. By the same time, Bhabha tackled the issues of identity and aspects like ambivalence, mimicry, and Hybridity in accordance with the colonial discourse.

General Introduction

By the same fashion, Dheyaa AL-Salih and Ahmed Al Hammadi demonstrate in their article *Exploring Multicultural Aspects in Zadie Smith's White Teeth (2018)* the aspects of multicultural social space in contemporary London according to *White Teeth*. They also point out the instability of the characters' identity and the families' relations depicted in the novel.

The approach that would support the researcher to accomplish the aforethought objectives of this research paper is the qualitative approach. It is an adequate approach for the selected topic to have a closer look and description of individuals' experiences in life and the solutions made for their struggles and problems. The method that will be used in conducting this research is the descriptive-analytical method to negotiate and to transpose themes and notions such as multiculturalism and identity crisis.

This research paper is composed of three chapters. The first chapter is devoted to the interpretations, ideas, and the theoretical background of the postmodern and postcolonial period and its influences on British society and British literature. As a matter of fact, postmodernism, when the rejection of the newness of the modern world occurs that leads to the shift in the fields of art, literature, dance, and architecture that is also influenced by the postcolonial discourses. As an illustration, the appearance of a mixture of new styles and genres in literature like the Hysterical Realism genre where reality and fiction have become inextricably connected.

Equally important, postcolonial period that is known as the period after the independence of colonies which were under the control of the European power precisely after the Second World War to describe the resulted menace from the process of colonization on the colonies' cultures and societies. This creates an unprecedented boom of literary styles. Literature becomes a tool that is used by postcolonial societies like India, Caribbean, and Africa in order to resist and criticize the colonization; in which the amalgamation and diversity of races or multiculturalism, immigration, identity crisis, hybridity, ambivalence and the issue of belonging have become the main focus of the postcolonial writers.

The second chapter of this study is the part that is devoted to analyzing the novel *White Teeth* and exploring some concepts and facts. The first section of this chapter deals with how multiculturalism is manifested in the process of the novel and its characters showing the multiplicity of ethnicities and immigrants who have different religions, beliefs, values, languages, and races; also exhibiting the gap between the first and second generation that

General Introduction

have the same roots. By the same fashion, this part introduces the struggles of three families with different social backgrounds, religions and racial identities cooperate and unite in a multicultural geographical location: the Bangladeshi Muslims Iqbal, the Anglo-Jamaican Joneses, and the Polish Jewish Chalfens.

Equally quintessential, the second section of this chapter shows the depiction of real London in the novel *White Teeth*. Most of the characters and the events are placed in one of the boroughs of the north-west of London, “Willesden Green” in the borough of Brent that is commonly known as the second big diversified town in London where more than 50% of its inhabitants are from ethnic minority groups and less than 30% are white British.

The third chapter, as well, is devoted to analyzing the novel to depict the construction of immigrant identities. Culture is a fundamental thing in any society, each society has its particular culture, but sometimes, one society has various cultures that may affect the individual's identity. Some individuals advocate their cultural identity and refuse any impact of other cultures, whereas other individuals embrace a new hybrid identity. Literature is a useful tool through which the identity crisis and its issues can be discussed. This issues can be best exemplified in the ambivalence of the characters where the colonized is adopting the colonizer's culture and rejecting it at the same time, the hybridity where the individual mixes between two different cultures simultaneously in addition to the issue of belonging where the individual in a multicultural land confuses his belonging to which space and place where he belongs.

In addition, in this chapter, the language of the novel and the genre to which the novel is classified are tackled. The novel is narrated in a mixture of pitches and structures of English and non-English speakers, the local colloquial English, and the standard one adding to that some slang to express the real forms of a hybrid language style in a multicultural metropolitan. Smith was criticized for her linguistic style as she plays with synonymous words, repeats the phrase, and the use of saturation in plotting that is considered as a feature of the hysterical realism genre. Hysterical realism is the literary genre that is also known as comic realism which is the genre that is almost similar to magic realism, where the excessive use of details and description and saturation of the plot is realized throughout the story. This is discussed in detail in the third chapter of the study.

Chapter One:
Exploring the Multicultural World

Chapter One: Exploring the Multicultural World

I. Introduction:

These last decades have testified significant changes in the world. The sequel of the Second World War brought an era that is free from the European colonization and imperialism that is known as the post-colonial era. Specifically, Britain and precisely London the heart of the British Empire; that became the capital of the most diverse and multicultural cities in the world. In which London is considered the core of British history and culture that embraces the coming of multiracial immigrants, among them some scholars and authors from different commonwealth countries that shaped a new multi-social space in different fields. This chapter will discuss the impact and consequences of post-colonial movement on people, culture and society. Equally important, how these points were represented through literature.

II. Defining Postmodernism

Postmodernism is a movement that embraces the radical changes in distinctive fields such as art, architecture, economics, philosophy and literature following the end of the Second World War. By the same token, postmodernism came as an opposition to the ideas of renaissance and enlightenment.

People rejected and lost faith in the humanist movement that brought freedom, democracy, science and absolute universal truth. Postmodernist believed that the world had been transformed into a hostile space as a result of the riotous environment of the war the use of the nuclear bombs Nagasaki and Hiroshima. Equally quintessential, this movement substituted faith by perspective affirms that there is no existence of absolute truth and every single thing can be only seen through the people's point of views and truth of elements is related to its utility.

The era of postmodernism started with several events that are considered as main events in the history; the assassination of J. F. Kennedy in 1963, Berlin Wall was erected in 1961, rapid technological change in 1960' and it ended up when it could no longer compete with television and cinema in 1990's. Whereas, postmodernism in literature emerged in the period between 1960' and 1990' (121,169).

Sylvia Hadjetian in her book *Multiculturalism and Magic Realism in Zadie Smith's novel White Teeth: Between Fiction and Reality (2015)* points out that the term of postmodernism emerged between the 1930s and '40s and reached its perfection in the 1960s when a shift occurs in the fields of art, literature, dance and architecture. This term denotes

Chapter One: Exploring the Multicultural World

new concepts that put the already existed knowledge into question; not only-but also, it rejects the newness of the Modern world in which the main focus has been shifted into culture and history. Therefore, postmodernism demonstrates a blend of styles in which playfulness in literature took place; thus, reality and fiction have become inextricably linked (22).

As it is previously mentioned, Postmodernism ended with the last century while postcolonialism is still going process. However; both postmodernism and Post-colonialism are related, that some literary works may share both the characteristics of postmodernism and postcolonialism. To sum up, the term postcolonialism is modeled on postmodernism, with which it shares certain concepts and methods.

1- Hysterical Realism as a New Style of Postmodernism

While dealing with postmodernism, hysterical realism is a style adopted by individual postmodern writers who demonstrate a mix of panic and hyperbole irony and an amalgamation of literary skepticism with a profound description of a social phenomenon. Furthermore, it is a narrative characterized by a multiplicity of characters and cultural references and infused with a great deal of optimism. This style of writing has been described as “hysterical realism” by some (Wood) and as “comic realism” by others (Achenson and Ross 109); which is similar to that found in soap operas and situation comedies.

Hysterical realism was coined first in 2000 by the English critic James Wood; it is often characterized by the non-elaboration of the feelings and characters in addition to the absence of human and moral sense. By the same fashion, hysterical realism attempt to be vital, to have the attention of the readers through the highly descriptive and detailed prose to back up the characterization in the story yet it serves nothing to take the story forward.

Important to realize that hysterical realism is magical realism’s next step; it is known by the fear of silence and intellectual digressions. As a matter of fact, the term was first introduced in the issue of the new republic by James Wood in his essay on Zadie Smith’s *White Teeth* (2001) to announce the conception of “ Big, Ambitious Novel” to accomplish “Vitality at All Cost” that covers the awareness of bunch of things yet does not cover the knowledge of a single human being. Samely, Wood denounces the genre as a way to divert fiction into the social theory and to convey the idea of how the world is managed more properly than how it is felt about certain things. James Wood gave Don DeLillo and Thomas Pynchon the title of the forefathers of the genre in addition to David Foster Wallace.

Chapter One: Exploring the Multicultural World

In an interview in *The Guardian* with Zadie Smith, she expresses her feeling and opinion about the term hysterical realism as a “painfully accurate term, though, explaining that “any collective term for a supposed literary movement is always too large a net . . .” (“This Is How It Feels to Me”).

III. Post-colonial Literature

Before dealing with post-colonial literature, primarily we have to tackle the term postcolonialism in general. It is the academic study which encompasses the policy or the ideology of colonialism and imperialism of the European world and its effect on the people who were under control and dominance. This academic study covers the criticism and the analysis of the different fields that are related to the colonizer legacy like history, culture, literature and discourse. For more clarity, this term has emerged as a reaction to colonialism; it consists of the prefix 'post' which mean 'after' in Latin.

This term has emerged as a key concept in the period after the independence of colonies that were under the control of the European power precisely after the Second World War to describe the resulted menace from the process of colonization on the colonies cultures and societies (Ashcroft et al. *Post-Colonial Studies* 168). A plethora of significant theorists and figures who contributed in this field of study; nevertheless; three of the leading influencers that their works caused radical changes are Edward Said, Homi Bhabha and Gayatri Chakravorty Spivak.

Taking as an illustration the Palestinian American professor of literature at Columbia University, a public intellectual, and a founder of the academic field of post-colonial, Edward Said is the fuel of the progression of the post-colonial studies with his book *Orientalism* (1978), according to the *Encyclopedia Britannica* that this book redefined in its pages the word Orientalism. This work could be a crucial tool used by Edward Said to analyze and examine the authenticity of the all-western literature that had been written about the East after the colonization; emphasizing on the idea of knowledge and power. He explained that the tools used by the West to represent the Orient reinforced the stereotypical of their image and this representation put the imperial policy and the European power in the world under the control of the foreign. Briefly speaking, he presented the relationship between the West and the East.

Chapter One: Exploring the Multicultural World

Defining postcolonialism in one way is hard, to state it differently; its meaning depends on the cultural background of the persons who analyzed it. It may be seen as an umbrella that collects variant opinions and points of view; a field of study that associate between distinct spheres such as culture, politics, history and literacy. The post-colonial term conducts to a “Break from the past, it is seen as a sign of the new, as a critical reappraisal in the context of imperialism and the rise of capitalism, and as a register of social and political assertiveness” (Mishra V. 369). To put it differently, postcolonialism is a term that refers to the newness of a new era, current period and a modernistic world that reinforces the raise of capitalism position and presents some point of criticism and re-examination to imperialism and highlights the firmness of social and political allegations. Robert Young confirms that postcolonialism gave birth to new connections between people and their different cultures (*Postcolonialism* 7).

Post-colonial literature is the literature that was written in the period that followed the independence of commonwealth countries after the Second World War. Post-colonial literature deals with tracing the effect of the European colonizers such as France, Spain, Great Britain and Portugal over the ideologies and the lives of the colonized people. According to Bill Ashcroft, Gareth Griffiths and Helen Tiffin emphasizing in their work *The Empire Writes Back: Theory and Practice in Post-colonial Literatures* (2004) that the term “post-colonial” meaning deals only with the national culture after the departure of the imperial powers. However, this term is used to cover the culture affections that caused by the imperial power from the point of its beginning to nowadays because there is the maintenance of preoccupations scares on the culture and society that was caused by the European hostile (1, 2).

“Post-colonial as we define it does not mean 'post-independence', or 'after colonialism', for this would be to ascribe an end to the colonial process falsely. Postcolonialism, instead, begins from the very first moment of colonial contact.” (Ashcroft et al. *The Post-colonial Studies Reader* 117). This statement considers only the period of postcolonialism without dealing with the countries.

Meanwhile, the literature produced by ex-colonies such as Africa, Australia, Bangladesh, Canada, Caribbean countries, India, Malaysia, Malta, New Zealand, Pakistan, Singapore, South Pacific Island countries, and Sri Lanka listed in the column of post-colonial literature. The literature of United States of America (USA) is also placed in the same column

Chapter One: Exploring the Multicultural World

in which its post-colonial nature is not recognized, but it still has an association with the metropolitan center through the use of the colonizer language (Ashcroft et al. *The Empire Writes Back* 2).

Julie Mullaney asserts in her book *Post-Colonial Literature in Context 2010*: “Post-colonial literatures encompass that complex and various body of writing produced by individuals, communities and nations with distinct histories of colonialism and which diversely treats its origins, impacts and effects in the past and the present”(3). The post-colonial literature highlights the hindrances that faced the colonized people or their society during and after the colonization.

Subsequently, the literature that was written in English has become a tool that is used by post-colonial societies like India, Caribbean and Africa in order to resist and criticize the colonization; in which the amalgamation and diversity of races or multiculturalism, immigration, identity crisis and hybridity have become the main focus of these writers. Thus, the use of the imperialist language is a result of the identity crisis (Ashcroft et al. *The Post-colonial Studies Reader* 125).

1- Globalization

A key point aspect that is highly related to the postcolonialism is globalization; when we are talking about globalization we are referring that the whole world with its different countries, languages, religions, traditions, races, cultures and governments became one place, by which the powers that control the whole world also control the personal lives of the local nations. In other words, this concept is the operation of tying up the local communities with the world's restrictions. The period of mid-1980s is a period of the emergence of this aspect; it is a period known by the ignorance of the local community and pays all the attention toward the international relationships; reaching to the world extensive knowledge and culture that are controlled by the worldwide economy; this is a result of the European imperialism (Ashcroft et al. *Post-colonial Studies* 100, 101).

Globalization is the reason of creating multiculturalism and hybridity, which is the first one is the Multiculturalism is protecting the distinct cultures and makes them equal in society; while the second one is the mixture between two different cultures; those two may lead to the identity crisis, confusion and perplexity. In many post-colonial works, the character struggles to find his or her belonging between their family values, culture,

Chapter One: Exploring the Multicultural World

traditions... (Roots) or the society that they are living in - lifelines (routs) which; they will be stuck between the former empire and the western world. Salman Rushdie clarified at the *Hay Festival (2012)* about the roots and routes for the immigrants:

The roots of self are the place that you know, the community that you come from, the language that you speak and the cultural assumptions within which you grow up. Those are the four great roots of the self and very, very often what happens to migrants is that they lose all four - they are in a different place, speaking an alien language, amongst people who do not know them and the cultural assumptions are very different. You can see that it is something traumatic. (*The Telegraph*)

IV. Exploring Multiculturalism

Commonly speaking multiculturalism is the co-existence of certain cultures in one society; Joachim Mein stresses that the equality of cultures and power relations are the foundation stones in constructing the multiculturalism definition; hence it is listed in the column of the public policy where reciprocal respect and forgiveness are the walls of this construction (3). The multicultural concept aims “to fight against discrimination, stereotypes, separatism, racism and forced assimilation” (Hadjetian 28). In this case all people are equal, similar and protected in the society.

According to *The Cambridge Dictionary*, multiculturalism means “the belief that different cultures within a society should all be given importance” up to the point of the belief that the minority groups (ethnicities, races, cultures) exceptions, characteristics and variations need to be accepted and approved within the prevailed political culture. This acceptance is embodied in acknowledging, preserving, tolerating and respecting the cultural practices within society which they live in, procurement of laws that would be shielded to those groups or autonomous rights of governance for certain cultures. Multiculturalism is regarded as indemnity to the minority’s damages that they went through such as exclusion, discrimination, and oppression; its primary goal is to involve the differences, diversity and views of these communities into the dominant culture of the society.

In the article published in the column in the *Guardian* newspaper, Bhikhu Parekh, the writer of *Rethinking Multiculturalism(2000)*, states that:

Chapter One: Exploring the Multicultural World

Multiculturalism is not about safeguarding self-contained ethnic and cultural boxes but rather about intercultural fusion in which a culture freely borrows bits of others and creatively transforms both itself and them. Far from implying that each individual should remain rooted in his or her own culture and flit between them, multiculturalism requires that they should open themselves up to the influence of others and engage in a reflective and sometimes life-enhancing dialogue with others. Multiculturalism is not ghettoization but a form of universalism, and represents one of the highest expressions of human freedom and self-creation. (qtd. In Baggini)

The statement above highlights the idea of borrowing bits and collect them together in order to shape a new vivid world without giving importance to the backgrounds, races, religions or the color of those bits. A perfect world where people's differences where their skin color, values, cultures and languages are accepted and supported and they are not discriminated because of those little personal matters.

Hadjetian clarifies that "Multiculturalism, which is the natural process of migration, is a concept of ethnic, social and cultural variety in society and deals with the relationship between dominant cultures and their subgroups" (24). That is to say that multiculturalism is a result caused by the migration, hence to the multi races displacement from their motherland to another host land where the immigrant mingled their cultures and ritual traditions with the dominant one. Consequently; this amalgamation constructs a society with different minorities with different languages, traditions, religions living all together without being discriminated again.

The amalgamation of cultures first presented in the 1960s, in Canadian society; in order to portray the presence of francophone and Anglophone citizens in Canada. Under those circumstances, a new act was added to the Canadian constitution in 1982; it is called the multiculturalism act that stated that Canada is considered as a multicultural nation, as well as supporting these ethnic groups financially to protect and maintain their cultures and traditions. Thus, this new concept has been used all over the world, especially among various countries (Hadjetian 27).

Notably, our main compass of this research paper is navigated toward multiculturalism in Britain. This latter has received a bunch of immigrants that came from different countries,

Chapter One: Exploring the Multicultural World

especially the ones from ex-colonies such as Pakistan, India, Bangladesh, Black Caribbean, and Africa. The immigration is the process by which people come in to live in a foreign country to settle there by choice or by force; in particular, push factors in one hand that when people are obliged to leave their mother country in order to survive, for instance, people who suffer from religious and political persecution, moor, famine and war. On the other hand, pull factors unlike the push ones; it is when people are looking for new adventure attracted for their way of life, for example, looking for economic opportunities.

The main target to migrate to in Britain is London which has been converted into the “keeper of precious diversity”. A place where embraces people and make those people magically suit each other regardless of their background, races, languages, cultures, religions, values, beliefs or any other differences. Those migrants and minorities from different ethnic groups and distinct British former colonies came to this place to change its history due to the cultural, economic and political association with it. Nevertheless, they may face problems, for example, questioning their belonging, racism, rejection and being marginalized. However, The British Prime Minister from 2010 to 2016 David Cameron has shown up his resentment toward this phenomenon or in general toward the concept of multiculturalism, or the fact that Britain is being a multicultural state stating that claiming that “under the doctrine of state multiculturalism’, different cultures have been encouraged to live separate lives” (*BBC News*).

Dave Gunning states in *Multiculturalism and Ethnicity Politics (2010)* that “The increasing of racial diversity in Britain since the Second World War is often captured in the idea of “the multicultural” (108). Due to the immigration that happened after the Second World War and the coming of multi races to Britain shaped the idea of multiculturalism. He added that multicultural could be defined as the distinct cultural parties that reciprocally affect and influence each other within the society. Whereas, multiculturalism points to practical social philosophies as an objective to clarify and decipher these relations. In addition to Stuart Hall's broad definition; multiculturalism generally is the treatment of modern societies based on the various distinguished strategies approaching social and cultural heterogeneity.

It is a general fact that any concept in the world has both negative and positive aspects, this is the case for the term ‘multiculturalism’ as Sylvia Hadjetian presented it in her book under the subtitle of “Multiculturalism: Is a Blessing or a Curse? ”(28). In this respect, some theorists hold some critics for the notion that it contains some passive and unfavorable

Chapter One: Exploring the Multicultural World

portions that it may damage some societies that are too liberal. Also, those theorists insist that this term instead of drawing the attention for the social incorporation and cultural consolidation, it riveting on their divergent views and insularity that shapes segregation and devotion.

Those following lines are going to present conflicting information. The first point is that multiculturalism is that term that stood against the prejudicial dealings with specific categories of people or minorities that engenders all of racism, segregation and discrimination. Evenly significant, multiculturalism improves assimilation that encourages the secure living of various distinct ethnic groups along with the reciprocal respect and acceptance of other races. In addition to the policy of rapprochement despite the existence of various ethnic groups that abolish all the dichotomies as superior/inferior; us/them. All groups and minorities have equal rights, should practice their own culture and traditions peacefully without being discriminated against, together with the necessary process of learning how to accept the other and respect other's cultures and traditions without any dominance or repulsion. Thus, when multiculturalism functions; it scores a massive chance for the society as it fulfills cultural commutation and variation between a bunch of cultural diversities, for instance, the divergence in dress, food and music that may even influence all of the art, philosophy and literature.

While dealing with multiculturalism, it is impossible to go forward without tackling some other concepts that go hand in hand with it. Such as ethnicity, hybridity, mimicry, ambivalence, third space and globalization.

1- Forms of Multiculturalism

Multiculturalism splits into two forms, according to the critic Andrew Heywood in the work of *Political Ideologies: An Introduction (2007)*; these forms are descriptive and normative. The descriptive form indicates the existence of various cultural minorities and ethnicities in the same society. In contrast, the normative form refers to tolerance and acceptance, which means the positive support to this cultural diversity by the recognition of the rights, culture, religion, and beliefs of those minorities in the society (313-14).

Chapter One: Exploring the Multicultural World

2- Ethnicity in the Multicultural World

Ethnicity is one of the main terms that are listed among the fundamental concepts of post-colonial studies of literature *The Key Concepts (2007)*. To put it differently, they defined ethnicity as following: “Ethnicity is a term that has been used increasingly since the 1960s to account for human variation in terms of culture, tradition, language, social patterns and ancestry, rather than the discredited generalizations of the race with its assumption of a humanity divided into fixed, genetically determined biological types” (75). In the light of this definition, ethnicity is a term distinct from the term race; the first term is dealing with humans differences according to their cultural and social norms; while the second term refers to the genetic and biological norms or criteria. Equally important, they stated that an ethnic group is a group of people who are socially different and separated from other people as long as talking about their cultural or national specifications.

Ethnicity, in its contemporary definition, according to Isajaw, is a category of individuals who share the same bloodline and cultural characteristics that are of immigrant's origins and represent some minority or majorities in a specific society (qtd. in Ashcroft et al. *Post-Colonial Studies* 76).

3- Multiculturalism and British Literature

As aforementioned, Britain is viewed as the core of multiethnic groups due to the immigration resulting from Britain's history as an Empire “an Empire on which the sun never sets”, this amalgamation creates multicultural Britain; the phenomenon of the ethnic mixture enriched the British culture in several sides. The already stated reality fits Ulla Rehbak’s point of view in her book *British Multicultural Literature and Super diversity (2019)*, when she points out that:

British multiculturalism is affected by the history and legacy of Empire, indexes a complicated and intertwined relationship between Britain and its former colonies, and is focused on not only immigrant-driven diversity, but also on the relatively recent diversification of diversity that is not necessarily the direct result of Britain’s imperial history. (5)

This statement explains that the multiculturalism in Britain is the outcome of the History of Britain as an Empire and its relationship with its ex-colonies; this complicated connection between Britain and the former colonies molded radical changes in Britain and its culture. In

Chapter One: Exploring the Multicultural World

other words this association is presented in several fields after the phenomenon of the commonwealth immigration to Britain; literature is an important part that was affected by this diversity which led to a new world of literature in the age of multiculturalism.

The British literature has been renewed due to multiculturalism, and new genres have resulted, and its main focus is the ethnic minorities in England. This English literature written and produced by writers from the commonwealth countries (Africa, Asia, and the Caribbean) is recognized as the Black British Literature. Moreover, this literature sheds light on several subjects and concerns that are associated with those minorities such as race, religion, gender, identity, and cultures; it points out to their experience of postcolonial migration, alienation, racism, and their attempts of assimilating the British society. The Black British Literature is rich in well-known writers who have the best-selling works all over the world—starting by the writers who have Asian roots like Salman Rushdie, Hanif Kureishi, and Monica Ali. In addition to the Anglo-Jamaican writers who have mixed parentage such as Zadie Smith or Anglo-Nigerian Diana Evans (Ledent 1,3,5).

V. The Creation of Identity Crisis

Identity is hard to be defined, David Buckingham in his article *Youth, Identity and Digital Media (2008)* points out that identity is “ambiguous and the slippery term”(1). It is a term not smooth, not clear to be defined; it is a term that has different interpretations and variable that changes from context to another and from person to person. Identity issue has become the spotlight of the debate during the 21st century, especially in the post-colonial studies and globalized world.

The globalization and cultural diversity in Britain mean that people from distinct countries that have various languages, races, traditions, cultures, values, beliefs and religions; those people settled and stabilized in a foreign country for different reasons would create issues and questions related to their identity. Buckingham contends that we can recognize ourselves and others through the identity, simultaneously comprehending the environment that we live indifferently (Buckingham 2).

Dheyaa AL-Salih and Ahmed Al Hammadi stated in their article *Exploring Multicultural Aspects in Zadie Smith's White Teeth (2018)*, that identity is an operation controlled by experiences that we have passed through or we are passing through, or we will pass through in order to understand our personality and the milieu that we are living in it. It is

Chapter One: Exploring the Multicultural World

not something owned or something to do or can control or shape it as you want. It is a process produced by the life journey and the environment, so it does not build by the individuals only. Most importantly, maintaining and preserving our identity is a big challenge especially for the immigrants from the former colonies in the western world; according to Parekh no society could escape from the world constructions, or influences or being independent because of globalization (AL-Salih and Al Hammadi 481-482) .

1- Hybridity of Cultures

Like it aforesaid that London is the capital and the core of the cultural diversity that witnessed a considerable number of immigrants from all over the world, especially from the former colonies. Meanwhile, it became the capital of amalgamation of different ethnicities, and all cultures are mixed. Hybridity takes the light in the post-colonial debate and becomes the most discussed term in post-colonial studies. This term has multi definitions, and it depends on its context. As an illustration, Hybridity is used in discourses about race, postcolonialism, identity, anti-racism, multiculturalism, and globalization, developed from its roots as a biological term.

Otherwise, *The Dictionary of Sociology (2005)* generalized the meaning of the aspect of hybridity and defined as following: “Hybridity refers to the process of the emergence of a culture, in which its elements are being continually transformed or translated through irrepressible encounters. Hybridity offers the potential to undermine existing forms of cultural authority and representation” (Scott and Marshall 328). This adopted text sees hybridity as the outcome of two variant cultures, and it is considered as a new and fresh culture.

This concept gives the sight of combination: it was primarily used in biology, taking horticulture as a sample when taking two different species in order to create the third 'hybrid' specie. Then it was adopted by many academic disciplines, especially in a post-colonial context, where this term has resulted from the connection with the colonizer through the formulation of new cross-cultural styles, linguistic studies, politics, tradition, values and other norms (Ashcroft et al. *Post-colonial Studies*, 108).

Edward Said stated in his most famous book *Orientalism (1995)* that “cultures are hybrid and heterogeneous . . . and interdependent” (347), in that case hybridity is not necessarily derived from globalization, immigration, colonization or the blending of different cultures. However, it is a steady and fixed condition that may contribute to the evolution of a

Chapter One: Exploring the Multicultural World

particular culture. Moreover, to Tim Warner definition that hybridity is situated in the middle of multiculturalism and melting pot (5).

The term hybridity has been related to the Indian post-colonial scholar Homi K. Bhabha who was specialized in the field of post-colonial studies and he was a one of the most well-known figures in this field. With this intention, he has thrived vital concepts that are associated with postcolonialism, where hybridity is one of his main focus. For him, hybridity is when the colonized's identity is affected by the colonizer within a particular framework. In the same fashion, it is the trial of the colonizer in translation of the colonized's identity to make it similar to them; nevertheless, they failed to do so; instead, they produce something new and unique. Bhabha asserts that the process of an interweaving of the components of the colonizer and the resistance of accepting any essentialist cultural identity of the colonized will produce a new hybrid identity. Substantially, his definition has granted a paradoxical insight and criticism toward Said's approach and Orientalism.

A criticism was released from another Indian scholar in post-colonial studies, literary theorist, and feminist critic toward Bhabha; Gayatri Chakravorty Spivak argues that the light should be spotted on the dominant powers within hybrid cultures. Intending to defeat any kind of oppression by not giving any opportunity to the subaltern's voices (Meyer 171; Scott and Marshall 328).

2- Mimicry as a Postcolonial Theory

The term mimicry is highlighted the most in the post-colonial theory when the colonized (minorities) subject embrace and practice the colonizer's (dominant) values and cultures, copying him from the inside out which resulted in a vague copy of the colonizer that is considered to be a threatening point to the colonized's behaviors which show simultaneous and contradictory attitudes toward the colonizer's usual manners (Ashcroft, et al. *Post-colonial Studies* 125).

Homi Bhabha signifies mimicry as the proceeding when the colonizer imitates closely the colonized "almost the same, but not the quite" (*The Location of Culture* 86). Bhabha argues that this performance of imitations have within it not only mockery but also a 'menace' he does not deny the consequences that would occur from the behavioral patterns of this term which means the term mimicry is at once presents an image of similarity and an image of threat. The conclusion derived from this for post-colonial studies to a considerable

Chapter One: Exploring the Multicultural World

extent is profound, for what comes out into view in colonial power is writing; as an example, Bhabha's claim was embodied in the works of Kipling, Foster, Orwell, Naipaul, and others where the ambivalence relationship threatens the colonial discourse and authority. By the same token ambivalence is considered as a 'menace' and a disruption to the colonial authority to the colonized part turned mimicry as a kind of mockery.

Generally speaking, this term is shown when the colonizer adopted the colonizer language, culture dressing, values, attitudes, lifestyle, education, and behaves like them. This imitation gives birth to a situation called ambivalence.

3- Explanation of Ambivalence

It is firstly used in the psychoanalysis field to describe the perplexity of wanting two things that are different and apposed each other, in other words, it was first known as a psychoanalytic term to present an account of the shift between having an attraction to and desire two contradictory things simultaneously. Additionally, the term ambivalence is described as a collision of feelings and reactions toward a sure thing. It also points the duality of feelings and emotions that are totally contrasted toward persons, objects or actions (Young, *Colonial Desire* 161).

In addition to another definition of the concept Ambivalence for Ashcroft and others explain that:

It describes the complex mix of attraction and repulsion that characterizes the relationship between the colonizer and the colonized. The relationship is ambivalent because the colonized subject is never simply and completely opposed to the colonizer. Rather than assuming that some colonized subjects are 'complicit' and some 'resistant', ambivalence suggests that complicity and resistance exist in a fluctuating relation within the colonial subject. (*Post-colonial studies* 10)

This passage explains and identifies that ambivalence is a combination between two conflict opinions, feelings or actions that identifies the relationship between the colonizer and colonized; for instance, the colonized hates the colonizer and suffered from him; still, the colonized admits that they are civilized and like to be similar them. This aspect is not fancied by the colonized; it draws the image of confirmation that the colonizer affected their identity.

Chapter One: Exploring the Multicultural World

Homi Bhabha embraced this concept to the colonial discourse. For him in his book *The Location of Culture* (2004) ambivalence signifies a crack in the colonizer's identity, and it is shown the culture as a mixture of opposing perceptions. Provoking unbalanced and anxious in the authority of the colonial discourse is the final result of ambivalence (the simultaneous attraction and repulsion). Therefore, ambivalence elevates the disturbance in Bhabha's theory because of the constructed relationship of those binaries that pave the way to the confusion. It is controversial because it implies that the colonial relationship is going to be disrupted, regardless of any resistance or rebellion on the part of the colonized. Bhabha's desired that the relation between the two should be ambivalent and he rejected the idea that both of them could be similar colonizers (122).

More quintessential, ambivalence described as exploitative and fostering for the colonized. However, it is considered as an undesirable aspect for the colonizer because the colonial subjects attempted to copy and adopt the colonizer's values and allegations that is mimicry but instead this kind of mimicry does not differ a lot from mockery which unhinges the colonial dominance which can be given the term "ambi-valentor" which means "two-powered". Moreover, this kind of ambivalent resulted in creating a deep turmoil of the authority of the colonial discourse. Samely, ambivalence in Bhabha's theory offers a polemic case as a result of the fact that the colonial relationship is ambivalent, so it produces the roots of its devastation. Bhabha claims that the colonial discourse is forced to be ambivalent for the reason that the colonizers never accept the colonized parts to be an exact reproduction of them for it could be a danger. Homi Bhabha clarified this by the case of Charles Grant, who wanted to create a reform when he taught Christianity to Indians, However, at the same time, he was afraid of their rebellion and insurgence for liberty (124).

In this respect, Homi Bhabha raises the issue of identity; he believes that the real identity of a person generates from his interaction with others but not from where or which culture they belong. He argues that the question of identification is a creation of identity given image and the subject's performance in shaping that image; this identity is characterized by ambivalence.

4- Homi Bhabha's Concept of Third Space

Third space is a sociolinguistic theory in the post-colonial era that classifies identity and community through the singularity of each person or context as a hybrid. This theory rises from the sociocultural tradition, and Homi Bhabha uses sociocultural in a post-colonial

Chapter One: Exploring the Multicultural World

condition where there is an unbalanced and archaic power of cultural performance. Homi Bhabha states that the third space “carries the burden of the meaning of culture” (*The Location of Culture* 56). For him third space is a new influential position between two already existing binaries; the third space is a kind of in-between location neither the self nor the other, neither the superior nor the inferior, neither the master nor the slave.

Language is issue number one through which culture can be identified. As Bhabha claims about the culture that it “cannot be sufficient unto itself” (*The Location of Culture* 52), it cannot restrain meaning as a result that the meaning of the symbols of the language is controversial. The third space, as Bhabha, argues that it is a space where similar cultural signs are being generated like speaking and writing but contains distinct logical connotation on different situations on their proclamations. However, Wolf argues that the third space is the space where “dialectical interaction of at least two cultures” happens (Wolf 141), and this can be explained that the third space is a space in which hybridity occurs.

In Bhabha’s analysis, the third space is all the appropriate acts for the explanation of cultural signs in any particular point of their enunciation that sometimes can even never be identifiable which lead to the conclusion that the culture cannot be stable, always hybrid. This space is given the account of “powerful”, “difficult” and “conflictual” (ibid).

Third space thus is that hybrid space that gives rise to new chance and new cultural aspects and engendering a kind of doubt in determining a specific classification of culture and identity. Furthermore, for Homi Bhabha despite the blurring conditions and the vagueness of the third space, it inaugurates new signs of identity that was placed in this space as Nikos Papastergiadis mentioned as “lubricant” while integrating culture; as the aspect that facilitates the fusion of two cultures.

VI. Conclusion

As can be witnessed in this chapter, literature is the only outlet for spirits who were under the control of the European power or imperialism chiefly the British colonialism. Differently speaking, that the written literature by the former colonies or by the commonwealth is the core of the post-colonial studies.

At the same importance, London is the capital of multiculturalism and people who exist in a multicultural land and globalized world, particularly the newcomers from the commonwealth would face obstacles concerned with the formation of their identities. Such as

Chapter One: Exploring the Multicultural World

hybridity, ambivalence and the questioning of their belonging. Those struggles it could be substantiated through some actions like mimicry; due to the differences of cultures, languages, religions, stereotypes, beliefs and values of the immigrants.

Scholars and critics tackled and discussed These problems to present the relations of the colonized and colonizer plus to the outcome of this relation precisely after colonialism era. Like Edward Said and his famous work *Orientalism* 1978 where he developed the idea of Orientalism to describe the West representations of the East; for example, the societies and people that live in Asia, North Africa and the Middle East. Then Homi Bhabha who is one of the most prominent figures in contemporary post-colonial studies, and has flourished some key concepts, such as hybridity, mimicry, third space and ambivalence.

Chapter Two:

The Portraying of Multiculturalism in Zadie Smith's *White Teeth*

Chapter Two: The Portraying of Multiculturalism in Zadie Smith's *White Teeth*

I. Introduction

Literature is the only tool for writers to express their beliefs, thoughts, and ideologies. Zadie Smith, a young British Jamaican novelist, is not eliminated from this category; by portraying Britain as a multicultural land in her novel, *White Teeth* (2001). Zadie's work is the embodiment of multiculturalism in Britain, specifically London, and precisely in North London; she emphasized presenting the dilemma of cultural diversity through her characters. Implicating this diversity in their language, religion, dress, beliefs, values, races, and backgrounds. Nevertheless, this diversity may be seen as a threat for the natives (dominant culture) and the immigrants (ethnic group) as well.

The novel draws the picture of immigrants who live between their mother country and Britain. In other words, it spotted the light on peripheral races and groups of minorities who came from the former colonies to Britain who were looking for a new world to live. In a multicultural land, these minorities should be fortified by distinctive rules to protect their culture, language, religion, and traditions through a range of programmes and policies. Do they integrate into London's multicultural society? Where are the multicultural aspects embodied in this novel? The following analysis of *White Teeth* is going to be the answer to these questions.

II. Exploring Multiculturalism in the Novel

White Teeth is an excellent exhibition of contemporary England, a land that is marked by the multiplicity of ethnicities and immigrants, the bond between them and between the natives as well who carry different religions, beliefs, values, languages, and races; also exhibiting the gap between the first and second generation that have the same roots. Willesden in North London, where multiple cultures were clashed to each other and well known by the high diversity from the 1970s till 1990s is the primary setting of this story; Smith described this diversity in the following passage:

This has been the century of strangers, brown, yellow and white. This has been the century of the great immigrant experiment. It is only this late in the day that you can walk into a playground and find Isaac Leung by the fish pond, Danny Rahman in the football cage, Quang O'Rourke bouncing a basketball, and Me Jones humming a tune. Children with first and last names on a direct collision

Chapter Two: The Portraying of Multiculturalism in Zadie Smith's *White Teeth*

course. Names that secrete within them mass exodus, cramped boats and planes, cold arrivals, medical checks. (334)

This masterpiece seeks to introduce the cultural, racial identity in a multicultural society. The storylines center the encounter of three eclectic racial, religious and social background families who share the same geographical location: the British –Caribbean (Anglo-Jamaican) Joneses, the Bangladeshi Iqbal, and the Polish Jewish Chalfens. This chapter is going to include a close analysis through diving in with those leading three families dealing with their relation and progress throughout the story for a better explanation for their wide range of backgrounds.

Equally essential, several disputes have been presented by these families illustrating with several contentions were presented by them, for instance, the “Britishness” and minority cultures, parents and children, roots and rootlessness and even conflicts within the characters themselves:

We are split, people. For myself, half of me wishes to sit quietly with my legs crossed, letting the things that are beyond my control wash over me. But the other half wants to fight the holy war. Jihad! And certainly we could argue this out in the street, but I think, in the end, your past is not my past, and your truth is not my truth and your solution it is not my solution. (183)

1- The Jones Family

Clara Bowden, a 19 years old black Caribbean woman, got married to the divorced Archie after two months of their first meeting at the New Year's party in 1975. Clara is the daughter of Hortense Bowden, a religious Jamaican woman who devoted herself to the Jehovah's witnesses¹. Furthermore, she believed that she has to sacrifice herself and her daughter to God waiting for the apocalypse, “For Clara was not like other teenagers. She was the Lord's child, Hortense's miracle baby” (35). The desire of Clara to break the way from her mother Hortense achieved when she met Ryan Topps. A lanky, red-headed boy dated Clara

¹ - The Jehovah's Witnesses are one of the world's fastest-growing religious groups. They are well known for their distinctive beliefs, door-to-door proselytism, political neutrality, and legal battles for religious freedom. They are numbering over 6,117,666 active members worldwide (yearbook of Jehovah's Witnesses, 2001, 31) they are regularly involved in spreading information about religious beliefs and practices (Wah).

Chapter Two: The Portraying of Multiculturalism in Zadie Smith's *White Teeth*

for a short period; eventually, he was converted to the Jehovah's Witnesses by Hortense. During his attempt to get Clara back to her religion they had an accident that caused Clara loss of her front teeth "likewise, when Clara fell, knocking the teeth out of the top of her mouth, while Ryan stood up without a scratch . . ." (45). The only escape or "savior" for Clara after these incidents was Archie, the man who does not believe in God "I tell you in confidence: my dearest friend, Archibald Jones, is an unbeliever!" (147), she tries to run away from her religious heritage; a heritage inherited from her Jamaican grandmother Ambrosia Bowden was impregnated by Captain Charlie Durham, the English colonist who was posted to Jamaica and left Ambrosia alone during her pregnancy.

The fruit of this marriage is Irie Ambrosia Jones, a smart overweighted black teenager who has a Jamaican physical appearance. Her name was picked up by Clara when she figured out that she was pregnant ". . . naming seems to her a fearful responsibility, a god-like task for a mere mortal. Finally she picks up Irie meaning everything is OK, cool, peaceful"(76). She is a female companion to the Bangladeshi Iqbal twins, Magid and Millat, a teenage that is desperate from having parents like Archie and Clara and ashamed from her own racial identity and genetics "the afro genes"; she wanted to transform to a western ideal:

Nightmares and daydreams, on the bus, in the bath, in class. Before. After. Before. After. Before. After. The mantra of the make-over junkie, sucking it in, letting it out; unwilling to settle for genetic fate; waiting instead for her transformation from Jamaican hour glass heavy with the sands that gather round Dunn River Falls, to English Rose oh, you know her she's a slender, delicate thing not made for the hot suns, a surfboard rippled by the wave. (270)

Irie revealed her anxiety toward her African physical features when she decided to have the first step to change from her afro hair to impress her crush Millat who is most impressed by white girls; she goes to a hair salon called P.K.'s (Malkovich Bakeries) Afro Hair hoping to gain a: "Straight hair. Straight straight long black sleek flick-able toss able shakable touchable finger-through-able wind-blow able hair. With a fringe" (277).

Through the process of the novel, Irie and Millat became involved with the Chalfen family for a two-month program when the raid committee of the school caught them for marijuana consumption with the eldest son of the Chalfens Joshua. Even England is Irie's mother country, but she felt like a foreigner in her land, one of the situations that depicts Irie's

Chapter Two: The Portraying of Multiculturalism in Zadie Smith's *White Teeth*

alienation feeling is personified when she stepped on the Chalfens home; she felt like she is crossing the limits “. . . she felt an illicit thrill, like a Jew munching a sausage or a Hindu grabbing a Big Mac. She was crossing borders, sneaking into England; it felt like some terribly mutinous act, wearing somebody else's uniform or somebody else's skin” (335). In the light, this breach, this sort of feeling is a normal emotion for the generations that are from an interracial couple, confusedness, alienation, perplexity toward their belonging are all normal according to Edouard Glissant who stated in his work *Poetics of Relation* (1997) “When identity is determined by a root, the emigrant is condemned (especially in the second generation) to being split and flattened. Usually an outcast in the place he has newly set anchor, he is forced into impossible attempts to reconcile his former and his present belonging” (143).

After a while Irie got used to the Chalfens; a sense of familiarity has been developed between them, she was fond of them, this teenage likes their habits, stereotypes, and everything related to them, Irie was addicted to them “She just wanted to, well, kind of, merge with them. She wanted their Englishness. Their Chalfisness. The purity of it.”(Smith 335). Moreover, she tries to create her authentic identity through the collected experiences, also, by taking Marcus Chalfen's suggestion to be a dentist. At the end of the story, Irie became pregnant, unknowing if Millat or Magid is the father, and got married to Joshua.

In conclusion, this family is a heterogeneous family starting from the ancestors to the grandchildren; *White Teeth* delineated the three generations from the Jones-Bowden family, initiating with Hortense the ardent enthusiastic of the Jehovah witnesses, the obsessive Jamaican woman in preserving her traditional and religious values. The second generation, the interracial couple Clara, Hortense's daughter, who derived from her mother's path and Archibald Jones who does not care about what is happening in their lives. Then, the youngest generation Irie who is considered as the center of the novel, a teenager that managed to create her own identity after the confusion of her belonging that is going to be examined deeply in the third chapter.

2- The Iqbal Family

The majority of the novel narrates events that are related to the members of this family. The Iqbal is a Bangladeshi Muslim family who lives in north London. This family goes through a range of events that embody the real struggles, and the constructed gap

Chapter Two: The Portraying of Multiculturalism in Zadie Smith's *White Teeth*

between two generations of Muslim immigrants in a foreign country. This family is unlike the Joneses; they are not interracial family Samad Miah and Alsana's Begum Marriage was arranged even before Alsana's birth, Samad admits this fact to Archie in the following dialogue:

Samad: Oh, but I have still some time to wait . . . Unfortunately, the Begum family do not yet have a female child of my generation.

Archie: You mean your wife's not bloody born yet? (98)

Notably, Samad and Alsana's wedding is a traditionally conservative one. However, Magid and Millat are the twins' gift from God for the parents in England.

Samad Miah Iqbal is the patriarch of this family, a middle-aged Muslim Bangladeshi man that is so conservative, Archie's close friend since the Second World War (they were veterans in the Second World War), Iqbal immigrated to England to gain money after the war. He went through hardships and difficult times while adjusting his life in that host land facing the bitter reality of his capacity in being only a waiter in the Indian restaurant, which is owned by his distant relative Ardashir Mukhul: "I am not a waiter, I have been a student, a scientist, a soldier, my wife is called Alsana, we live in east London but we would like to move north. I am a Muslim but Allah has forsaken me or I have forsaken Allah, I'm not sure. I have a friend—Archie— and others. I am forty nine but women still turn in the street. Sometimes" (58-59).

Samad blamed his died hand for his sufferance, he wanted a reason to justify his impotence, India and his cripple hand were the suitable victims for that; because the place where he lost the feeling with his hand was in the Indian army, a country that he expresses his hatred toward it in this statement:

This shitty hand that the useless Indian army gave me for my troubles, I would have matched his achievements. And why am I crippled? Because the Indian army knows more about the kissing of arses than it does about the heat and sweat of battle! Never go to India, Sapper Jones, my dear friend, it is a place for fools and worse than fools. Fools, Hindus, Sikhs and Punjabis. And now there is all this murmuring about independence – give Bengal independence,

Chapter Two: The Portraying of Multiculturalism in Zadie Smith's *White Teeth*

Archie, is what I say – leave India in bed with the British, if that's what she likes. (88)

This character represented how the immigrants suffered when they moved to another country, especially for a conservative man like him, trying all the time to perform a typical model for his wife and children and force them to be devoted to the tradition. He has done everything to protect his family from the British culture and everything related to the Englishness, to guarantee and construct for them, a future its main pillars are tradition and religion. The first token step by him was moving to North England, a place where he cannot experience racism and discrimination; a suburb where he should practice his culture and traditions harmoniously: “Samad was moving out of East London (where one couldn't bring up children, indeed, one couldn't, not if one didn't wish them to come to bodily harm, he agreed), from East London with its N.F. gangs, to North London, north-west, where things were more...more...liberal” (60).

Unfortunately, his dream is not realized; all his attempts failed at the instant that he is seeking to keep his traditional precious life, which is slowly slipping and pulling away from him, by his progeny. He has the view that life in England is the spring of corruption that affected his family negatively, even him personally. The principles of this traditionalistic Muslim man were disappeared due to his contribution to the English society: “I am corrupt, my sons are becoming corrupt, we are all soon to burn in the fires of hell. These are problems of some urgency, Archibald” (197). Samad struggles with his Islamic beliefs, his Bangladeshi heritage, and his role in western society. He tries to interfere and control the twin's life from the beginning of their childhood to protect them from this metropolis; for instance, when he gives opinions in the school commitment related to the religious diversity, by removing the pagan's/Christian feasts (The Harvest Festival) and replace it with Islamic ones. Rejection is an answer for this point of view:

Now my motion is simple. If we removed the entire pagan festivals from the Christian calendar, there would be an average of ...of twenty days freed up in which the children could celebrate Lailat-ul-Qadr in December, Eid-ul-Fitr in January and Eid-ul-Adha in April, for example. And the first festival that must go, in my opinion, is this Harvest Festival business. (130)

Chapter Two: The Portraying of Multiculturalism in Zadie Smith's *White Teeth*

This situation coupled with the rebellion of his twins made him have a decision to send Magid to Bangladesh to learn the proper habits for Muslims, to acquire an Eastern personality; fortifying him from the chaos that infected the most of the most children in the Western society and mingled with it while inclining from their origins and beliefs:

I tell you, I don't know what is happening to our children in this country. Everywhere you look, it is the same. Last week, Zinat's son was found smoking marijuana. Like a Jamaican! . . . Well, take Alsana's sisters all their children are nothing but trouble. They won't go to mosque, they don't pray, they speak strangely, they dress strangely, they eat all kinds of rubbish, they have intercourse with God knows who. No respect for tradition. People call it assimilation when it is nothing but corruption. Corruption! (194-195)

After years, a sense of disappointment faced Samad when he lost control of the twins, in particular when both of them drawn certain aspects of the Westerners and both were Hypnotized. A sense of regret, sorrow, pity, and guilt followed this disappointment. A regret that he immigrated to England, a sorrow that his children lost their values, religion and culture, a pity that he could not benefit his family and protect it, and guilt that he is the main reason that his family converted to such kind of people; he believed that he does not fit this country, a country that defines him as a stranger, a menace, danger, a threat to the peace of the country:

These days, it feels to me like you make a devil's pact when you walk into this country. You hand over your passport at the check-in, you get stamped, you want to make a little money, get yourself started ... but you mean to go back! Who would want to stay? Cold, wet, miserable; terrible food, dreadful newspapers who would want to stay? In a place where you are never welcomed, only tolerated. Just tolerated. Like you are an animal finally house-trained. Who would want to stay? But you have made a devil's pact ... it drags you in and suddenly you are unsuitable to return, your children are unrecognizable, you belong nowhere. (414)

Additionally to this character characteristics, his obsessions with his great-grandfather Mangal Pande, the Indian soldier who shot the first bullet of rebellion, the great hero for the Indian mutiny against the English. He never gets bored or tired from talking about him, he

Chapter Two: The Portraying of Multiculturalism in Zadie Smith's *White Teeth*

mentioned him to every character in the novel, and even he decided to put his picture in the O'Connell's poolroom's wall (Samad and Archie's favorite pub that is owned by Mickey). The patriarchy of the Iqbal family took Pande as a role model and archetypical for him; He used him as an illustration in every situation that is related to resistance and freedom.

Furthermore, Philip Tew declared in his work *Zadie Smith: New British Fiction (2009)* that Zadie comments and views in an interview about Samad's character and the fact about his thought and role in this novel. Besides, to the struggles and hindrances that faces any immigrant in a different country. By locating herself under such an experience, not her own experience but the experience of people around her:

The people in *White Teeth* are immigrants. I'm not an immigrant, so it's a different experience. But I was around people who had that experience, who felt separated or cut in two, who had moved from one country to another, who had that sense of leading two lives. Samad thinks that way -- that somewhere in the world there is this other Samad who still lives in Bangladesh and is very good and religious and proper. But he has to deal with the real Samad. I think that's a fairly common experience. But that's a guess; I couldn't know. (28)

Shifting from Samad to his wife, Alsana Iqbal (born Begum), who is a unique character; she is a headstrong, determined, stubborn, and hot-tempered woman. She contradicts and disagrees with her husband in every situation when he tries to put his children under restrictions and in any aspect that is related to maintain the traditions, she is not afraid to express her emotions: "Let go, Samad Miah. Let the boy go. He is second generation he was born here naturally he will do things differently. You can't plan everything." (295); Alsana can maintain a stable relationship with her children, a kind of understanding toward the twins trying to put them under suppression.

Alsana is unlike Samad; she is less traditional, less faith and less religious "lacking nothing but the faith" (233). This could be shown during the hurricane struck in 1987; when Samad asked her to bring only the essential thing "life or death things" (226) while they were leaving the house to survive; the fundamental items for here were: an English book, music albums, Huge box of Beedi cigarettes, and a music video. In the meantime, Samad was frustrated by these useless objects instead of spiritual supports: "No pen knife, no edibles, no light sources. Bloody great. No prizes for guessing which one of the Iqbals is the war veteran.

Chapter Two: The Portraying of Multiculturalism in Zadie Smith's *White Teeth*

Nobody even thinks to pick up the Qur'an. Key item in emergency situation: spiritual support” (227).

That is to say, that Alsana less spirited than Samad with a touch of modernity and more open-minded. However, that does not mean that she is an unbeliever or completely untraditional; and this may be notable in her relation with her niece Neena when she nicknamed her by Niece-of-shame, due to Neena's Western habits and behaviors. Moreover, to her reaction when her son Millat spent more time with the Chalfens and converted to act more like the English: “I am saying these people are taking my son away from me! Birds with teeth! They're Englishifying him completely! They're deliberately leading him away from his culture and his family and his religion” (354). Alsana developed a close relationship with Clara Bowden Irie's mother when they first moved to Willesden Green because of the old friendship between the husbands Samad and Archie that is coupled with sharing the same pregnancy period; their children were close friends; this tightened their association.

Magid and Millat, the twins of this family, played a significant role in the reflection of the second generation of immigrants. On the one hand, we have the older twin Magid, a brilliant cold boy with a strange intellect that was sent by his father to Bangladesh to embrace the Bangladeshi tradition and Eastern manners. He wanted him to be a typical model as a Muslim and protect him from the corruption in England. Magid was the only glimmer of hope to his father. Nevertheless, from a young age, he designed his choices and preferences; a way that does not include nor Samad's desire or him as a father, Magid intends to have a distinct family with different habits, tradition, jobs, and a family that suits his wishes and satisfies his needs: “Magid really wanted to be in some other family. He wanted to own cats and not cockroaches, he wanted his mother to make the music of the cello, not the sound of the sewing machine . . . he wanted his father to be a doctor, not a one-handed waiter . . .” (254).

Another critical point adrift has been deviated Magid's direction, which is his meeting with the Indian R. V. Saraswati. Magid admired his ideas, and beliefs; and inculcate in him the idea of being durable, Invincible, educated and similar to the English: “Too often we Indians, we Bengalis, we Pakistanis, throw up our hands and cry "Fate!" in the face of history. But many of us are uneducated; many of us do not understand the world. We must be more like the English” (294). Magid was motivated by these marbles and determined to go back to England for the sake of studying the English law. Henceforth, a new reliable connection has

Chapter Two: The Portraying of Multiculturalism in Zadie Smith's *White Teeth*

been created between Magid and Marcus Chalfen since common interests and brilliance are shared between them. In a word, Magid turned into an atheist; his only concern is science and Marcus's Future Mouse project: "I am in awe of visionary ideas and visionaries. I am in awe of such a man as Marcus Chalfen" (374).

On the other hand, we have Millat the perfect ideal of a rebellious teenage boy, a picture that describes a troublesome bad boy. He is "good-for-nothing son" (135,292,412) for Samad, tumultuous, disagreement, and disappointment are words that may describe the relationship between Samad and Millat. This latter's life is estimated as Meandering; he has done everything that may cause problems and hindrances for his parents, he merged and mingled with the Western society; he has disclosed about his rejection toward his father's control by the embracement of the white society culture, with his behavioral problems such as his consumption of marijuana and a womanizer. Samad lost the leadership toward his son, Millat now is a sign of corruption, and he is an English production of a second-generation immigrant: ". . . he is the second son, late like a bus . . . what his father said about him did not concern Millat all that much: he knew himself to be no follower, no chief, no wanker, no sell-out, no fuck wit no matter what his father said. In the language of the street, Millat was a rude boy a bad man . . . In fact, the only trouble with Millat was that he loved. Trouble. And he was good, at it" (222-223).

Millat is well known in his suburb; he is famous among the distinctive range of his friends, friends from all kinds, backgrounds, and races. He has the charisma to be respected by them; he can fit each group of them. Millat is considered as the joker, the smoker, the hero, the man that fears nothing and cares about nothing; however, he was suffering from a heavy burden on his heart about his belonging, his suitable and appropriate position in this society: "He was so bigin Cricklewood, in Willesden, in West Hampstead. . . From his first Raggastani crowd, he had expanded and developed tribes throughout the school, throughout North London . . . He had to please all of the people all of the time" (272).

Together with the already mentioned flaws of Millat, he started to pay more attention to the KEVIN (Keepers of the Eternal and Victorious Islamic Nation), an Islamic Fundamentalist group with "an acronym problem" (301). This latter is a radical Islamic organization that would protect the Muslims, Muslim rights, and practices from any discrimination or racism to maintain their identity in London. It is made up from multi races

Chapter Two: The Portraying of Multiculturalism in Zadie Smith's *White Teeth*

members some of them have suffered as immigrants in this land; illustrating with, the “African goddess” (378) sister Aeyisha, the Indian Mo Hussein-Ismael (the owner of the Halal butcher shop), the Hindu waiter Shiva Bhagwati and many other persons.

He becomes a member of this organization and started to be influenced by their beliefs, principles and their practices as conservative and strict Muslims; even though he did not abandon his Western desires. At the end of the novel he wanted to put his mark and achievement in this society; he wanted to be the role model of these minorities by redeeming the legacy of Mangal Pande through the assassination of Marcus Chalfen because to the Future Mouse project, that Millat finds it as sacrilegious when messing with the God power and creatures.

To sum up, the Iqbal family is a mirror that reflects the conflict and reveals the real clashes that happen between the first and second generation of immigrants, while showing the truth of their relationship. Samad tried to raise his twins in a traditional and religious sphere in Western society; he even sent Magid to the East to protect him from the English corruptions. However, the result was losing control of both of them that Magid and Millat deviated from the lines that were drawn by their father, the first twin converted into English, more than he was before, and the second is a fanatic man: “There are no words. The one I send home comes out a pukka Englishman, white-suited, silly wig lawyer. The one I keep here is fully paid-up green bow-tie-wearing fundamentalist terrorists” (414). Equally essential, they had a stabilized relation with Alsana, unlike their father.

3- The Chalfen Family

The Chalfens are a middle class and intellectual family from a Jewish Oxbridge-educated scientist and a genetic engineer husband 'Marcus' and a catholic feminist mother 'Joyce' with four clever and well-raised sons acquiring all the needed points of their interest. Marcus Chalfen is working on a scientific project, the so-known FutureMouse; for him, science is a matter that should be worshipped in his life. Where he put himself in a god-like position; trying to come up with a new creation “He went to the edges of his God's imagination and made mice Yahweh could not conceive of: mice with rabbit genes, mice with webbed feet. . .” (311).

Although the family looks like pure British especially with their white skin color that made them feel somehow superior, they are considered from the third immigrants to Britain

Chapter Two: The Portraying of Multiculturalism in Zadie Smith's *White Teeth*

from German and Polish origins "[...]the Chalfens were, after a fashion, immigrants too (third generation, by way of Germany and Poland, nee Chalfenovskiy). . .'" (335). Their cultural incorporation obscured their hybridity a little a bit as they changed their names from 'Chalfenovskiy' to 'Chalfen' that took the shape of an English name. Not only that but they even prefer to keep themselves isolated from the society and creating their way of living and their own rules and philosophies which they called "Chalfenist"; they interact only with each other and there is no room for the strangers to the family to keep what they labeled "the right genes": "The Chalfens had no friends. They interacted mainly with the Chalfens extended family (the good genes which were so often referred to two scientists, one mathematician, three psychiatrists and a young cousin working in the labor party)" (320). The Chalfen family thought of Chalfenism as unequalled; in addition to the degree of hybridity. This latter is shown when they give themselves some epithets according to the Chalfen way by some names and adjectives: "They referred to themselves as nouns, verbs and occasionally adjectives: it's the Chalfen way, and then he came out with a real Chalfenism, He's Chalfening again, We need to be a little more Chalfenist about this" (314).

The fact that the Chalfens attend to develop a unique culture for them, and believe the uniqueness of the Chalfenism may serve to explore some points of multiculturalism in the novel. The truth that made them tired of their daily routine and acting otherwise, yet they were building between them a kind of disparity more and more. As an illustration, Joyce speaks instead of her youngest son Oscar, but he neglects any sayings that it is not his. As an example, when Joyce complained about the smell of Millat's cigarette and said ". . . it upsets Oscar otherwise, doesn't it, Oscar?" and Oscar denies that "No," the youngest and the most cherubic of the boys, busy building a Lego empire, "I don't care" (326). Then Joyce repeats it again that it upsets Oscar and "he hates it". In addition to Joshua's complete dissociation from his family because he disagrees with his father's genetic research project and experiments on a mouse and he argues that he cannot have any word with his father for he considers "there's no point being reasonable with him because he thinks he owns reasonableness. How do you deal with people like that?" (412).

Samely, it is so threatening to be excluded and separated from a multicultural society, which made them so attentive and concerned much about Millat and Irie when they first stepped the Chalfen's life. Despite Joyce's rejection of non-white people as she described Millat and Irie as the "brown stranger" (326), she loves them around her; she was admired by

Chapter Two: The Portraying of Multiculturalism in Zadie Smith's *White Teeth*

their exoticism as if they were colonizers. However, Joyce wanted to own them and manipulated their lives like how Marcus manipulates the brown mouse. Moreover, this what gives the family some of the self-satisfaction and the feeling of superiority especially on the Irie's and Millat's parent whom she considered inferior, culturally narrow-minded and the uncivilized Asian people who are incapable of taking care and educating their sons. Here were the slightest points that refer to multiculturalism and hybridity.

Another notable ironic point; despite Joyce's stereotypes and prejudice about the Jones and the Iqbal parents, she forgot that she was as well looking after Millat more than her sons, even his ill-behaviors in many times. Also, even though the Chalfen family tends to keep their own family's culture; Joshua the elder son tends to have peculiar directions and preferences, he turned to a vegetarian and joined a group called FATE that stands for Fighting Animal Torture and Exploitation, only for the sake of standing with the kind of people that his father hates. As Claire Squires argues that "both Marcus and Joyce underestimate the cross-general communication and therefore, their son Joshua opposes his father by joining FATE" (50).

Quintessentially, one more hybrid point in the story of the Chalfens is as it is already mentioned, that the Chalfens have some feeling of supremacy and regard themselves as superior over the other, which had them having some racists behaviors. For instance, Joyce's vanity and generalizing some views according to her stereotypes pretending she is always acquainted with everything, especially when making comments and racist remarks about the afro-Caribbean and Muslims creating a strong barrier between the East and the West putting some magnifications on her Eurocentric judgment.

One more point of racism is embodied as well in the character of Marcus, whose paranoia made him believe that he can control the world by removing all the imperfect elements from this world as he aimed to create a mutation that turned the brown mouse white. His logo was "you eliminate the random; you rule the world" (341), unlike Archie, whom most of his decisions are taken according to the flip of his coin. So to the Chalfens, immigrants are equal to the brown mouse, and the perfect white English people are like the white mouse, while themselves forgot that they were from Polish-German immigrants. The Chalfens indeed caused a massive influence on all of Millat, Magid, and Irie. However, the Chalfens ended up needing their help in their lives to benefit from them and finally admitted

Chapter Two: The Portraying of Multiculturalism in Zadie Smith's *White Teeth*

that they must learn from others. This is highly stressed through the relationship between Magid and Marcus that made Marcus believe in the mutual interaction and the co-existence with others; Marcus helps Magid to come back from Bangladesh and joining the faculty of law, hoping that he will provide him with some legal advice on his science project.

On the other side, Magid highly well-spoken manners and principles never authorize Marcus to see his Chalfenism going through equalization: "All Magid wanted to do; he explained to Marcus, was bring Chalfenism to the people. And you had to give the people what they wanted in a form they could understand" (430).

According to *The New Dictionary of Cultural Literacy* about Magid's and Marcus's relationship "Since their relation is based on mutual admiration, it is an opposite example for a more positive view on multiculturalism, thus comparable to the definition that it depends on "equal respect" (Hirsch et al 438).

III. The Elicitation of London in *White Teeth*

Historically highlighted, London has always been known as the multicultural metropolis city in Britain that embraces constituents from many parts of the world, especially in the late 20th, century when London witnessed an extreme switch caused by immigration from an imperial city to a cosmopolitan one. These ethnic minorities prevailed in London around 45% of all ethnic minorities in the country and 29% of the capital's population. Minorities such as the Indians, the Pakistanis, the Black Caribbean, the Bangladeshis and other mixed ethnic backgrounds who were all trying to survive with their cultures, beliefs, and traditions in an ocean of cultural and religious diversity; the Muslims were the most extensive ethnic group in addition to the Jews and the other mixed colored Caribbean.

1- The Projection of London's Diversity Through Willesden

Zadie Smith opted for London for the novel *White Teeth*, where most of the events are set in, to be glorified by the depiction of this multicultural capital. First of all, the majority of characters in *White Teeth* reside in an outskirt in one of the boroughs of the north-west of London, "Willesden Green" in the borough of Brent that is commonly known as the second big diversified town in that multicultural capital where more than 50% of its inhabitants are from ethnic minority groups and less than 30% are white British.

Chapter Two: The Portraying of Multiculturalism in Zadie Smith's *White Teeth*

All of the prominent three families in the novel reside nearly in the same neighborhood in Willesden Green that makes them all attached. At the beginning of the novel, Zadie Smith made her bibliophiles acquainted with that dreadful street in Cricklewood Broadway, where Archie was about to commit suicide and is rescued by a non-British Halal butcher Mr. Mo Hussein Ishmael. Then the author mentioned another location in Willesden Green that is where the newly married couple Archie Jones and Clara Bowden moved to that was given the account of a place that is “between the trees and the shit” (Smith 47). Which was even acceptable to Clara who was scared of it as it was deficient and ill-favored and then suddenly the views shifted to green spaces, trees, and lovely edifices and then it turned again to simple houses and neglectful areas; but as a whole, Clara was appreciative because the place was not as pleasant as she was dreaming but not as horrible as she was terrified of it. Sylvia Hadjetian in her book *Multiculturalism and Magic Realism in Zadie Smith's novel White Teeth: Between Fiction and Reality* (2015), described it as the fact that corresponds to the hybridity of the characters in the novel as well as to the hybridity of the places as if Clara's and Archie's new home in a spot between two worlds a beautiful and affluent and from the other side a below standard and ill-spoken.

By the same token, when Samad and Alsana Iqbal moved from the East End of London to Willesden Green; Alsana mentioned lots of shops belonging to different immigrants from various nations. Such as The Jamaican hair salon, the M.K (Malkovich Bakeries), the Kebabs of Mali, and many others agitate the reader's brain to fancy how much London is a multicultural texture society. The famous Dog drank, a huge breaded Scotsman owns that is another example for the previous diverse places in Willesden streets, a drank that is recognized as a refuge for the immigrants: “They drank, as everybody in Willesden drank, in the aforementioned Spotted Dog, a famous Willesden landmark. . . a watering hole for local Irish builders. By 1992 it had transformed again, this time into the focal point of the huge Australian immigrant population of Willesden, who, for the last five years. . .” (483-384).

Another localization in the novel that depicts the multiple directions of the cultural and social communities of neoteric England is the school of Glenard Oak where the Iqbal sons and Irie Jones go to in the 1980s and 1990s: “In Glenard Oak Comprehensive, black, Pakistani, Greek, Irish These were races” (272). So as Sylvia Hadjetian pointed out that the

Chapter Two: The Portraying of Multiculturalism in Zadie Smith's *White Teeth*

school's history is combined with some colonial memories that can be presented as hybrid and full cultural diversity with colonial past and postcolonial present (78).

One more thing in the novel that somehow represents a portion of British history is the hybrid O'Connell's Pool House pub, which is considered the best elopement space to Archie Jones and Samad Iqbal to two permanent Jamaican clients: Danzel and Clarence. This pub is a real sense of hybridity; an Iraqi man with a hybrid name "Abdul-Mickey" that combines the eastern and western spheres is the owner of his place. The pub is neither a visible café nor a real gambling den, and it is neither a pool house nor an Irish was no room for women to exist in it according to some Islamic rules. O'Connell pub is the real icon of the multicultural society in London and the colonial and postcolonial history of Britain:

You need to know the place. For example, there are reasons why O'Connell's is an Irish pool house run by Arabs with no pool tables. . .For now, suffice to say this is Archie's and Samad's home from home; for ten years [...] And women. Hypothetical women. If a woman walked past the yolk-stained window of O'Connell's (a woman had never been known to venture inside). . . . (187)

Another aspect that made the readers believe the multicultural community inside Glenard Oak is the vast quantity of pupils with different names. Each one belongs to distinct cultures Everyone at Glenard Oak was at work: "Everyone at Glenard Oak was at work; they were Babelians of every conceivable class and colour speaking in tongues, each in their industrious corner, their busy censer mouths sending the votive offering of tobacco smoke to the many gods above them (Brent Schools Report 1990: 67 different faiths, 123 different languages)" (298).

2- The Synchronicity of Zadie's Real Life and the Novel's Events

According to Squires Claire, Zadie Smith herself visited the local state school of Glenard Oak at Hampstead. A comprehensive secondary school that was known back then by its multicultural variant features of that outskirts, that was reflected by the fictional Glenard Oak which embraces many and distinct and more than eight religious and secular events such as Ramadan, The Chinese New Year, Christmas, The Death of Martin Luther King, Yom Kippur, Diwali, and many others.

Chapter Two: The Portraying of Multiculturalism in Zadie Smith's *White Teeth*

Equally important, the period introduced by Zadie Smith that Irie Jones and the Iqbal twins' generation was attending Glenard Oak (the 1980s, 1990s) was the period Smith herself was in her secondary school stages. It is the fact that made Squires Claire argues that Glenard Oak was not an explicit depiction of Hampstead comprehensive rather than being some synchronizes of real events in Zadie Smith's real life and her novel. Some of Smith's bibliophiles gave the autobiographical epithet to the novel for some symmetry between her own life and some portions in the story of her characters; more specifically the character of Irie Jones shares some equal aspects, illustrating for that: being a child of mix parents, an old white British father and a young Jamaican mother. Interviewing Zadie Smith, she neglected that the characters are exact illustrations of her own life, but she implicitly declared in some way that some sections of her autobiography have taken parts in her novel.

In another flip side, the British journalist Christina Patterson in *The Independent*, in an interview with Zadie Smith; she said that the most prominent side in the contribution of the autobiographical in the novel; it would be Willesden Green which situated on the frontier of London, resided by the immigrants, alienated from the city Centre. Nevertheless, no one could deny that it is still an area subordinate to honorable London. Nowadays, that marginalized suburb became a multicultural world city, and it is manifested in the vast quantity of differences and mixtures of people between the past and the present, all united under the sky of London.

IV. Conclusion

Essential to realizing from the analysis above, that Zadie Smith in *White Teeth* exhibited and painted an image of the modern London, the multicultural hybrid society where she precisely selected the characters with multi plural races and origins; that represents the real issue of multiculturalism in the United Kingdom. This novel keen to depict the reality of the co-existence of variant cultures in one society; by manifesting the lives of diverse immigrants and their concerns and struggles that may face them while settling in this space that is known by the amalgamation of cultures, to protect their own cultures, religions and traditions in a society with cultural diversity.

Additionally, the representation of characters from variant ethnicities who live in the same neighborhood, and share the same zone of friendship besides to the robust relationship between them despite their races, religion, or traditions; this connection is highly shown

Chapter Two: The Portraying of Multiculturalism in Zadie Smith's *White Teeth*

through the three distinct families. Equally important, this novel engages the reality that no family could manipulate or run away from the generation gap between parents and children, even if they are from identical family or racial community.

The novel presents the quarrel that came out from the generation gap between the two generations whose objectives' accomplishment went awry, plus the feeling of un-belonging and the fight between the two generations about their different cultural understanding. By the same token, Zadie Smith, at the end, controlled her characters all with their peculiar culture and ideology and made them united all in the same borough of Willesden to give a realistic insight of hybrid and cultural multi diversified society.

Chapter Three:
The Construction of Identity in Zadie Smith's *White Teeth*

Chapter Three: The Construction of Identity in Zadie Smith's *White Teeth*

I. Introduction

The permanence in a multicultural land causes perplexity to its people in the mean of constructing their authentic identity. Moreover, this is one of the main issues that *White Teeth* focuses on presenting. It implies that culture, identity, and belonging are fundamental issues that should face people who live in a multicultural society without any omissions. These latter have been popular subjects among the researchers and theorists.

As mentioned previously, the person himself does not assemble his identity; however, it is constructed through interactions with others; in other words, through harmony with the environment. This chapter will discuss how the characters of Zadie Smith struggle in constructing their identities in a multicultural society, how they are ambivalent, hybrid and facing issues of their belonging while trying to preserve their cultures (the immigrants), and their identities in this mixed space that influences these identities.

II. Discussion of Identity Construction in Multicultural Society

The hegemony of the British society generates a climate in which this climate may be influential to the co-existed cultures such as in music, art, clothes, literature, religion, values, and behaviors, and this wave of changes may assemble barriers and hindrances for people in creating their authentic identity. On the one hand, this amount of heterogeneity adds some light to the British culture. On the other hand, the notion of identity is extensively used in postcolonial subjects to refer to features that distinguish communities from each other, it is not a static subject, and it does change through this amalgamation that may have adverse effects like the questioning of belonging and ventures to seek assimilation of these cultures; thus, this lead to an identity crisis.

The term identity has been in the spotlight of discussion in the 21 century. According to Culler.J in his work *Literary Theory: A Very Short Introduction (2011)*, "Identity can be observed to be constructed or given, in the literature, both perspectives are demonstrated" (111,113). This quotation implies that literature is one of the effective options to discuss and perform the subject of identity and its issues. The existence in a multicultural land, besides the intercommunications with its people, promote identity crisis, belonging and tangling between their roots and origins, and the new land where they live.

Chapter Three: The Construction of Identity in Zadie Smith's *White Teeth*

As a matter of fact, immigrants who leave their mother country to another one, they do not only move physically and change their lands but also everything associated to them change such as culture, language, values and especially identities; these people suffer from inner struggle, due to their influence by their new society. Smith's pictured these struggles in the following review; the reader will discover how *White Teeth*, deemed an epitome of this cultural diversity; she presented these conflicts and issues by using the characters that came to England from various ex-colonies. In the meantime, they know about their postcolonial identities. These issues may be exhibited in the ambivalence of characters, their hybridity, perplexity, and confusion of belonging.

1- Exploring the Ambivalence of the Characters

As previously mentioned, Britain has received waves of immigrants from various countries, including the Commonwealth immigrants, like Jamaica and Bangladesh. This amalgamation in British society generated severe identity issues. Starting by ambivalence that can be defined as the attraction and desire to two contradictory things simultaneously. Differently speaking, it is the integration of two conflict opinions and feelings. This contradiction is highly shown in the Iqbal family accurately in Samad and his second son Iqbal Millat.

As a Bangladeshi Muslim, Samad attempts to fortify his roots, tradition, and origins from corruption in the English society or any assimilation with its culture; while doing so, his acts start to contradict his real intentions. England transformed him into an ambiguous person full of contradictions. Meanwhile, to put his family under the suppression of maintaining traditions and religion, he fell in the gap of embracing Western habits and practices. It is displayed when he was worried about his twins Magid and Millat from being affected by their society and environment even he bans them from celebrating the Harvest Festival because it is a pagan festival. He was frightened that his kids will follow these secular occasions and forget about Muslim beliefs and principles. Simultaneously, he violates his Islamic rules, when he starts to be tempted by Miss. Poppy Burt-Jones: Magid and Millat's music teacher, "She extended a long, pale, lightly freckled arm. Poppy Burt-Jones. I take Magid and Millat for orchestra and singing" (132). Samad felt connected and deviated to everything related to Poppy from their first meeting at school during the school committee for religious diversity.

Chapter Three: The Construction of Identity in Zadie Smith's *White Teeth*

Samad was dominated by his desire toward adultery, which is against Islam principles and values “There was a bit of a difficult pause, in which Samad saw that he wanted her more than any woman he had met in the past ten years. Just like that. Desire did not even bother casing the joint, checking whether the neighbors were in desire just kicked down the door and made himself at home”(134). He is even more well aware of his flaws and what is acceptable and unacceptable in his religion and shows his regret through his saying, "I am at a moral crossroads in my life . . . I should never have come here that's where every problem has come from. Never should have brought my sons here, so far from God” (146). In the end, he surrendered to his flaws and drifts into having a love affair with her and cheated on his wife.

Important to realize that Samad admires and hates his relation with Poppy at the same time, due to his feeling of guilt in losing his faith and his fear from being corrupted and influenced by Englishness, this is highlighted when he had a date with her, she confessed her love he was neither happy nor sad when he says: “I'm old enough to be your father. I'm married. I am a Muslim. . . .I want to spend the night... With you” (185).In addition, he is full of hypocrisy, after a period of negotiation and conflicts with himself he begins to develop new Western habits like drinks, food, and accepts to have an English name which is ‘Sam’ at the same instant, he is not satisfied with his life in London and regrets to immigrate to this diverse land, which he classifies as the core of problems and struggles that happened to him: “I don't wish to be a modern man! I wish to live as I was always meant to! I wish to return to the East!” (146); later, he starts criticizing English people and their activities, rootlessness and stereotypes “These people who would exchange all faith for sex and all sex for power, who would exchange fear of God for self-pride, knowledge for irony...”(212).

Another example of contradictions of the character Samad Miah Iqbal presented when he does worship his relation with Archie a lifelong friend from the Second World War as he charges himself to have an atheist friend does not believe in God and suspects in his choice to select him as a friend will affect the attitudes of his twins: “I think maybe I have made the wrong friends. Maybe I have been frivolous. Maybe I have thought intellect more important than faith” (145). Most compelling evidence is manifested when he is frustrated from Millat's coming friends due to his dissatisfaction with Millat's environment, when he hates his dealing with white girls and his consumption of weed in the meantime Alsana scolded him because he drank three cans of alcohol:

Samad: What are they doing here? Who let in the infidels?

Chapter Three: The Construction of Identity in Zadie Smith's *White Teeth*

Alsana: Well, you're here, aren't you?" sniped Alsana, looking at the three empty cans of Guinness Samad had already got through, the hotdog juice dribbling down his chin.(362)

Millat developed an identity of a rebellious teenager; as a consequence of being furious towards his father's hypocrisy, personality, and harsh treatment toward his sons; while trying to put them under control of tradition and religion when he does not even care about the Bangladeshi cultures and traditions and does not act as a proper Muslim. Millat is fed up from his father's desire to something that he does not adhere to it:

He's a bloody hypocrite, man," Millat cut in with a growl, looking into the middle distance and speaking to the conservatory as much as to anyone, 'he prays five times a day but he still drinks and he doesn't have any Muslim friends, then he has a go at me for fucking a white girl. And then he's pissed off about Magid. He takes all his shit out on me. And he wants me to stop hanging around with KEVIN. I'm more of a fucking Muslim than he is. . . (342)

Equally important, Millat does not differ from his father's hypocrisy and contradictions; he tried to seek equivalence between two cultures and between faith and secularism. Millat wanted to show his father that he is more Muslim than him when he becomes involved with the KEVIN (Keepers of the Eternal and Victorious Islamic Nation) a radical Islamic organization; its main criteria is to be clean from any distractions and amusements, which may interrupt them from their worship and cut any relations with the West and their habits "1. To be ascetic in one's habits (cut down on the booze, the spliff, the women). . . 4. To purge oneself of the taint of the West"(448). However, while being a leader from this organization, he does not change his lifestyle or gives upon smoking, drugs, or women illustrating with this passage:

He smoked the odd fag and put away a Guinness on occasion (can't say fairer than that), but he was very successful with both the evil weed and the temptations of the flesh. He no longer saw Alexandra Andrusier, Polly Houghton or Rosie Dew (though he paid occasional visits to one Tanya Chapman, a very small redhead who understood the delicate nature of his dilemma. . . On the scriptural side of things, he thought Muhammad (peace beupon Him!) was a right geezer, a great bloke, and he was in awe of the

Chapter Three: The Construction of Identity in Zadie Smith's *White Teeth*

Creator, in the original meaning of that word: dread, fear, really shit-scared and Hifan said that was correct, that was how it should be. He understood this idea that his religion was not one based on faith not like the Christians, the Jews, et al. (448)

The passage affirms that Millat understands the glory of Islam. This religion is based on faith, unlike other religions like Christianity and Judaism. He is aware of the basis and prohibitions of Islam; nevertheless, he is still committing sins, smoking drugs, and drinking alcohol and meeting women.

Another critical point concerning Millat is when he was learning the correct and proper way of praying; he attempts to know every detail about praying, the proper position of Soujoud, and some provisions related to the Islamic prayer. After the coming of Irie he committed fornication with her at the same moment he was learning how to pray: "Upstairs, in his bedroom, Millat had spent the past fifteen minutes trying to get his head around Brother Hifan's written instructions concerning the act of prostration (leaflet: Correct Worship)..." (464).

Another ambiguous action from Millat is demonstrated when he smokes drugs while he is fasting in the second day of Ramadan. He is narcotic; even he cannot read what is written on the wall, this boy is unconscious during Ramadan's day, and the day that is arranged to protest against the Future Mouse of Marcus Chalfen and his brother, Magid because their project is prohibited in Islam:

The reason Millat couldn't read the writing on the wall was simple. He was stoned. It was the second day of Ramadan and he was cained Every synapse in his body had clocked out for the evening and gone home. But there was still some conscientious worker going round the treadmill of his brain, ensuring one thought circulated in his skull: Why? Why get stoned, Millat? Why? Good question. At midday he'd found an ageing eighth of hash in a drawer, a little bundle of cellophane he hadn't had the heart to throw away six months ago. And he smoked it all. (501)

Samad and his son Millat personified the picture of ambivalence in this novel, their trial to fit in the Western society and maintaining their religion and traditions led them to be ambiguous and contradicting themselves in several situations in their lives; thus resulted by

Chapter Three: The Construction of Identity in Zadie Smith's *White Teeth*

justifying their desires as they want and losing their faith as proper Muslims. Both of them are full of contradictions; they hate and love every aspect related to their lives and hate and love England and Western habits. Millat hates his father's hypocrisy, and he does act and behaves like him.

2- Hybridity in the Novel and its Characters :

As previously considered in this paper's sections about the notion of hybridity and its importance in giving the possibility to alteration that defy the scale of races and cultures can discuss the different culture's signification. This part of the chapter explores some detection of the theme of hybridity in the characters of *White teeth*. *White Teeth* is a novel about the new reality where there is a mixture of traditions, religions, and cultures. Fitting Edward Said's opinion in his book *Culture and Imperialism 1993* that nowadays no one has a pure nationality, origins, or nation (448); so the existence of mixture and hybridity is always found in one's identity. As a matter of fact, the multicultural hybridity is best represented by all its complex characters but more specifically; the young generation that's of Magid and his twin Millat, Irie and Joshua who were born in England, but they are children of immigrants who are fetching their true belongings and identity. However, at a given point, they managed to emerge themselves in British society by improving their identity and coming by a new sort of a hybrid one.

Irie Jones the only daughter of Clara and Archie who attempts to fit in the English society especially when she starts contacting and seeing the Chalfens; she starts comparing between her family and the Chalfens, she desires to be from the Chalfens' word: "she wanted it; she wanted to merge with the Chalfens, to be of one flesh; separated from the chaotic, random flesh of her own family and transgenically fused with another. A unique animal. A new breed" (Smith 351).

As British standards of beauty, Irie since her youth lacks the self-confidence thinking she is ugly in her natural appearance especially when she never takes after her tall and skinny mother Clara; what absorbs a lot of her energy thinking about her look and body shape, so she was determined to change her hair instead of her body to look more English, thus to have a English hairstyle with a Jamaican body: "Irie, ignorant of all this, turned up for her appointment three-thirty on the dot, intent upon transformation, intent upon fighting her genes, a headscarf disguising the bird's nest of her hair,. . . 'You wan' some ting, pickney?"

Chapter Three: The Construction of Identity in Zadie Smith's *White Teeth*

Straight hair. Straight straight long black sleek flick able toss able shakeable touchable finger-through-able wind-blow able hair. With a fringe.”(276 – 277).

Irie because of her mixed-race parents and her ethnic roots, she feels exotic and odd in a white British society; she desired to belong to that society, looking quite similar to the white girl in her surroundings even this will result in the loss of her identity, so she straightens and dyes her frizzy dark hair :“ What have you done? You had a beautiful hair, man. All curly and wild. It was gorgeous.” (288-289). At the end of the story, when Irie moved to Jamaica the place where her mother and grandmother come from, which makes her approaching her roots as she was looking for her it; she lastly starts developing her feelings of belonging and cherishing herself accepting the idea of being hybrid, but at least she is well aware of her roots.

In the same sequence, the hybrid character, Magid Iqbal, is the first twin son of Alsana and Samad Iqbal and his father's favorite. Even so, similar to Irie, Magid faces many troubles with his identity; this was shown at the beginning of his life stages when he wanted to integrate with his peers by changing his name from Magid Mahfooz Murshed Mubtasim to an English name Mark Smith:

Boys with meticulous manners had turned up on the doorstep and asked for Mark Smith.

Alsana: Mark? No Mark here, Alsana had said, bending down to their level with a genial smile. “Only the family Iqbal in here.” You have the wrong house.’ But before she had finished the sentence, Magid had dashed to the door, ushering his mother out of view.

Magid: Hi, guys.

Boys: Hi, Mark. (153)

Since his childhood, Magid was the well-spoken, elegant, and talented at school. Otherwise, his family is never the perfect model family he ever wanted in his life; he was always longing to be more English, unlike his family:

Magid really wanted to be in some other family. He wanted to own cats and not cockroaches, he wanted his mother to make the music of the cello, not the sound of the sewing machine; he wanted to have a trellis of flowers growing up one side of the house instead of the ever growing pile of other people's rubbish;

Chapter Three: The Construction of Identity in Zadie Smith's *White Teeth*

he wanted a piano in the hallway in place of the broken door off cousin Kurshed's car; he wanted to go on biking holidays to France, not day-trips to Blackpool to visit aunties; he wanted the floor of his room to be shiny wood, not the orange and green swirled carpet left over from the restaurant; he wanted his father to be a doctor, not a one-handed waiter; and this month Magid had converted all these desires into a wish to join in with the Harvest Festival like Mark Smith would. Like everybody else would. (154)

Samad decides to send Magid to Bangladesh to save him and to grow up as a real Bangladeshi Muslim away from western culture and society. However, when Magid returns to London after nearly eight years in Bangladesh, he immediately begins to work with the Chalfens as he was previously in contact and befriend Marcus, especially about the project of the Future Mouse makes him even more distanced and as a foreigner to his family.

The funniest fact is that Magid was sent by his father to be a stranger from the English and western culture. However, he becomes "More English than the English"(372). He masters the four English skills and competencies ideally and having English identity standards, with an English appearance "The hair was floppy in the English public school style and brushed forward. The form was ever so thickly set and healthy" (426); taking science his only and true faith and religion "He marks me like Cain because I am anon-believer. At least not in his God or any others with a name" (433). By the same taken, at the moment when Magid accompanied his father Samad and Archie at O'Connell's; Samad was embarrassed with his son's Englishness especially when persuading Mickey the owner of the place to prepare a bacon sandwich which is made of pork that is prohibited in Islam and thus it is not acceptable in O'Connell's; the point that made Samad goes extremely angry by the way his son ashamed him and made fun of him in his preferable place "I should like a bacon sandwich. Yes, that is it. I would love a juicy, yet well-done, tomato ketchup-ed bacon sandwich. On brown"(454) what makes Magid a hybrid character who acquires every single point concerning the English culture while being far away in his roots' homeland.

Equally important, there is no way referring to hybridity in *White Teeth* without referring to the character of Millat Iqbal, Magid's twin, and Samad's second son. Unlike his brother, Millat, since his childhood, was known as the troublesome and bad-tempered child who starts drinking alcohol, smoking marijuana, having sex with a bunch of white girls at a young age, and engaging in gangs and risky situations. Millat has a peculiar way of thinking,

Chapter Three: The Construction of Identity in Zadie Smith's *White Teeth*

particularly his anxiety over his alienation in society; he struggles to reject and tries to merge in the predominant British society even when surrounding himself with other hybrid friends. This is a passage from the novel that shows Millat's unique way of thinking. Millat has a peculiar way of thinking, particularly his anxiety over his alienation in society; he struggles to reject and tries to merge in the predominant British society even when surrounding himself with other hybrid friends; the outcome of his confusion is his hybrid personality. This is a passage from the novel that shows Millat's unique way of thinking “. . . he was the joker, the risk-taker, respected lady killer. To the black kids he was fellow weed-smoker and valued customer. To the Asian kids, hero and spokesman. Social chameleon. And underneath it all, there remained an ever present anger and hurt, the feeling of belonging nowhere that comes to people who belong everywhere.”(272).

Millat consequently failed in the fighting against finding out and discovering his true and own identity. At given circumstances, Millat accedes to an Islamic organization whose name itself looks hybrid and ironic that sound somehow and English name, but it stands for This organization has some rigorous and rigid rules in devoting the self for the Islamic religion and getting rid of all what concerns the English culture; which are not easy for Millat to accomplish and follow on account of all what he admires is that gangster portray what he imagined himself when watching his favorite movies:

Worst of all was the anger inside him. Not the righteous anger of a man of God, but the seething, violent anger of a gangster, a juvenile delinquent, determined to prove himself, determined to run the clan, determined to beat the rest. And if the game was God, if the game was a fight against the West, against the presumptions of Western science, against his brother or Marcus Chalfen, he was determined to win it. (450)

Millat hybridity is shown through his confusion of what to be; he seeks to persuade himself that he desires to be a Muslim, but at the same time, he really wanted to be a gangster; as he said “As far as I can remember, I always want to be a gangster. . . . As far as I can remember, I always wanted to be a Muslim”(450). Millat struggles with the absence of an excellent guide to show him the right direction: “All his life he wanted a Godfather, and all he got was Samad. A faulty, broken, stupid, one-handed waiter of a man who had spent eighteen years in a strange land and made no more mark than this. It just means you're nothing, repeated Millat . . .” (508),this absence led him to be in disagreement with everyone else.

Chapter Three: The Construction of Identity in Zadie Smith's *White Teeth*

Even his father Samad, whom himself is a hybrid character embracing two cultures, for instance, his choices in wearing two shirts one for the religious prayer and the other one for meeting Poppy. Besides that, He tries to curb his passion towards her by his faith, but ironically, he replaces it by drinking, which is also recognized as a sin in Islam, these acts promote a sense of regret that shows the eastern and western side of him “Samad closed his eyes and forced his eyeballs to roll up as far as possible in his head . . . Think: I want another woman. Think: I've killed my son. I swear. I eat bacon. I regularly slap the salami. I drink Guinness”(151). As a result, Millat wants to protect his roots, but he could not cut off the standards of the land where he was born in; so by crossbreeding the culture, Millat becomes hybrid.

Other important notable hybrid character depicted in the novel is the character of Joshua Chalfen, Joyce's, and Marcus's old son. Despite his intellectual side, welfare, and the well-educated family, he wants to make himself prominent and loved between his colleagues at school by attributing to himself that Millat's and Irie's marijuana was his, even though he was such a brilliant student: “Joshua Chalfen the only kid in class who volunteered opinions, put his hand up” (274). Joshua was gladly welcoming Irie and Millat in his house to help them in their studies, for he could benefit as well since he is in love with Irie, and keeping company with Millat makes him accessible at school. However, soon after this was not the case at all, Joshua starts feeling jealous as his parents' care and attention was all diverted toward Irie and Millat and lost concern in their sons:

Four months ago, having a cool mate like Millat had seemed to Josh one hell of a lucky break. Having him round his house every Tuesday had upped Josh's ante at Glenard Oak by more than he could have imagined . . . He felt pissed off . . . He saw that Me was still, deep down, stuck on him like a paper clip and even his own mother seemed sometimes to take Millat as her only focus; all her energy for her gardening, her children, her husband, streamlined and drawn to this one object like so many iron filings. It pissed him off. (339)

Joshua's hatred feeling towards his parents had him to leave the Chalfens house and joining the FATE organization defeating against the animals right. However, like an oxymoron, this organization with an acronym that stands for Fighting Animal Torture and Exploitation, combats against father's scientific project on the Future Mouse. Joshua opts to

Chapter Three: The Construction of Identity in Zadie Smith's *White Teeth*

cooperate with this organization only to impress Joely, the founder of the FATE, yet soon after, he could not fit in it:

It stands for Fighting Animal Torture and Exploitation. They're like the hardcore end of Greenpeace or whatever. Read it they're not just hippy freaks, they're coming from a solid scientific and academic background and they're working from an anarchist perspective. I feel like I've really found my niche, you know? It's a really incredible group. Dedicated to direct action. The deputy's an ex-Oxford fellow. (410)

Soon after, Joshua quits the FATE organization, ends up in an emotional relationship with Irie, and accompanies her to the Caribbean with a little fatherless baby girl. This kind of relation indicates a new type of culture that is hailed from two-hybrid characters. According to Edward Said's concept of hybridity in his book *Orientalism* (1995), hybridity is the up growth of any culture, not necessarily the consequence of being immigrant or colonized. Therefore, it is hard to set a specific culture (348).

3- Issue of Belonging

The settling down in a new country and the transpositions of variant nationalities to England that was considered as a colonizer to these comers specifically from Bangladesh and Jamaica, put them in the question of where to belong and what to follow; either being apart in the colonizer world or adhering to their own origins. This issue faces all of the generations of immigrants, the first generation of immigrants who are born in an ex-colony country besides the second-generation of immigrants who are born and live in England there. Both generations are posted between the two choices; they struggle with their past with parents and their current life in addition to where they classify themselves.

Homi Bhabha discussed this kind of issue of being in between as the Third Space when he points out that "carries the burden of the meaning of culture" (*The Location of Culture*56). To put it differently, the third space is a new influential position between two already existing binaries; it is a kind of in-between location neither the self nor the other, neither the superior nor the inferior, neither the master nor the slave. He added, "an interstitial future, that emerges in-between the claims of the past and the needs of the present" (219). This means each immigrant has to determine the appropriate choice, what they need to adopt

Chapter Three: The Construction of Identity in Zadie Smith's *White Teeth*

from the new culture, and what to abandon from their old culture; this choice will create a new space in the presence of hybridity.

White Teeth presents its characters being in a host society while searching for their identity and belonging. Smith explains how the characters are stuck between their original countries and their new country they are living in. The readers can see that the characters swim in a closed circle of their abandoned identity and the newly embraced one. As a consequence, they face obstacles in the construction of their identity in the new world. Miriam Ben –Yoseph agrees in her work *Longing for Home: Displacement, Memory, and Identity* (2005) of “Moving from home to another, between countries, cultures and languages is not only a matter of ‘physical displacement but of interior experience’ as well. Different places create different experiences which in turn create different memories. And a memory plays a significant role in the construction of identity” (118). To simplify it the immigration process from one country to another will definitely influence immigrants' identity.

Zadie Smith in her work *White Teeth* tried to show some insights about how a multicultural London affects the identity of characters and the obstacles that they pass through for the sake to construct their identity and describe their perplexity and questioning for their cultural affiliation that is eventually the outcome of the diversity of their origins. Beginning with a character from the first generation of immigrant Samad Iqbal. Samad experienced the displacement from his country Bangladesh (an ex-colony) to England that makes him feel stranger in this country, he is not welcomed among them. Samad suffers the trauma of un-belonging “He knows what it is to seek. He knows the dryness. He has felt the thirst you get in a strange land horrible, persistent – the thirst that lasts your whole life” (531).

At the end of the novel, Samad expresses to Irie his anxiety about being alienated and not respected; the sense of regret overwhelms his feelings him as he came to England where he lost his identity, beliefs, values, and traditions while trying to assimilate in this country. Samad feels like he belongs nowhere neither to his ancient space that faded away nor to his current space. He admits the failure and the unsuccessful way of controlling his life and raising his children on the right path. Samad was so frightened about his children's future attitudes in England who refuse to obey his restrictions and rebel against him “And then you begin to give up the very idea of belonging. Suddenly this thing, this belonging seems like some long, dirty lie. . .” (414).

Chapter Three: The Construction of Identity in Zadie Smith's *White Teeth*

Irie is another main character who suffers from the issue of belonging and the thoughts of alienation that start to run out in her mind, as being a teenager who grew up in a multicultural society from a black Jamaican mother and a white English father. She is a girl that inherited Caribbean genes from her mother. She suffered to find her belonging in a white society; whether she does not even know her roots or the history of her mother, Clara. Irie embodied the identity crisis of fitting nowhere due to her Jamaican physical appearance. This teenage girl attempts to suit Western society's attitudes, habits, lifestyle, and clothing even she was not feeling comfortable or relaxed while trying to mimic and act like them. This manifested when she was wearing tight-fitting and skimpy clothes and outfits while she is overweight and does not have the appropriate size to wear these kinds of clothes (269).

However, Irie is still feeling like a foreigner, a stranger, an alien person in her motherland, the land that she was born and raised in "But Me[Irie] didn't know she was fine. There was England, a gigantic mirror, and there was Me, without reflection. A stranger in a stranger land"(269). She wants to know who she is and where her identity belongs, she even wants to see an indication of the black people's classification in *The Sonnet 127* of Shakespeare during the lecture of the English Literature at school, trying to discover her reflection, past, and history in it; she wants to confirm from being a part in the English society when she had a conversation with her English teacher Miss. Roody:

Irie: Is she black?

Miss. Roody: Is who black?

Irie: The dark lady.

Miss. Roody: No, dear, she's dark. She's not black in the modern sense. There weren't any ... well, Afro-Carri-bee-yans in England at that time, dear That's more a modern phenomenon, as I'm sure you know. But this was the 1600s. I mean I can't be sure, but it does seem terribly unlikely, unless she was a slave of some kind, and he's unlikely to have written a series of sonnets to a lord and then a slave, is he? (275)

From the answer of her teacher, apparently, Jamaicans or black people are not a part of this society even if they were slaves. Nevertheless, Irie finds her way while searching for her identity when she has learned about her past, which is considered a road map; she succeeded in constructing her authentic identity. The main reason that pushed her to find her own path in this life is when she figured out that her mother, Clara has fake teeth while she was trying to

Chapter Three: The Construction of Identity in Zadie Smith's *White Teeth*

persuade her to give her permission to travel. This event is the last drop that overflowed the cup and made Irie fed up from the ambiguity and darkness of her parents and escape to her grandmother Hortense. "Millat was right: These parents were damaged people, missing hands, missing teeth. These parents were full of information you wanted to know but were too scared to hear. But she didn't want it any more, she was tired of it. She was sick of never getting the whole truth. She was returning to sender" (386).

Together with Irie, there is Millat, who is also stacked in classifying his belonging. He is in a vague space, Millat exists in an in-between space; he demonstrates Bhabha's postcolonial theory Third Space, a space that witnesses a fusion of the two cultures (Bangladeshi and English). Smith points out this space in this quotation: "Millat was neither one thing nor the other, this or that, Muslim or Christian, Englishman or Bengali; he lives for the in-between, he lived up to his middle name, Zulfikar, the dashing of two swords. . ."(361).

Notably, Millat is also looking for his identity, regardless to his glory among his gang, friends at school or his suburb in Willesden; he is aware that he is distinct from them; he is still a stranger and a foreigner:

But he knew other things. He knew that he, Millat, was a Paid no matter where he came from; that he smelt of curry; had no sexual identity; took other people's jobs; or had no job and bummed off the state; or gave all the jobs to his relatives; that he could be a dentist or a shop-owner or a curry-shifter, but not a foot baller or a film-maker; that he should go back to his own country; or stay here and earn his bloody keep; that he worshipped elephants and wore turbans; that no one who looked like Millat, or spoke like Millat, or felt like Millat, was ever on the news unless they had recently been murdered.(239 - 240)

This quotation clarifies that Millat as a young teenager from Bangladeshi parents tries to assimilate and fit the English society while trying so, he is aware of his background and origins, and how people see him and which ideas are constructed about him as a Pakistani, in spite his British attitudes and habits. Millat's experience of being popular everywhere among his colleagues when trying to fit in every group, interiorly he is hurt and furious that he does belong to nowhere, which makes him rebellious and violent; Millat hates and abhors this

Chapter Three: The Construction of Identity in Zadie Smith's *White Teeth*

truth and does not want to accept it. He blames his failure in balancing his roots and his current life “. . . Millat was filled with self-revulsion and hatred of his own kind; that he had possibly a slave mentality, or maybe a colour-complex centred around his mother (he was far darker than she), or a wish for his own annihilation by means of dilution in a white gene pool, or an inability to reconcile two opposing cultures . . .” (382).

III. Hysterical realism and the language of the Novel :

1- James Wood Critical Point of View

The term hysterical realism, as it is determined aforesaid, refers to a new visualization to 'Big, ambitious novel' similar to Dickens's style; that is the case with *White Teeth* where the author seeks dynamism in all sides. It has many features such as the intense and obsessed action and characters, inveterate length, the fear of silence, and the sudden, frequent shift and deviation to derivative topics from the plot. All those characteristics can be extracted from the novel, especially the ineptness of characters' impersonation in fiction and unlike magical realist novels that include some events that could never take place in reality; hysterical realism includes some events that cannot be handled by the characters themselves.

They are events that actually could happen, but they challenge the limits of conviction. As a matter of fact, the foundation of the Islamic group whose members labeled it an absurd acronym KEVIN, “. . . ‘Keepers of the Eternal and Victorious Islamic Nation, ‘repeated Millat, impressed. ‘That's a wicked name. It's got a wicked kung-fu kick-arse sound to it.' Irie frowned. 'KEVIN?’”(301). By the same token, the genetic engineering of a mouse by a Jewish scholar Marcus Chalfen :

Marcus was also writing a book that summer of '76. Not so much a book (in Joyce's sense) as a study. It was called *Chimeric Mice: An Evaluation and Practical Exploration of the Work of Brinster (1974) Concerning the Embryonic Fusion of Mouse Strains at the Eight-cell Stage of Development*. . . He went to the edges of his God's imagination and made mice Yahweh could not conceive of: mice with rabbit genes, mice with webbed feet (or so Joyce imagined, she didn't ask), mice who year after year expressed more and more eloquently. (318)

Chapter Three: The Construction of Identity in Zadie Smith's *White Teeth*

Multiple more frenzied actions and characters can be derived from the novel, illustrating that the separated twins, one in London and the other in Bangladesh simultaneously shattered their nose:

Oh! Look at his nose! Look at the break. He's got a Roman nose, now. He looks like a little aristocrat, like a little Englishman. Look, Millat.' Clara put the photo under Millat's smaller, flatter nose. 'You two don't look so much like twins anymore. . . Millat laughed so loud at this, so hard, so uncontrollably, that he lost his footing, slipped on a wash cloth and broke his nose against the sink. (221)

Adding to that, the marvelous birth of a woman in a middle of an earthquake; "For Hortense had been a miracle child herself, born in the middle of the legendary Kingston earthquake, 1907 when everybody else was busy dying miracles ran in the family" (35).

This was hysterical realism as a result of achieving the items of realism that were not set aside but over-worked; it is often said to be magical realism's next station. Equally important, putting apart the sphere of verisimilitude, the style of writing in the sphere of morality shows evasiveness of reality, although it extracts a lot from realism, which makes it known by its privation of existing morals and human. In addition to the fear of silence, the style embraces lots of details with an extreme description that is claimed to be bucking up the characterization in the novel. The reader may find himself going through pages and pages; however, it does nothing to make the story going forward or going around one or the same information; but, sometimes writers manage to keep this fact seamless; they attract the readers without letting him notice.

Referring to the literary critic James Wood, who was the first to classify *White Teeth's* novel in the hysterical realism genre, he claims that the author fulfilled a high saturation in the flow of the events and the plot. It can be illustrated from her exhaustive and perplexing description of Ibrahim ad-Din Shukrallah that took a bunch of pages (472– 475), which serves to help to confirm the reality of the plot to the bibliophile. Another point that is considered one of the hysterical realist narrations is the sudden vanishment of the characters in the novel's story, such as Natalie Cavendish, Millat's girlfriend, as if Smith gave importance to the process of the plot rather than the believable character. Equally important, James Wood gave some comments about the novel's ambiguous ending where all the

Chapter Three: The Construction of Identity in Zadie Smith's *White Teeth*

characters gathered together, in addition to the abrupt nonchalance of Irie when she left the idea of knowing who her baby's father and living with Joshua: "Irie, Joshua and Hortense sitting by a Caribbean sea (for Irie and Joshua become lovers in the end; you can only avoid your fate for so long), while Irie's fatherless little girl writes affectionate postcards to Bad Uncle Millat and Good uncle Magid and feels free as Pinocchio a puppet clipped of paternal strings?"(542).

2- The Linguistic Style of the Novel

In this perspective, Smith's use of language was criticized as she reiterates some phrases; for instance, when she was describing Archie's mood, she said, "For he is in a past-tense, future-perfect kind of mood. He is in a maybe this, maybe that kind of mood" (21). Furthermore, the stuffing of the synonymous words; illustrating to this Smith's description of Millat's street group whom he goes out with: "It was a new breed, just recently joining the ranks of the other street crews: Becks, B-boys, Indic kids, wide-boys, ravers, rude-boys, Acidheads, Sharons, Tracies, Kevs, Nation Brothers, Raggas and Pakis. . ." (237). Moreover, many other synonyms were used together, such as "Because this is the other thing about immigrants ('Fugees, emigres, travelers') ... So I will try to elucidate, explain and expound..." (471). Zadie Smith was aware of this, so she gave this flaw to the brother Ibrahim ad-Din Shukrallah that he uses three synonymous words: "Even if you overlooked his habit of using three words where one would do, of emphasizing the last word of such triplets with his see-saw Caribbean inflections" (472).

Zadie Smith succeeded in imitating and using different tones and sounds of different minorities as the novel is a multicultural novel; it is narrated in Bangladeshi and Jamaican English, which makes it look more realistic. Smith managed to convey Clara's Jamaican accent as she said, "Clara slapped him on the hand. "Hush yomout! You're Thatdat of'. I seen older" (27). Also, Samad's astonishment of the horrible pronunciation of the costumers when they visit the Indian restaurant: "Years worth of Samad softly inclining his head at precisely the correct deferential angle, pencil in his left hand, listening to the appalling pronunciation of the British, Spanish, American, French, Australian: Go Bye, Ello Sag, please. Chicken Jail Fret See wiv Chips, fanks" (56).

The twins' Magid and Millat were growing up mixing two languages, the English and the Bengali language; for instance, while saying English sentences, they use AMMA and

Chapter Three: The Construction of Identity in Zadie Smith's *White Teeth*

ABBA instead of mom and dad. Also, Millat begins imitating the Jamaican accent with his street group who spoke a bizarre mixture of languages: "It was a new breed, just recently joining the ranks of the other street crews: Becks, B-boys, Indic kids, wide-boys, ravers, rude-boys, Acidheads, Sharons, Tracies, Kevs, Nation Brothers, Raggas and Pakis; manifesting itself as a kind of cultural mongrel of the last three categories. Raggastanis spoke a strange mix of Jamaican patois, Bengali, Gujarati, and English" (237).

IV. Conclusion

In the final analysis, Zadie Smith presented through her novel more than describing only imaginary events and fictitious characters; she focuses more on a range of issues that describes the life of immigrants from the commonwealth countries in Britain. As it has been noticed, that these people put their identity, language, and culture into a space that would absorb them in this multicultural society. So *White Teeth* exhibits a closer view of how the multicultural notion could affect the identity of those foreigners by its racial stereotypes.

Notably, no generation from these immigrants could be excluded from the collision that would face them in this foreign society, even the generation born in Britain. *White Teeth* shows some insights into those collisions that identity could be constructed in the new surrounding cultural diversity environment. These disputes are summarized in contradictions that are ambivalence, merging of the two cultures, which is hybridity, and issues related to belonging through being in between two spaces, which is the third space. Thus, Identity remains considered as a controversial topic of debate in the postcolonial literature.

Another significant point in this section is Smith's linguistic style that managed to convey the multiculturalism in *White Teeth* and to describe its characters and their looking for their own identity. In addition to the hysterical realism genre to which the critic James Wood classifies the novel.

General Conclusion

General Conclusion

This research paper has presented some concepts of multicultural and postcolonial literature through postcolonial themes that are relevant to the novel *White Teeth*. *White Teeth's* characters presented as the first and second generation of immigrants have a significant influence and value to depict the real past and lives of immigrants in London. Adding to that, the impact of colonization and colonialism is highly represented through the novel's characters to show the result of the shift to postcolonialism.

One chapter stands on its own at the beginning of the dissertation was devoted to the multiple theories due to the various perspectives of the topic and the several themes in the novel. As a matter of fact, since postmodern Britain has been presented as the epitome of multiculturalism on account of postcolonial issues and its results, a reference to postmodernism, postcolonialism and multiculturalism was necessary for addition to the pointing out to the novel's genre Hysterical realism that is nearly similar to magic realism which is linked to both postcolonialism and postmodernism. Equally important, Homi Bhabha's theory is applied in examining *White Teeth's* novel, specifically the themes of the identity crisis.

White Teeth's characters quarrel with life in British multicultural society. However, each character has its own kind of struggles in constructing their identity. The first generation tries to defy and reject any interventions of the British host culture, and they always glorify their roots and origins. Nevertheless, they always fell unsettled and wasted. Unlike the second generation's characters, who were also struggling in living in a British society even though they were born in British land, they were living between two worlds. The second generation's characters confuse their belonging; they were perplexed whether they are British since they were born there or they have to follow their families' background that they could never escape; the second generation children were too British at home but foreigners' outdoors. This generation causes significant changes for immigrants in Britain as they mix between the British culture and their own, which led them to construct a new hybrid identity. Here is where the third space occurs, the society integrate them but not for complete acceptance, and parents accept the change in their children.

The concept of multiculturalism in London became the standard and the norm where various identities united all together in the same multicultural zone as if London would not be London if it were deprived of its international and culturally diverse people. As matters of fact, despite most *White Teeth's* characters are living in London, they are not incorporated and

General Conclusion

inserted in the real connotation of Britishness. As it is depicted in the novel, London itself is a hybrid and a multicultural place and so as its citizens. Some of them still feel unwelcomed and unfitting British society and suffering from some discrimination.

Zadie Smith is well acquainted with the onerousness way in portraying a multicultural community between the fiction world of her novel and reality. Subsequently, the novel is more realistic with regards to the hindrances that face the characters' lives and their struggles as minorities or as an ethnic group. However, Smith conveys the idea of the coexistence between different races, such as the friendship relation of the Iqbals and the Jones and their support to live all together in multicultural communities in London. In addition to the issue of identity and its construction. All *White Teeth's* characters suffer from the loss of their roots and origins, particularly the England-born generation, or as they are described as relevant to the novel. This second-generation disfigure their own identity and origins and attempts to reconceptualize the notion of Englishness.

Zadie Smith managed with its linguistic and narrative style to present the characters' cultural differences mixing between reality and fiction. Despite the fictional scenes in the novel, they did not hinder the realistic projection of multiculturalism in London. It even provided a clear image of the existence of the characters between two worlds. Equally important, all of the genres of the novel, plot, setting, and themes make the imaginary system of the readers' brain travel and hang out in the streets and outskirts of multicultural London.

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Appendix A

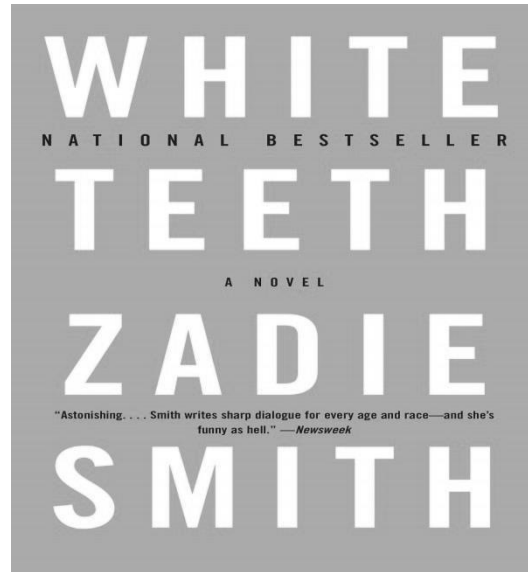
Biography of Zadie Smith



Smith is a British writer from a multiracial parentage, a Jamaican mother, and an English father. She was born on October 27th, 1975, in London. When Zadie was 14 years old, she changed the spelling of her first name from Sadie to Zadie. She studied English literature at Cambridge University (1998), where she started to write poems then began to write her first novel at the age of 21; this novel promoted her to be a modern Charles Dickens, according to some critics. It is considered her best publication, which won several awards, including Whitbread First Novel Award (2000), The Guardian First Book Award, and the Commonwealth Writers Prize (Overall Winner, Best First Book). It also won two EMMA (BT Ethnic and Multicultural Media Awards). Smith's works highly stress the subjects of race, religion, and cultural identity. She is well known British novelist for her works *White Teeth* and *On Beauty* that established her as “the foremost British novelists of her day.”

Appendix B

Synopsis of White Teeth



White Teeth is the astonishing debut of Zadie Smith that was published by Hamish Hamilton in 2000. Salman Rushdie admitted to the success of this novel: “An astonishingly assured début, funny and serious... I was delighted”. This novel delivers a vivid image of the multicultural London precisely in Willesden through narrating the lives of three families from distinct backgrounds, the Muslim Bangladeshi Iqbal family, The Anglo-Jamaican Joneses, and the Jewish Chalfens. It explores the racial and cultural identity of its characters in contemporary Britain. In addition to the description of the generation’s gap between the first and second generations of immigrants, their variant roots and history besides how these differences have made identity issues to the characters. Smith opened the novel by the suicide trial of Archie Jones, who is later will be married to Jamaican Clara, who will give birth to Irie. It describes the life of Archie’s family and his war friend Samad Iqbal and the difficulties that face him to fit in the English society and raise his twins Magid and Millat (Irie friends) on the Bangladeshi traditions, where the novel explains the construction of identity issues to the twins and Irie as well.