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# Multiculturalism and Identity in Postcolonial Europe. A case study: Zadie Smith's White *Teeth*

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# **Dedication**

We thank Allah Almighty for the strength and patience he has given us to accomplish this Work.

To our caring, generous and tender parents Djemoui and Khadidja.

To our dearest aunt Chahla.

To our only brother Antar.

To our sisters Imane, Amal, Sabrina, Amira and our lovely little sister Issraa.

To our supportive, second half our friend Amina BAKHOUCHE and her family.

#### **Abstract**

Much of distinguished writers have tackled "Identity" from a postcolonial perspective. Most of these writers of immigrant literature have tried to depict the notion of "immigrant identity" within a multicultural society. In this sense, White Teeth by Zadie Smith deeply introduces the cultural identity struggle firstly within family and secondly between the first and second generation which plays a critical role in postcolonial writings. Zadie Smith in White Teeth raises both the issue of Immigrants situation in the post-war era in the multicultural society and the difficulties to integrate in the British society. The study takes up the task of discerning the theoretical and historical background of Post colonialism and Multiculturalism focusing on the problem of maintaining the identity in place of mixing cultures and the conflict between generations. The research focuses on history narration of fiction in accordance with historical, economic and politic events. It also emphasizes on how Smith portrays the struggles within families relationships and the uncertainty between them and the conflict between the immigrants generations. The depiction of the 'Other 'takes a large space in this research.

**Key Words:** Post colonialism, Multiculturalism, Identity, Immigrants, Otherness, Immigration, Hybridity, *White Teeth*, Orientalism, British society.

# **RÉSUMÉ**

Beaucoup d'écrivains éminents ont approché «l'identité» dans une perspective postcoloniale. La plupart de ces auteurs de littérature d'immigration ont tenté de représenter la notion d'«identité d'immigrée» dans une société multiculturelle. À cet égard, le roman de Zade Smith qui s'intitule «White Teeth» illustre profondément la lutte de l'identité culturelle, d'une part au sein de la même famille, d'autre part, entre la première et la deuxième génération d'immigrants, où elle joue un rôle critique primordial dans les écrits postcoloniaux.

Dans son roman White Teeth Zade Smith s'intéresse à la situation des immigrés dans la période d'après-guerre dans une société multiculturelle, ainsi que les difficultés qu'elle a rencontrées pour s'intégrer dans la société britannique.

Notre étude vise à mettre en évidence le contexte théorique et historique de ce qu'on appelle « Postcolonialisme » et « Multiculturalisme », et nous nous concentrons sur les difficultés rencontrées par les immigrants pour adhérer à l'identité dans un lieu de cultures mixtes et de conflits intergénérationnels. Elle cherche également à démontrer à quel point les travaux littéraires sont liés aux événements historiques, économiques et politiques de telle société. De plus, elle met en évidence la manière dont Zade Smith incarne le conflit et la relation instable entre les familles et le conflit intergénérationnel, ainsi que l'incarnation de «l'autre» qui occupe une large place dans cette recherche.

**Mots-clés**: post-colonialisme, multiculturalisme, identité, immigrés, l'autre, immigration, hybridation, dents blanches, orientalisme, Société britannique.

# الملخص

ان الكثير من الكتّاب قاموا بمعالجة 'الهوية 'من منظور ما بعد الكولونيالية . كما أن معظم كتّاب الأدب المهاجرين يركزون على عكس الصورة الوطنية لهوية المهاجرين في مجتمع متعدد الثقافات، وفي هذا الصدد توضح رواية «أسنان بيضاء" للروائية زايدي سميث صراع الهوية الثقافية بشكل عميق أو لا داخل العائلة الواحدة وثانيا بين الجيل الأول والثاني من المهاجرين حيث تلعب دورا نقديا في الكتابات ما بعد الكولونيالية. زايدي سميث في أسنان بيضاء ترفع قضية وضعية المهاجرين في فترة ما بعد الحرب في مجتمع متعدد الثقافات، وأيضا الصعوبات التي واجهتهم للاندماج في المجتمع البريطاني.

الدراسة تهدف الى إبراز الخلفية النظرية والتاريخية لما بعد الكولونيالية وتعدد الثقافات والتركيز على الصعوبات التي تعترض المهاجرين للتمسك بالهوية في مكان مختلط الثقافات والصراع بين الأجيال.

الدراسة تسعى أيضا الى تبيان مدى ارتباط العمل الأدبي الروائي مع الاحداث التاريخية والاقتصادية والسياسية بالإضافة الى ذلك التأكيد على كيفية تجسيد زايدي سميث للصراع والعلاقة الغير مستقرة بين العائلات والنزاع بين الأجيال، بالإضافة الى تجسيد "الاخر" تأخذ حيزا واسعا في هذا البحث.

الكلمات المفتاحية: ما بعد الكولونيالية, تعدد الثقافات, الهوية المهاجرين الاخر الهجرة التهجين أسنان بيضاء الاستشراق المجتمع البريطاني.

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# Introduction

Literature faced a wide range of changes at both thematic and stylistic levels. Writers from the beginning of the nineteenth century started to reflect, reshape and updates their socio-cultural situation and go in parallel with the common topics of their times. Occasionally, they were materialized with trendy and passionate topics; wars, colonialism, immigration, discrimination marginalization of minorities.

The broadest field of investigation from which Postcolonial writers build their studies in the cultural, social and political clash between the Eastern and Western world. They aim to give a scope and voice to the silent minovoic to declare their tragedies in the mainstream countries by the use of well selected acentric character, expressive events and organized plots.

Zadie Smith the British female Postcolonial writer made a landmark, she utilized her backgrounds and history to illustrate the tragic as one of the experienced, the development of hybrid identity through multi- ethical background Smith's novel plays a critical role in Postcolonial writing and contribute to reformed the world from one hand, on the other hand they increase the issues of race, religion, cultural identity and multicultural identity of the immigration in the Postcolonial era and the difficulties of the integration in mixed society.

White teeth (2000) which gained many books was and still subject of Criticism by literary critics using postcolonial. The novel is British masterwork that brings a vivid picture of the intra familiar conflict distributed identity and suffering of the immigrants in Multicultural society.

Colonialism determining the political, economic and social structure from the beginning of the sixteenth century has a great influence upon the social position and the culture values of the colonized. It is undeniable that England played a very significant role at

the colonizer by controlling many Asian, African and American nations during the colonial ages. Therefore, England socially, economically and politically dominated different countries whose social and cultural nations where replaced with English norms. The power of the English nations as the colonizer was dominant not only in the colonial era but also in the Postcolonial period. The conflict between the former colonized and the former colonizer countries could be still recognized particularly when these two opposite groups came together in the Postcolonial age because the former colonized to England.

The Immigrants and settlement in Britain created a great tension between the immigrant minorities and the Western mainstream. Through *White Teeth*, which is a vivid exhibition of immigrants experiences struggles scars, it's events are real portray of colonialism and the conflicts of the first generation from the Western culture. Zadie Smith draws a portrait of British society on the brink a new millennium. It is a confused society of mixed races, cultures, language and customs. Her novel *White Teeth* captures the very atmosphere that Salman Rushdie who is an Indian writer and Author tried to describe in his essay.

The New Empire Within 'Britain is undergoing critical phase of its Postcolonial period; it is crisis of manifests itself in the individuals search for personal identity which Smith touches the problem of identity construction in Postcolonial Britain'.

The inquiry provides theoretical analysis which goes in parallel with facts and experienced reflected in the novel. The theoretical backgrounds of the study the binary relationship of the East and the West, Gayatry Spivak's *Can the Subaltern Speak?* (2010) and most significantly Homi Bhabha studies on Post colonialism generally and on hybrid identity in particular. Further, the study will exceeded the field of Post colonialism to be concerned with the issues of immigrant from different countries in Britain in the post war era.

The primary concern of this research has discussed previously by many scholars including Katerina Sabjtova who explained, in her thesis 'Identity in Zadie Smith's White Teeth' which provides a picture and identity of Muslim immigrants living in United Kingdom and to show the process of changing their values under the influence of British culture.

Moreover, Suzana Abrahamsson in her essay entitled 'Happy Multicultural Land?', she explored the portrayal of multicultural in Zadie Smith's *White Teeth* in order to show how Smith rather than as an ideology, depicts it as a reality through its characters and highlighting the conflicts that some of these immigrants have to come to terms with, especially in the sense of identity.

The quest for identity and racism in multicultural society shall serve a basis for the explanation of various aspects of the daily life of the first and the second generation immigrants in multicultural society. In multicultural society, all cultures should be treated equally with respect. Every ethnic group has the right to practice its culture as long as it accept the tradition of other group. However, in practice, the theoretical concept of a peaceful multicultural society is not respected. Moreover, the identity and racism are problem that immigrants of the first and the second generations have to face and to mention in mixed cultures in *White Teeth* novel.

The interest of this research work is centred on the following questions;

\_ Do the immigrants in *White teeth* novel who live between their mother country and Britain integrate into London's multicultural society?

# \_ Do they find their identity?

This work will deal with two theoretical and one practical. The first chapter will be an overview about Postcolonial Literature. Bill Ashcroft et al have perceived in very intelligent

way that more than three quarters of people. Today, have been formed by the colonialism experience. The last powers have reproduced all manners strategies and perceptions amongst the people who housed the formerly colonized world, mostly with the respect to their current cultures and mainly identities making allowance what Ashcroft et al speculated literature offers one of the most important ways in which these new representation of people expressed within this chapter, we will introduce through definitions to key concepts related to the main domain of Post colonialism in general such as Colonialism, Neocolonialism, Post colonialism in literature in briefly. In addition, we will present prominent influential the critics, as Edward Said, Homi Bhabha and Frantz Fanon. Finally, we will tackle Post colonialism theory that we will be used in the analysis of the chosen novel, *White Teeth*.

In the second chapter, we will try to discover identity in multicultural society in Postcolonial literature. Identity is defined as the idiosyncratic fitting to individuals or share by all members of particular social category. Nation and human without culture and identity are seen as dead. This humble chapter aims at shedding some light on the concepts of identity and the situation of immigrants in multicultural country as they are conceived as one of the supreme deliberated notion in postcolonial literature to deal with the outlined issues, this chapter is divided into two main sections the first chapter will treat identity in Postcolonial literature starting with an overview about the concept. Then, we will see identity properties and the construction of personal and social identity crisis. The second will be devoted of multiculturalism in Postcolonial literature. Along with this section, we will start with an overview about multiculturalism. Moreover, we shall pass through the history of multiculturalism and its reasons and effects particularly in Britain. After that, we shed the light on the multicultural literature, Post colonialism and multiculturalism

In the third chapter of the study, the research goes further in the analysis in order to discover at what extent the culture conflict between the East and the West may affect the

identity formation of immigrant minorities. Furthermore, we will show the intra conflict within families struggles and the issues which are connected in multiculturalism society of the Immigrants. The light will be focused on the cultural distress of the three families immigrating to London, by stressing the conflict between the first and the second generation stressing the conflict between the first and second generation of immigrants.

Thus, White Teeth highlights the immigrants experience illustrating the impact of power relation between the former colonized and the former colonizer upon their relationship in the Postcolonial era. The novel occasionally provides enough materials to perceive the different process which encounter the immigrant through the way of searching and saving their identity.

# **Chapter One**

# **Theoretical Background and Key Concepts**

The field of postcolonial literature has been considered as one of the controversial fields and this is related to the value of its subjects and themes. Moreover, it is a broad field which holds variety of topics to discover and study. This section is devoted to explain the main segments of the fields. First, it will outlines The Definitions and The Historical Foundations. Next, it will deal with postcolonial literature and subject matter. After that, it will come the key concepts. Finally, it will shed the light on postcolonial theory and prominent theorists. The ultimate aim is to provide an overview about postcolonial literature.

#### **Section One: Definitions and Historical Foundations**

#### 1. Colonialism

The term colonialism can be defined as a form of imposition and occupation of populated countries which may affect the colonized nations in many fields. It was advanced with the expansion and colonization of Europe over the last decades, but this does not eliminate examples as ancient Roman and Persian Empires which sought for territories as well. The term colonialism has been understood to be a special form of the more general ideology of imperialism. According to Edward Said, The Palestinian critic and author "Imperialism" means the practice, the theory, and the attitudes of a dominating metropolitan center ruling a distant territory; 'colonialism' which is almost always a consequence of imperialism, is the implanting of settlements on distant territory."

Colonialism developed an ideology that aims at justifying colonizers process and unjust under the umbrella of civilizing task. In additions, to concealing the fact that these lands in Americas, Africa and Asia were spots violent struggles for markets, raw materials

and agricultural colonies to grow foodstuffs by the industrialized countries on the one hand, and they were seen as solution to find an answer to problems such as poverty in the other hand.

By the end of the nineteenth century, these great nations organize for a domestic program for the function of 'Empire' that could clearly manage and control colonies, which were considered as 'inferior' through public and private representation.

#### 2. Neocolonialism

Neo-colonialism means new colonialism. It was first presented by Kwame Nkrumah, the first President of Ghana, and the leading exponent of Pan-Africanism in his book *Neo-Colonialism: The Last Stage of Imperialism* (1965). Neocolonialism as a modern practice, which appeared after World War II, is more difficult to discover than the direct control of colonialism. Neocolonialism has been generally imagined as a supplementary development of capitalism that enables capitalist powers to control subject nations through the activities of international capitalism rather than by means of direct control.

Neocolonialism is used to refer to any and all forms of control of the ex-colonies over their former territories after political independence. It also refers to the control of the newly emerging superpowers, such as the United States, which together played and are still playing a significant role in cultures and economies of the ex-colonies through the power of multinational corporations and cartels which artificially fixed a crucial place in the world, and through a variety of other educational and cultural NGOs (*Non-Governmental Organizations*) (Wikipedia ). Also, the colonists have taken powerful group to educated and trained them for an artificial representation for colonial rulers.

Neocolonialism represents imperialism and possibly its most dangerous and menacing stage. Imperialism is direct colonialism and land occupation, in reality while countries think

they are free their economic and political policy are directed from outside. Neo-colonialism is based on the breaking down the large colonial territories into a number of small states which are rely upon the imperial power for defense and even internal security.

#### 3. Post-colonialism

The first appearance of the term post-colonial and post-colonialism in the mid -1980s in scholars' journals by Bill Ashcroft, Gareth Griffiths and Helen Tiffin's book *The Empire Writes Back: Theory and Practice in Post-Colonial Literatures* (2002). By the mid-1990s, both terms were familiar in a wider range in academic and non-academic discourses. However, the term post-colonial traces back to the late of 1970s in some texts such as Said's *Orientalism* (1979) which led to the development of colonialist discourse theory in the work of critics such as Gayatri Spivak and Homi Bhabha, the term was not really used by then. Spivak, for example, first used the term 'post-colonial' in the collection of interviews and recollections published in 1990 called "*The Post-Colonial Critic*." (Ashcroft, et al "Post-colonial Studies"168).

The prefix 'post' in the term post-colonialism has been a source of strong definitional debate amongst critics. In a simpler sense, 'post' means 'after' carrying a chronological meaning indicating a temporal succession period that comes after colonization, post-independence, on the one hand. On the other hand, 'post-colonial' may refer to the state of a land that is no longer colonized and has regained its political independence such as post-colonial Algeria. In the latter sense, post-colonialism seeks to and effects of, and reactions to, European colonialism from the sixteenth century up to the present day. Despite the debates around the use of the problematic prefix 'post', or the similarly problematic hyphen, it remains fundamental to consider the effects of the colonial experiences on the political, cultural, economic and social status of the former colonies in the meanwhile.

All in all, post-colonialism or post colonialism is a continuing process of resistance and reconstruction which deals with the effects of colonization on cultures and societies during the post-independence period. It focuses on the challenges and implications that former colonies faced and perhaps still facing until present. According to Ashcroft et al in their book *The Empire Writes Back* (1989) states that "In literature, it is an academic discipline or study that aims at analyzing and explaining the impacts of colonialism and imperialism. Post-colonialism in literature comprises the study of theory and literature as it relates to the colonizer-colonized experiences in different field (2).

#### 3.1. Postcolonial Literature and Subject Matter

#### **A- Postcolonial Literature**

Literature, as a branch of Humanities, has a significant role in representing the problems and the realities of a society. Postcolonial literature, in its narrowed sense, comes from Britain's former colonies in the Caribbean, Africa and India. "Critics have sometimes described postcolonial literatures as very roughly falling into several phases: literature of resistance; literature of national consolidation; literature of disillusion and/or neocolonialism; post-postcolonial literature; and diaspora literature "(Innes 17).

Postcolonial literature is concerned above all with the issue of *self-representation* artistically and politically. Writers from former colonies decided that the big guys, like Britain and France, had been hogging the microphone for too long. Therefore, they thought that it was time to speak, express themselves and write back to the empire to tell their own stories from their own perspectives. In addition to the postcolonial literature of the colonized, there exists as well the postcolonial literature of the colonizers. The colonizer who identifies himself with the entire imperial system that establishes itself on the cultural and racial superiority. Therefore, they represented the imperial machinery of exploitation mode, racial

superiority and the consequent bias against the native. In their literature they assigned to 'colonizer' as civilized, governing and racially superior, they gave themselves the right to rule and the characteristics of being brave, daring and masculine. In novels, they as well attempted to embody the colonizer's mission which is loaded with his imperial beliefs. Edward Said's *Orientalism* (1997).

The year 1950s witnessed the publication of inspiring texts of post colonialism. According to Simon Gikandi who is a Kenyan Literature, Professor and Postcolonial Scholar in his book *The novels in Africa and The Caribbean since* 1950 explore the institutions of cultural productions that exerted influence in late colonialism suc as: Aimé Césaire's *Discours sur le colonialisme*, and Frantz Fanon's *Black Skin, White Masks*. And in 1958, Chinua Achebe published his novel *Things Fall Apart*. Also, George Lamming's *The Pleasures of Exile* appeared in 1960 and Fanon's *The Wretched of the Earth* followed in 1961 and Zadie Smith 's *White Teeth* in 2000.

#### **B- Postcolonial Subject Matter**

The postcolonial literature has emerged in the societies which were formerly colonized by the European imperial power. Also, in a reaction to the imperial European discourse of history, philosophy, anthropology and linguistics, and its representational experiences of writing and speaking, postcolonial literature came into being. Moreover, thinkers, critics, theorists, intellectuals and writers sought for ways to respond upon European assumptions that their cultures were superior and more authoritative than theirs. Theories and critical approaches started to emerge after the decolonization and due to the fact that the majority of these elites were well-educated and capable to confront European writings spreading their voices aloud paved the way to postcolonial literature to flourish. Therefore, postcolonial literature existed as a further reactive product that takes its energy from colonial

radical literature with the objectives of unmasking the injustice experiences that postcolonial societies had.

Section two: Key Concepts, Postcolonial Theory and Prominent Theorists

#### 1. Some Key Concepts to Postcolonial Literature

Postcolonial literature is a vast domain that is provided with essential keys to help understanding the issues which characterize post colonialism, explaining what it is, where it is encountered and why it is fundamental in shaping new cultural identities. As a subject, post-colonial literature in general and postcolonial studies specifically stand at the intersection of debates about many topics, themes, thoughts and theories such as race, colonialism, gender, politics and language and many other key concepts.

Since post colonialism is rooted in history, it has always been linked to "imperialism". The word imperialism is derived from the Latin imperium. It dates back to the last half of the nineteenth century. But the concept and practice are as old as civilization itself in a sense that the world witnessed and saw Empires that extended over vast territories often in the name of bringing the blessings of their civilization. Imperialism has various meanings such as power, authority, command, dominion, realm, and empire. Dr, Rafey Habib is an academic scholar and humanist claims that though imperialism is usually understood as a strategy where a state looks for spreading its control powerfully beyond its own borders over other states and peoples, its control in fact is not just military, but economic and cultural as well (737). Imperialism imposes also its own political ideals, its cultural values, and sometimes its own language upon a subject state. Imperialism is a means of bringing to a subject people the blessings of a superior civilization, and liberating them from their benighted ignorance. In other words, Imperialism is justified as an instrument to make people free from their dictatorial rule and sacred the superior way of life. In addition, it

save people from the darkness to the lightness. In literature, the concept was propounded by figures such as Rudyard Kipling in poems such as "The White Man's Burden" and questioned by writers such as Joseph Conrad in his novel Heart of Darkness.

Another concept in postcolonial literature is Binarism. The term is particular set of meanings in postcolonial theory. The concern with binary opposition was first established by the French structural linguist, Ferdinand de Saussure, according to him it is the means by which the unit of language have value or meaning. Each unit is defined in reciprocal determination with another term, as in binary code. Clearly, the binary is very important in constructing ideological meanings in extremely general, and useful in imperial ideology. The binary structure, with its various articulations accommodates binary impulses within imperialism as the impulse to 'exploit' and the impulse to 'civilize'. Thus, it could be seen that colonizer, civilized, teacher and doctor are opposed to colonized, primitive, pupil and patient, as a comparatively binary structure of domination. (Ashcroft et al. 20).

In postcolonial literature, simple distinction between center/margin; colonizer/colonized; territory/empire; civilized/primitive represent very efficiently the fierce relation between colonizer and colonized on which imperialism is based on. Binary oppositions are structurally related to one another, and in colonial discourse there may be a variation of the one underlying binary colonizer/colonized – that becomes rearticulated in any particular texts in many ways such as: colonizer/colonized, white/ black, civilized/ primitive, advanced/ retarded, good/ evil, beautiful/ ugly, human/ bestial, etc. Much contemporary postcolonial theory has been directed at looking for and breaking down various kinds of binary separation in the analysis of texts that deals directly or indirectly with colonialism and imperialism. (Ashcroft et al.19).

Generally speaking, **decolonization** is a period (which for many of nations began in the 1950s and '60s) of strong social contradiction and conflict that typically ends in an anti-

colonial resistance leading to the creation of independent nations. Furthermore, it refers to the process of revealing and ending colonization in all its forms, this includes breaking down the hidden aspects of political institutions and cultural forces that had maintained the colonialist power which remained even after political independence. Decolonization does not only mean the removal of the dominance of non- indigenous external forces, but it also refers to decolonization of mind from colonizer's ideas, thoughts and traditions. The Professor Chinese historian Prasenjit Duara in his book "Decolonization; perspective from then and now claims that: "Decolonization was among the most significant phenomena of the twentieth century. Indeed, it helped shape the history of the past century, and in one way or another, either directly or indirectly, affected the lives of nearly everyone, all across the globe (1) "Works such as Black Skin, White Mask by Frantz Fanon, Decolonizing the Mind: The Politics of Language in African Literature by Ngugi wa Thiong'o are good examples of text that deal with the concept of decolonization.

As a central historical concept in post colonialism, the term **diaspora** is used to refer to the movement of peoples from their mother country towards new counties. The term originally traces back to the spreading of Jews outside Israel and their forced exile among the Gentile nations. Logically speaking then, colonialism itself can be regarded as a totally diasporic movement since it involved a temporary or permanent extension and settlement of countless number of Europeans over the entire world. In addition, Ashcroft, et al stated that "The practices of slavery and indenture thus resulted in world-wide colonial diasporas" (61). These diasporic movements generated by colonialism led eventually to the development in a way or another (whether by integration or assimilation) of many places such as America and South Africa. This progress was noticeable in fields such as culture, agriculture, industry and business.

Diaspora literature may also defined by its content regardless of where it was written. Diaspora literature movements resulted in the birth of many questions about national identities, traditions, cultures, colonization, etc. "In recent times, the notion of a 'diasporic identity' has been adopted by many writers as a positive affirmation of their hybridity." A literature written by people who have immigrated or in some other way travelled from a homeland; a literature written in a second language; a literature with cross-cultural themes emerged to create diasporic literatures discussing themes revolved around issues of dislocation, ambivalence, cultural clash and loss. Such literatures are produced by writers of different perspectives and different conditions, some who feel 'at home' in several locations, others who were 'exiled' from home and those who spent time travelling from a country to another and even lived in more than a single location.

After the second world war developed the theory of "Negritude". It emerged between 1930s and 1940s. It was born out of the Paris intellectual environment based on the concept of a one shared cultural alliance among black Africans, wherever they could be in the globe. It was originated in the former French colonies of Africa and the Caribbean. Negritude was influenced by the Harlem Renaissance which was a literary and artistic movement that emerged among a group of black thinkers, artists, novelists and poets in New York City in the United States during the 1920s. Aimé Césaire was the first to coin the word in his epic poem, Cahier d'un Retour au Pays Natal, declaring "my negritude is not a stone, its deafness hurled against the clamour of the day".

In this context, and according to Ashcroft et al in their *The Post-Colonial Studies: The key concepts* states the Negritude poets, novelists, and essayists generally highlight four points in their literary writings. First, the feelings of inferiority are mainly due to the black alienation from traditional African culture. Second, the resistance of European colonialism and Western education should be maintained by all blacks so as to achieve the ultimate goal.

Third, the affirmation of black Africans identity. Fourth, the reclamation of African culture can and should be reclaimed. Many Negritude writers believe that blacks are able to make exceptional contributions to the world although they are not so highly appreciated in the materialistic and rationalistic imperial West. Senegalese Leopold Senghor is an examples of Negritude pioneers along with Léon-Gontran Damas and Aimé Césaire who was a leader of the negritude movement that called for a total cultural separation rather than the assimilation of blacks. The movement generally faded in the early 1960s when its political and cultural purposes had been accomplished in most African countries.

During the imperial discourse the Indian critic Gayatry Spivak creates the term **Other**. It refers to anyone who is detached from one's self. In postcolonial texts, the colonized subject is regarded as 'other' in the colonizers' eyes. As a means of establishing the binary separation between the colonizer and colonized, the western writers use the term 'other' to refer to the colonized whom they saw as barbarians and savages.

A distinctive division was established between Europe and its 'others'. People were identified according to genetic criteria, race, ethnicity, colour, origins and home. Europeans guaranteed themselves a position of a positive and high self-perception that make themselves superior and civilized. However, in defining ethnicity for example, Ashcroft et al claim: "membership of an ethnic group is shared according to certain agreed criteria, even though the nature, the combination and the importance of those criteria may be debated or may change over time." This claim raises some questions about the term and why it is related to all non-Europeans.

Although the term 'others' in post-colonial theory can refer to the colonized who are interiorized by the colonizers because they could not be part of the Center, West. For Lacan, in his book *Subjectivity and otherness* the word "otherness" holds a different meaning.

Lacan, in his theory, has introduced the "Other" with the capital 'O' to be called the 'grande-autre'. the great Other, can be personified in other subjects such as the mother or father. Symbolically, the term other can refer to the father who embodies power, dominance and strength to the child as well as it can indicate the mother who represents homes, the mother England, since the other colonized people are the children of Imperialism.

**Hybridity** is the most widely employed and most disputed term in postcolonial literature theory. Robert Young is a British postcolonial theorist and critic in his book *Colonial desire* (1995) argues that it emerged in the early seventeenth century as a Latin word; it was rarely in use until the nineteenth century. 'Hybrid', in the nineteenth century, was used to refer to a physiological phenomenon; in the twentieth century, it was meant to describe a cultural one. (5)

The revived concept of hybridity became the product of colonialism and a highly connected concept to post colonialism as well as postcolonial literature. Ashcroft et al in his book *Post-colonial studies reader* (1995) contends:

"Hybridity occurs in post-colonial societies both as a result of conscious moments of cultural suppression, as when the colonial power invades to consolidate political and economic control, or when settler-invaders dispossess indigenous peoples and force them to 'assimilate' to new social patterns. It may also occur in later periods when patterns of immigration from the metropolitan societies and from other imperial areas of influence (e.g. indentured labourers from India and China) continue to produce complex cultural palimpsests with the post-colonized world." (183)

In post colonialism, the notion has been used to refer to the practices and consequences of mixing cultures which emerged unstable and indefinite. Hybridity is most associated with Homi Bhabha who in some of his essays categorizes it as a source of anxiety for the colonizer.

**Subaltern** is a different significant term in postcolonial literature. It was first used as a critical term by the Italian communist thinker Antonio Gramsci. According to him, the term refers to the non-elite groups of people, then in 1907 the term was introduced by Lord Cromer to refer to non-European peoples. In general, Gramsci's work has had a deep influence in the twentieth century both in Europe and the global South, but the term 'subaltern' was finally shaped by its encounter with a group of Marxist historians in India in the late 1970s and early 1980s, who later became known as the Subaltern Studies collective.

According to Gregory Castle the English researcher historian and theorist in his book *The Blackwell guide to literary theory* (2007), the term subaltern refers to social groups. For example, migrants, shantytown dwellers, emigrant tribes, refugees, the homeless that either do not possess or are prevented from possessing class consciousness and who are in any case prevented from mobilizing as organized groups. (322)

To affirm the activity of subaltern groups and their contribution to the politics of colonial India, and their role in its decolonization, the historians sought for detecting moments when the subaltern awareness could be witnessed in actions and contributions. Subaltern then hoped to write a history of their own.

According to Bill Ashcroft, Gareth Griffiths and Hellen Tiffin in their book *Post-colonial studies* (2007) states that "the term 'subaltern' became known in post-colonial after theses attempts of affirmation to recover the silenced activity of the subaltern groups were remarked by the growing intellectuals and scholars on colonialism and post colonialism that were emerging in the 1980s. 'Can the subaltern speak?' is a well-known essay written by

Gayatri Chakravorty Spivak, in which she observed that one cannot do talk; the subaltern was not included in the representation process that exists only within the elite class. Many in the Subaltern collective worked to engage more thoroughly with post-colonial theory contesting Eurocentric systems. Women were not an exception; they were oppressed just as men since both share the same characteristics of not being elite.

Unlike Spivak, Bhabha believes that, the "subaltern" people can speak, and that a native voice can be recovered. His introduction of the ideas of mimicry and parody as both a strategy of colonial subjection through 'reform, regulation and discipline suggests that the subaltern has, in fact, spoken, and that properly symptomatic readings of the colonialist text can and do 'recover a native voice." (Ashcroft et al "*The Empire Writes Back*" 175).

#### 2- Postcolonial Theory and Prominent Theorists

The field of post colonialism leaded to the emergence of postcolonial theory. Its main purpose is to examine the relationship between the colonizer and the colonized people. So as to define the different ways in which the colonizer affected the colonized. According to L. Ghandi, postcolonial theory means: "to rethink' self', and deconstruct the discourse of "regimes of othering "(qtd. In Sharma 29). It is important for the colonized people " to recreate or "to conceal the ^painful memories " of the colonial period and its process of ambivalence and subjection even thereafter" (qtd.in Sharma 28). A recurring subject in postcolonial theory attempts to provide a kind of resistance over all forms of dominant control, especially after the independence of the colonies.

It is known that postcolonial theory was come out from the the efforts of different theorists. Edward Said, Homi Bhaba and Gayatry Spivak works contain the key concepts of postcolonial issues. Its first period is Edward Said's work *Orientalism*. Edward Said, an

American Palestinian critic published his book *Orientalism* in (1979).He interpreted Orientalism as "Western for dominating, restricting, having authority over Orient "(3). Essentially, the term is used to describe the binary opposite between the East and the West and which is very important to build cultural conflict between the margin and the center.

The marginal East is describes as 'non-human', 'primitive' and 'exotic other'. The West, on the opposite, is represented as 'the basis', 'the civilized' and 'the superior'. Nevertheless, Edward Said mistreat Western orientalist thought, for it neglects the Eastern culture and forced the Western view in order to earn power over them.

Along with Edward Said, Homi Bhabha is principal image inside the contemporary Postcolonial Studies. He is an Indian critic who develops the word 'hybridity' with its composed processes: 'Mimicry' and 'unhomeliness'. Hybridity in *Postcolonial Studies*: Key Concepts (2007)"...Commonly refers to the creation of new transcultural forms within the contact zone produced by colonization" (Ashcroft et al.108). To its appropriation; it expresses the cultural differences between the East and the West which creates a hybrid productive culture. Moreover, hybridity is not long ago connected with the third space, and the hybrid identity is realized within it. In his interview with Jonathan Rutherford who is a thinker, academic and professor of cultural studies, Homi Bhabha claims the following: "but for me the importance of hybridity is not to be able to trace two original moments from which the third emerges, rather hybridity for me is the "Third Space ' which enables other positions to emerge "(Rutherford 211). In addition, Homi Bhabha, through 'Mimicry' 'Unhomeliness', he explain the resistance of the colonized people, as Leela Ghandi states: "Mimicry is also the sly weapon of Anti-colonial activity, an ambivalent mixture of deference and disobedience" (qtd.in Kumar 364). Unhomeliness is another figure of hybridity, it is defined as "to be unhomed is to feel not at home even in your own home because you are not at home in yourself: your cultural identity crisis has made you a

psychological refugee."(qtd.in Farahbakhsh and Ranjbar 107) this indicates that unhomeliness is a psychological state in which the unhomed people do not feel their belonging even in their homes.

Gayatry Chakravorty Spivak, as well, Indian critic and theorist, his book *Can the subaltern speak?*(2010) is one of the participating works to postcolonial theory. She formulate the term 'Subaltern' to describe these weak people who cannot speak and cannot heard. Furthermore, it looks the Western dominant culture over others. Spivak protests against the Western productive knowledge while neglecting the effect of colonialism. The misconception of the other is pronounced through western lexis. Therefore, its racial prejudices are based on financial objectives. The main claim of her question represents the issue of ethnic gender. The subaltern people are divided by language, class, racism, religion and culture. So, they are silenced and cannot speak.

Gayatry Spivak tends to interrupt these separations between the 'center' and 'margin', 'us' and 'them', 'mainstream' and 'minority'. Moreover, she misuses the 'binary opposite' of the world is based on Western political, economic and cultural discourse.

From what has been said before we come to the conclusion that the term post colonialism came to replace narration such as the term Third-World. It determines what kind of writers should be called postcolonial, and what literature to be classified below it. So, this word does not only represent the reaction of the colonial process and its result, it also investigate the social and cultural change that happened while and after colonialism.

For the postcolonial theory for example tests the forced superiority at the colonizer exercises on his colonial issues, a fact that condenses their sense of inferiority and harms their self-identity: the postcolonial writers led them to write in opposite it and oblige that identity. Postcolonial theory also deals with the subjects like hybridity and ethnicity.

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This term involves through what has been in the discussion over its meaning, the representation of identity in the contemporary world, it deals with cultures and literatures affected in a way or another through imperialism since the moment of colonization until the current day. Therefore, post colonialism does not just symbolize the decolonization of lands but also the decolonization of cultures.

**Chapter Two** 

Section one: Identity and Multiculturalism in Postcolonial Literature

Identity has recently become a crucial concern not just for social scientists,

psychologists or anthropologists yet for common humanity at equal level. Right from the

colonization era to the postcolonial period, the increasing rapid mobility of people has

affected the genuine identity, besides prior and unparalleled trans local and transnational

multicultural flows, traditions, customs, and religious practices. Postcolonial identity is

shaped by the colonial intruder experience hand in hand with the native traditional ones. The

latter, indeed, mixed and melted together to trigger and give rise to new identities.

This chapter is divided into two parts. The first deals with identity in postcolonial

literature. This section is devoted to definitions, theoretical backgrounds, key concepts, and

some of the basic elements that constitute the postcolonial identity going through the quest

for identity, its construction and identity crisis. The second section presents multiculturalism

in post-colonial literature. Starting through definitions of multiculturalism, its history then we

shed the light on Britain and emigration, its reasons and effects on Britain then we move to

multicultural literature. Then, Post colonialism and multiculturalism.

**Section one: Identity in Postcolonial Literature** 

1. Identity: An Overview

If in need of definition, we check dictionaries first. According to Oxford English

dictionary 1999 (10<sup>th</sup> edition), identity is defined as "The fact of being who or what a person

or thing is " (705), but when it comes to postcolonial perspective, the term becomes

problematic, fishy and complex concept to define.

In postcolonial context, the term is related to the 'other', that simply means 'us' without forgetting the 'other'. In other words, 'otherness' is a two of old feature in postcolonial era. Sinha argues that both identity and difference in that every other is excluding the different that is a stranger from the values, traditions and meanings of the colonizing culture even as it its power to define (qtd. in Dizayi 1000)

The word Identity can be known as a state of being whom or what a person in, what sort of person he or she is and how they are related with others. It is therefore, the condition of 'being' or 'becoming ' that characterizes one from the other. In short, this indicates that though identity, is not just individuals ideas and concepts on who he or she is, but the shared relations with his or her society more importantly, in spite of a person's uniqueness of identity that would be described as a being static and stable, it would also be from a different prospective dynamic and fluid as a stated by Amartya Sen in *The Illusion of Destiny*.

In his interesting essay Culture Identity and Diaspora, Stuart Hall perceives that identity as a concept is really problematic simply because it is always in a changing manners. He regards identity as being» not as transparent or unproblematic as we think. Perhaps instead of thinking identity as an already accomplished fact with the new cultural practices», he also perceives that one should not think of the concept of identity as a production, yet it is chapped within its representation and never, outside, thus for him it is an on-going progress (222).

It means that, and according to Hall, two kinds of identity are discriminated. On the one side, identity as» being» that closes unity and sense of belonging. On the other, identity as» becoming. More importantly, for him, identity is not just belonging to the future rather to the past historical ones. (236)

Bhabha on another perspective hypothesizes that language and place are truly fundamental features to consider when defining postcolonial identity is not just belonging as John Mc Leod reported his saying that after colonialism, indigenous. Society find themselves in what he calls 'transit 'wherein both place and time. Overlap and interact to result in difference and identity» (217). Identity for Venn is referring to the aspects qualifying subjects in terms of Categories such as race, gender, class, language, ethnicity, status and nation. Hence in terms of recognized social relations and sense of if belonging to groups (79). In 2006, he also forward assuming that identity is an entity 'that emerges in relations to another or others; it is a plural self '. (2)

Differently, otherness is a key term to see how colonial and colonized people perceive each other and more importantly how they see themselves in their own native communities.

As suggested by Kathryn Woodward, in the same vein, since identity is a relational term; it can either be defined by similarities or as frequently does by differences i.e. by binary oppositions, for example as self / other, white / black, master / slave, etc. In addition, being reciprocal, identity enriches social relations. She contends that one may confront some struggles between overlapping identities from different positions, people and communities. Nevertheless, she continues to add that: 'Identity gives us a location in the world and presents the link between us and the society which we live... it gives us an idea who we are and how we relate to others and to the world in which we live'. (1)

As far as Burger and Luckman are concerned, objectively defined as a location in the globe and subjectively appropriated along with it. The latter location in the globe and subjectively appropriated along with it. The latter is considered as a tool which differentiates individuals of certain parts of the world from other members. All in all, identity is typically referring to manners and ways in which individuals and collectivities are distinguished apart from others. (4) Since identity is pivotal in determining who / what an individual, a society or

in a larger scale a nation is. Identity can be categorized into two foremost sorts, one as self-identity and the other as social identity. In views of Barker, it is "the conceptions we hold of ourselves we may call self-identity, while the expectations and opinions of others form our social identity" (165). In this sense, identity is a matter not only of self-description but also of social ascription. Accordingly, society theatres an important role in determining one's self-identity.

To sum up, all meanings and definitions that are previously given to identity are the accumulation of the products of history and present. The latter, is highly inspired and mightily motivated by historically, geographically, socio-culturally situations. It is, by consequence, relating individuals with the social world and functions as a pivot between the two.

#### 2. The Identity Quest in Postcolonial Literature

One of the most deliberated concepts in postcolonial literature is that of identity as it is rooted deep into history and has always yielded against all forms of slavery, colonization and even globalization nowadays. Nevertheless, the overlapping circumstances of the colonial and the colonized people such as cultural, historical or even ideological embroiled heroes and protagonists in a tight spot caused lastly by the identity crisis. Right from the old times, the goal has always been the same, uprooting and falsifying the cultural identity of the indigenous people for decisive economic gain of the Western colonial world.

As Columns launches that identity is not only something that is inherited but relatively an energetic and multifaceted process that can be moderately adapted (178). A simple example to that is the social and cultural change that is transpired throughout, beneath and after colonialism which bitterly affected the colonized identity and forced its colonies to be in a risky sharp bend when looking for their roots.

Therefore, the latter identity became highly forged by the colonial oppressive history that resulted in the occurrence of longitudinal features that affected the postcolonial identity and writers. From this perspective, Albert. J Paolini hypothesizes in *Navigating Modernity* whether if post colonialism is considered to take a crucial part in the fight against all forms of discursive power in the shaping of identity, hence, history precisely plays a noteworthy part as well. (51)

Notably questions of» who am I?" or» where I belong to?" such self-adjustment questions are almost raised in any piece of literature especially in the postcolonial era (Ninkovich 16). But virtually though they portray it with a high excellence, none of them depict the solution to the elevated question. colonized nations hereafter kept being in a continuous search of their authentic selfhood because of their suffering of alienation, homelessness, ambivalence, fragmentation, and identity crisis.

As Robert J.C. Young highlights that this dilemma is out of peoples' feeling of lost and ambivalence thus it causes estrangement and a cultural clash between the two that harvest finally to leading to a new space that is absolutely different which he named a hybrid genre.

A hybrid genres says something about contemporary social problem, social contradictions: its politics ... articulations, even articulations of inarticulate states ... being ... it has no quick solutions... Like post colonialism ... it offers challenge and allows its audiences themselves to interpret its new spaces with relevant meanings of their own ... does not arrive delivering its meaning already fully formed rather it enables new meaning to be to be created ... projected ... dialogic encounters ... post colonialism because it articulates the raw, the rough, the vulgar, social, sexual coherent in a

changing torn social milieu that no longer adds up to a civil society, it is criticized for its lack of respectability for the impurity of its politics. (74)

In their *Narrative and Identity Studies in Autobiography Self and Culture*, Brockimeier and Carbaugh contend that the quest for identity had been, not only, studied in literature but in various disciplines as it is considered to cause serious intellectual problems due to the colonial impact. The quest of the other is converted to be highly prominent mainly after the second World War as a result of the decentralization of imperial identities as Pieterse argues (22). Besides, Hall goes forward to declare in his *Ethnicity: Identity and Difference* about the link between the self and the other Identity emerges as a result to some of unresolved questions that are raised between a number of intersecting discourses. (10)

On the other side, in his theoretical argument, Fanon Frantz speaking about the impact of colonialism and it consequences on natives who find themselves seeking to find their selfless after a long journey of lost, "examines the experience of having to wear» white masks" to get by Europe, of having to bend one's own identity so as to appear to the colonizer to be free of all taint of primitive native traits. "(qtd. in Dizayi (1001)

In Duncan's *Self, Community and Psychology*, Fanon deliberates that identity is an active and ever-changing compromise of people with the world surrounding them in an attempt to find their entity within that world (6). To say that, identity has always been hidden in the people's vigorous way of explaining themselves to others.

Nonetheless, as far as Bulhan is considered, he assumed that the identity of 'other', which suffers 'alienation', passes through main stages. The first one, is the identification of the aggressor, resulting in the assimilation and the detachment from the mother culture. In here the 'other' experiences the highest of racial alienation; so as to understand oneself transpires only through the oppressor's view point (qtd. in Duncan 6-16). Fanon named this group 'the without a horizon'. He uses that concept referring to the failure to sustain new

positive identities after a long period in time of suppression and fear. On the other hand, the second phase, is transnational; are those who reject the colonizers culture. They are exemplified as the negritude. Thus, the racial alienation is severely conciliated. In the third stage, people change their social status to suit their social political location. For Bulhan, these stages cannot only be separated, but rather they might happen at any moment to any single individual. (qtd. in Duncan 6-17)

From a different angle, Edward Said regards identity construction having an influence of power, for him, it is the capability to struggle and resist, so as to restore oneself as a postcolonial, anti-imperialist and dependent subject. In other words, the formation of the personal character necessitates contextualization as identity is formed by what people make themselves rather than by their oppressive discourse ("Culture "112)

Homi Bhabha is considered as one of the prominent postcolonial theorists, in *The Location of Culture*, he establishes his theory on the contrary to what Edward Said adheres i.e., on his binary opposition. As mentioned earlier, his striking element of identity shaping which he founded under the influence of Foucault's idea of power. Therefore, Bhabha introduced the new concept of hybridity. Moreover, he derived that the "interweaving of elements of both colonizer and colonized challenging the validity and authenticity of any essentialist cultural identity." (Meridith 2). He also continues to discuss that there is another 'in-between 'entity which he called 'Third Space'.

Mohanram assumes that the identity of postcolonial people fluctuates according to many conditions as location, community and culture "a claim for a homogenous postcolonial identity politics would be naive" (07). For further explanation, identity in the developing countries differ from that of their colonizers'. She continues to add "the difference between the postcolonial and the indigenous person can be positioned in the … meaning of home to these two groups" (09), as identity is mainly associated to place or home.

Das portraits that postcolonial literature emphasizes identity quest through its themes and language as postcolonial writers use characters to speak their minds to reveal their identity quest (72). In the same vein, it is said that postcolonial literature gives a hand to shape the new society which transpires after colonialism.

Consequently, one of the significant goals outlined by postcolonial writings as put forward by Boehmer is "the quest for personal and racial cultural identity built on spiritual guardianship of traditional laws; the belief that writing is an integral part of self-definition; the emphasis on historical reconstruction; the ethical imperative reconciliation with the past." (221)

All in all, the search for one's identity and history are considered one of the chief problematic tasks for the indigenous people which lead postcolonial writers to deal with these issues in their writing pieces using many concepts such as home, otherness, displacement and place. The latter freed many oppressed nations from the tyranny of their oppressors and its unfair policy conducted for decades during their sovereign of the colonized countries "the postcolonial quest seeks mastery not in the first instance over land or other peoples, but of history and self" (Boehmer 201-202). Thus, those people feel themselves, in a dilemma, confused to know their real identity; they feel detached from their ancient history neither attached to the present atmosphere.

### 3. Properties of Identity in Literature

According to some literature scholars Gergen 1991; Norton Peirce 1995; Sarup 1996; Weedon 1987, identity is neither a stable nor a fixed phenomenon rather it is a coherent entity that is shifting and changing, so internally in conflict. In other words, it is transformational namely through time and space, and informative as Duff and Uchida maintain that identity is remarkably related to social, political, cultural, educational and institutional settings hence it

is context-related. In the same vein, Zegeye agrees to what precedes and contends that " identity is open-ended, fluid, and constantly in process of being constructed and reconstructed as individuals move from one social situation to another, resulting in a self that is highly fragmented and context-dependent " (1). Similarly, identity is a lifelong process that is always in a matter of a constant change depending on the social context giving rise to a new entity.

Besides, Durranti 1997; Spolsky 1998; Hall 1997 preserved that language is one of the core properties of identity as it holds a variety of functions being communicative, cultural interchange knowledge formation as well as identity shaping. The latter is highly supported by discourse analysts as Buzzelli Johnston 2002; Gee 1996; Maclure 1993 who declare that identity is framed, constructed and conveyed mainly through language and discourse.

#### 4. The Construction of Personal and Social Identity

# **A- Personal Identity**

As personal identity is defined as a set of concepts and principles that one develops about himself which evolves over the core of one's life including things that one may have control over and others that he has not. It is also said to be the question of duties one makes to do what is good or what ought to be done, what he likes, or the value judgment he makes in a socially constructed situation i.e. it deals with the person's sufficient conditions to persisting through time to be the same person.

According to Fearon,

« Personal identity is a set of attributes, beliefs, desires, or principles of action that a person thinks distinguish her in socially relevant ways and that (a) the person takes a special pride in; (b) the person takes no special pride in, but which so orient her behaviour that she would be at a loss about how to act and what to do without them or

(c) the person feels she could not change even if she wanted to» (25)

Fearon therefore reveals that personal identity is built on the ground of what and how individuals identify themselves within their communities.

# **B-** The Construction of Social Identity

If personal identity is interpreted on the basis of what and how one perceives and situates himself within a society, he is likewise conditioned by certain standards that are fortified by his society's judgment. That is to say, it is the portion of an individual's self-concept resulting from perceived membership in a given social group, or community. Furthermore, it is rather considered as social phenomenon than individual's property as it is shared within affiliation to establishing a unique social identity. Herrigel explains out that "social identity is the desire for group distinction, dignity, and place within historically specific discourses (or frames of understanding) about the character, structure and boundaries of the polity and the economy. "(371). In addition to that, it is a plurality construct, direct manifestation of identified societal mores, roles and attributes individual presents as a member of that particular social grouping. Membership is defined and established through allocation of such attributes.

Social identity basically, could be both the self-definition and the societal self-definition within the social context and what the individual ascribes to as values and mores of his atmosphere. It is, therefore, the social community that identifies its members if truly possess the inherent attributes of the group.

As a final point, one can say that personal identity and social identity are basically social in origins simply because they are social outcomes. Identity is not something we produce by ourselves alone yet we establish. As we come out with an actual identity rooted

by certain features we exhibit. Based on what we proffer, one cannot identify the kind of identity another portrays being whether personal or social.

# **C- Social Identity Theory**

Social identity theory is the greatest theory developed by Henri Tajfel and John Turner in social psychology. This theory advocates the concept of identity based on the social category created by individual's society, nationality, race, ethnicity, gender, class, etc. that are relational in power and status. For Hogg and Abrams, individuals derive identity or understanding of self "in great part from the social categories to which they belong" (19). They add that this self-definition is a dynamic process "temporally and contextually determined, and... in continual flux". Likewise, Sherman Hamilton et al viewed that negative identification with a valued group, will certainly have a negative impact on one's level of self-esteem (88-89). According to these scholars, this approach is essentially established on three mental processes in evaluating others as "us" or "them". The latter takes specific steps:

The first step for Turner et al (1987) is called the self- categorization process whereby we classify objects in order to identify and understand them. In this, the sel f is reflexive i.e. it can take itself as an object and can categorize, classify or name itself in particular ways in relation to other social categories or classifications.

In Identity theory for McCall and Simmons, on the other side, it is called identification mainly from the oppressor. Starting by grouping people in order to understand their social background since at that level assimilation occurs and the split from the mother identity and culture highly and easily increases. In this case, categorical perception reflects rather than distorts social reality. People are organized into categories depending on how they are so in the reality. For that reason, and for identity theory, Stryker supports that "self-

categorization is equally relevant to the formation of one's identity, in which categorization depends upon a named and classified world"

The second step is social identification in Social Identity Theory, Tajfel (1972); Hogg and Abrams (1995) explained that social identity is the individual's knowledge sense of belonging to a particular social group in addition to the emotions and values conveyed to him or her. In *Differentiation between Social Groups: Studies in the Social Psychology of Intergroup Relations*, Tajfel defines social category as our knowledge of ourselves as members of a social group along with the value and emotional significance of this membership. Hereafter, not only social differentiation is accounted but it does so by attending to the reality of social, material and political forces as.

The last step is social comparison. In short, it is based on a comparison of social differentiation. In social identity theory, we firstly categorize our group apart from the others, regarding positive values, traditions, norms, mores, etc. And, have identified with that group. Then, we ascribe to ourselves by comparison and differentiation which others do not possess. Once two categories identify themselves as opponents and different; they are automatically forced to compete in order to maintain their self-esteem.

# **D-** Identity Crisis

The foremost themes of postcolonial literature are wide-ranging but they predominantly portray struggles of the colonized native people alongside striving to maintain their own native heritage and history thus their national identity against the power of their colonizers. Identity turns out to be the fulcrum of almost if not all postcolonial novels, since all themes and characters tend to portray those oppressed nations sufferance and sense of diaspora.

Davis claims that identity is apparently not that important until lost, the sense of losing the past, lifestyle, the native culture lead those societies to "suffer a crisis of identity in the absence of a strong traditional culture" ("LITR 5734" ("2005 Sample Students Final Exam Essay(S)"). Mercer also tend to agree with him and maintains that "identity only becomes an issue when it is in crisis, when something assumed to be fixed, coherent and stable is displaced by the experience of doubt and uncertainty" (43)

Postcolonial theorists and criticism give prior importance to the issue of identity and its crisis as Sheoran declares in his article *A dilemma of Caribbean Populace: Post-Colonial conflicts and Identity crisis in Derek Walcott's Plays that* that it is simply because societies and individuals once were colonized, they became badly confused to confront their genuine identity (2). Subsequently, the chaos left behind by colonizers create problematic conditions that challenged newly freed nations and let the crisis floating on the surface. The latter irresolvable dilemma, endeavours postcolonial novelists portraying the hesitant national identities and left diasporas and identity crisis though differently.

As far as Albert. J Paolini is concerned, in his *Navigating Modernity: post colonialism, Identity and International Relations*, he nominates that "if post colonialism forms part of a struggle over discursive power in the constitution of identity, then history, in particular colonial history, also pay a significant part" (51). Accordingly, it is due to the colonial era and its attempts to forge and affect the colonial and the postcolonial identity a thing that resulted in series of cultural and spatial rudiments causing a serious clash.

According to Ninkovich, an identity crisis is a period of disorientation in which values and relationships once taken for granted are thrown into question. Questions of self-adjustment that be devil individuals caught up in an identity crisis like» who am I?" and» where do I belong?" (16). Agreeing with his colleague, Paolini adheres that "to continue the resistance to (neo)colonialism through a deconstructive reading of its rhetoric and to achieve

and re inscribe those post-colonial traditions... as principles of cultural identity and survival "
(64). In that, he enforces that the only solution to the loss of the national identity and the
peoples' feeling of uncertainty that comes as a result of the colonial strategies aiming at
erasing the genuine traditions and thus the cultural identity at a final resort happens in one
condition which can be a decisive rebel against the colonial powers hand in hand with
engraving and embracing the native legacy. Hence, ensuring their survival and inhibiting;
cultural identity withdraws.

Subsequently, a larger noteworthy discrepancy among postcolonial theorists is apparent because of, according to Hawley, the two adversative sorts of identity. First, as beheld by essentialists and nationalists detaining that the pre-colonial identity must be shaped on a specific racial basis that is harmless to individual differences. Second, as viewed by constructionists believing that identity must not be based on racial differences as seen before whereas, on external forces as social circumstances. Consequently, the clash stemmed in people's minds causes a split in their identities. (240)

Ashcroft et al as well state that postcolonial crisis of identity is resulted out of displacement. In other words, as majestic indigenous values and mores of cultures alongside with the knotty meeting of two miscellaneous cultures lead to an excessive conflict resulting in an internal clash among the natives. In the end, a valid and active sense of confusion, dilemma and detachment. ("The multiculturalism Empire" 8-9) Tessler et al assert that it is almost as if man advances, whatever that means, by becoming more insecure, less sure of what he really is, or was, or will be. When change is great enough, then the past fails to inform the future and must either be rejected or reinterpreted. They believe on change that they consider obvious and certain. Thus, postcolonial societies need to be acquainted with it.

From this perspective, the notion of identity crisis is born, consequently, out of the idea of imitating the other 'Occident' who are thought to be superior in order to reach

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modernity, development and successively to leave behind all past inferior practices. Surely,

the latter, lead the indigenous society to losing one selfness for the sake of the other.

**Section two: Multiculturalism in Postcolonial Literature** 

1. Multiculturalism: An Overview

The term multiculturalism has a range of meaning within the context of sociology and

political philosophy and informal use.

In sociology and in everyday usage it is a synonym of ethnic pluralism with the two

terms often used interchangeably. In reference to sociology multiculturalism describes the

manner in which a given society deals with cultural diversity based on the underlying

assumption that members of others very different culture can coexist peacefully.

Multiculturalism expresses the view that society is enriched by preserving, respecting and

even encouraging cultural diversity.

In the area of political philosophy, multiculturalism refers to the way in which

societies choose to formulate and implement official policies dealing with equitable treatment

of different cultures.

According to Edward Ashod Tiryakian an American businessman and sociologists in

his book Assessing multiculturalism theoretically; E Pluribus Unum, Sic et Non (2003)

states the following 'a multicultural society is a society (which may or may not be a nation

state but may also include an empire ) having two or more ethnic group, each having cultural

traits that may have some overlap with the other group(s) yet is distinctive enough to form a

different cultural identity and community '.

# 1.2. Multiculturalism and History

According to Rita Chin the Chinese professor of history at the university of Michigan in her book *The crisis of multiculturalism* (2017) describes» how this diversity developed in Europe in the first place (23). The writer says that during it is popular within academic to consider too grew in the ethnic diversity of Europe to have been because of immigration following The Second World War. In fact, the diversity goes much further traces back in history. In the passage titled 'Empire and Labour'. She consents first of all on Britain, starting with The First West Indian Immigration in 1948 noticing that Britain had been a country of immigration as it start it inherit imperial immigration.

Then, Chin goes around to France which has a long history of diversity exemplified in the Jews among others but following the war Algerian Immigration soon dominated Italian and Iberian. In the section, on 'Decolonization, Economic Expansion', likewise 'imperial immigration into the Netherlands from Indonesia and especially to Moluccas is described.

This is followed by section on 'Labour and Guest Workers' the arrival of significant numbers of *gasterbeiter* in West Germany and Switzerland a topic with which the author is particularly familiar having authored *The Quest Worker Question in Post-war Germany* (2017).

In the section on 'Complication Amid the Economic Boom 'Chin describes the evolution of development of *bidonvilles* in France and the expanding reaction to carry on with the North African migration following the Algerian war in Britain the backlash to what has become large number of West Indians race riots in Nottingham and Noting Hill resulting the Commonwealth Immigrants Act 1962 and similar developments in West Germany, Switzerland and the Netherlands. The writer also in the final section on 'The End of Prosperity' (1973) describes Swiss cutback, Dutch tightening of admission standards for

guest workers, the end to the guest worker policy in West Germany and growing hostility of French workers towards immigrants in France.

# 2. Britain and Emigration

Emigration to Britain is not a new phenomenon the flow of ethic group from which the present, British originates has a long history. The country has seen wave of immigration of different ethnic groups for centuries. Invaders like the Anglo-Saxon and Normans successively populated the country as well as the Irish for example as a result of the famines in Ireland in the 19<sup>th</sup> century. This has to be kept in mind when talking about immigration to Britain and its populations as it is composed today.

The success of the novel cannot be understood without any knowledge of the history of immigration and certain ethnic minorities in Britain especially since the end of Second World War as the themes dealt with are closely interlinked with that period of British history.

#### 2.1. Reasons of Immigration

Britain and especially London, the former centre of the empire became multicultural mainly by the arrival of immigration who left their countries, mostly for political, demographic or economic reasons in the search for freedom and a better standard of living. Some general push factors were political, suppression, war, Persecution, poverty had working conditions and natural disasters. Pull factors included religious and political freedom a larger job market and financial gain. People from former colonies were especially attracted by London and Britain in general as they already had a special culture, political and economic relationship to it.

# 2.2. Effects of Immigration on Britain

One of the major reason for the relatively sudden commencement of colonial immigration was the changing relationship between the center of the former empire and its British colonies due to the process of decolonization and labour shortage in Britain. Unexpected high numbers of Immigrants came to Great Britain from the 1950s. The traditional population, which had been rather until then, was confronted with people from former colonies whose identifies seemed anything but British since then, Britons in the population has risen steadily. The rise of foreigners, from the very beginning, has been regarded as a problem. This problem is called 'an inheritance of empire'. This Empire is said to be striking back and hunts Britain with a legacy. The negative reception which the immigrants experienced can be explained by Britain's imperial past and the British feelings of superiority.

Because of the thousands of immigrants, the national self- image of a white British nation became increasingly problematic. At present, British self-understanding is undergoing a shift away from the traditional viewpoint to an awareness of changed circumstances.

The British Immigration policy since 1945 was subject to many changes during the following. In 1948, The British Nationality Act came into existence which provided free entry to people from the former colonies but it was reconsidered in the 1950s. In 1962, a law that restricted entry was passed by the British government, followed by second one 1968. Throughout the 1960s and 1970s, many different race relations Acts were passed in order to control immigration and to fight discrimination. This led to a near standstill of immigration but the number of non -white inhabitant did not decline due to the fact that more than half of them were children and grandchildren of first generation immigrants born in Great Britain.

Nevertheless, it was these immigrants who started information of Britain, especially for London into multicultural society it is today.

#### 3. Multicultural Literature

The multicultural societies in literary works, broadly speaking have wrestled with a strong awareness of the sense of poverty, racism, cultural and religious beliefs, gender and equality. Multicultural literature is generally explained as a work about people who throughout the ages have been kept apart from the mainstream of society marginalized and oppressed.

However, the gamut of multicultural literature, across the world, has become classic, enriched aesthetically and involves diversity and inclusion indeed, it is a broad representation of the myriad of culture power structure and struggles. A suitable point to understand what multiculturalism according to Joel Taxel in her article *Multicultural literature and politics of reactions (1997)* describes it as a 'salad bowl' or 'culture mosaic'. Nonetheless, the creative styles of postcolonial writers like Marquez, Achebe, Rushdie, Coetzee, Emecheta, Ama Ata Aidoo, Maloof, Wright and so on with a mixture of cultures and language have found a common ground and values. For instance, the debut novel of Chika Unigue's *De Feniks* (The phoenix) was announced as a brilliant piece of work by a Flemish author of Africa. Challenging the traditional of Dutch Literature. The modern setting novel by Unigue supports Rebecca Walkowitz's who is an American researcher, associate professor of English Rutgers, the state of university of New jersey in her book *The location of literature: The transitional book and migrant writer* (2006) she states that 'literature of immigration reflects a shift from nation based paradigms to new ways of understanding community and belonging to transnational models emphasizing a global space on going travel and interconnection'

#### 4. Post colonialism and Multiculturalism

The relationship between multiculturalism and post colonialism appears to be an easy one. Multiculturalism deals with theories of differences but unlike post colonialism which is to be a great extent i perceived to be defined by its specific historic legacies is a retroactive way, multiculturalism deals with the management of contemporary geocolonialism it is also increasingly a global, discourse since it takes into accounts the flow of migrants, refugees diasporas and their relations with nations states. The reason for continuing to focus on multiculturalism.

Multiculturalism purports to deals with minorities but how these two categories are defined and wielded in relation to each other is highly contested and further complicated by differences in articulation between advocated capitalist countries and the so- called Third World between settler societies and for example, the European community. In general, the organizing factor for the minorities are such 'race ', 'ethnicity 'and 'indignity 'while their origins are causally linked to migration, to colonization and other kinds of subjugation. With respect to 'race' and it would be more accurate to refer to the processes of racialization involved in representing minorities than to the existence of unproblematic racial categories. Ethnicity as a defining category was initially employed as a differential term to avoid 'race ' and its implications of descried 'scientific ' racism. Ethnicity was more easily attached to the European migrations which profited around the two world wars. Hence, multiculturalism is often perceived as a covert means of indicating racialized differences.

To conclude, we confirm the fact that Postcolonial literature and societies in general are affected by the culture of the colonizer. This is to say that the reality of Postcolonial Literature cannot be separated from that of the Postcolonial society. This means we are including literature also: since literature like society has been affected by imperialism.

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The multiculturalism which are inevitable features in the Postcolonial self. These factors are depicted by Postcolonial writers through their characters and their writings. They always show the Postcolonial subject as a person who tries to figure out his in-between position in his society as he does not want to split from his origin but at the same time he inevitably affected by Western ways.

# **Chapter Three**

# Multiculturalism and Identity in White Teeth

#### 1. About Zadie Smith

Zadie Smith's *White Teeth* tells an astonishing debut novel dealing with the use of postcolonial perspective. Many issues connected living in a multicultural society, and with the gap between the first generation and the second generation of immigrants. It describes the problem of maintaining the stability of identity in a place of mixing of cultures, and the conflict between generations want to preserve the heritage of ancestors and others want to frustrate the past and the decision to integrate more with English society. Therefore living in one united society that made up of many ethnic communities without trying to fall down their culture About Zadie Smith.

On October 27<sup>th</sup>, 1975 Zadie Smith was born in the Willesden area in the North of London. Smith was the daughter of working class a British father Harvey Smith and a Jamaican mother Yvonne Bailey. Willesden would be the setting of her first novel *White Teeth* because of her own multicultural ethnicity. She changed the spelling of her first name to the more exotic-sounding Zadie at the age 14, letter «Z» was drawn attention to her individuality. She was a sister of two brothers by parents who loved reading books more than anything else, and this the first influence in deciding to become a great writer, novelist and essayist. But the marriage of her parents did not last long. The relation ended in a divorce when she was young.

Smith educated at Malorees Junior School then she moved to Hampstead Comprehensive School. At the age of 18, she studied English Literature at King's College, Cambridge University from 1994 to 1997, graduating with a degree in English literature and harbored ambitions of becoming academic. Annual collection of works published in the short

stories. Smith admired of becoming a journalist for her better side of passion of writing At a little age, she interested performing arts of tap dancing and jazz singing, she was an ardent fan old Hollywood films and actress Katharine. In all her works, Smith was known of her treatment of race, religion and cultural identity and for her novels eccentric characters, savvy humour, and snappy dialogue. She became a sensation in the literary world with the publication of her first novel, *White Teeth*, in 2000.

Her interesting dealing with ethnicity, race, different identity, hybrid identity, multiethnic and multicultural society due to the mixture of her family ethnicity and also about the joining of her father in the army during World War II, helping in the liberation of Belson in north Germany. But he would leave away everything from the war including his uniform and medals in an attempt to forget the war and he started a new job as a photographer.

Zadie Smith is a family woman who is married to Irish writer and poet Nick Laird. They met each other at Cambridge University. They decided to become a couple in 2004 in the Chaple of King's College, Cambridge. Zadie and Nick have a birth of two children, Katherine and Harvey.

Zadie's family has lived in a various parts of the world like London, New York, Rome. Changing the place of living inspired her to write more novels in brilliant ways. An attractive sentence I have read that Zadie Smith's writing is like **honey being poured into milk**. She has a soft tone that breaks into the still, hardness of your being and plunges you into the characters she has placed on the paper. Her work is even more permeating when she reads them out, dripping moments of dramatic prose into your heart.

Smith has become the bestselling author and beloved writer of many, she made people fall in love with her novels and stories and this released of her novel *White Teeth*; in fairy tale experience in 2000. She took several more years to complete that set in the working-class suburb of Willesden in northwest London. *White Teeth* chronicled the lives of best friends

with detailed the trials and tribulations of the families which prompted some critics to hail Smith as a modern-day Charles Dickens is a vibrant portrait of contemporary multicultural London told through the story of three ethnically diverse families.

Two years later, Smith wrote her second novel *The Autograph Man*. It was success commercially but it was not well-received as *White Teeth*. *The Autograph Man* was well-known theme the exploration of the nature of fame and celebrity, and possibly in a reaction to Smith's experience after the publication of *White Teeth*. Smith visited in the United States and lived there, teaching, studying and writing as a fellow at the Radcliffe Institute for Advanced Study at Harvard University. While there, she began work on literary book of essays entitled *The Morality of the Novel*. In this book, Smith examined the moral bent of some of her influences.

Smith's storytelling style inspired a new genre Hysterical Realism. The term refers to long-winded, opinionated narratives that evoke emotional richness from mundane events, and are characterized by erratic action and numerous tangents. She shares the genre with legendary writer Salman Rushdie, Mikhail Bulgakov a Russian writer, Jonathan Safran Foer an American writer, one of the Smith's own generation and Philip Larkin is her the favourite writer. Her third novel was *On Beauty*. It was published in 2005 and it is very successful, it won the Orange Prize for Fiction as well as the Anisfield-Wolf Award. It also landed the Man Booker Prize nomination.

Because of her writing career, Smith was called one of the most influential people in British culture according to the poll organized by BBC in 2004. The other novels published by Zadie Smith that got successful like the novels mentioned above: NW (2012), Sewing Time (2016), short story collection Martha and Hanwell(2005), and Grand Union (2009), and some other works of nonfiction Changing the Mind: Occasional Essays (2009), Fences: A Brexit Diary (2016), and Feel Free (2018).

#### 2. White Teeth Review

White Teeth tells the families with different backgrounds, living in North London. It is a complex novel, with a wide cast of characters and a twisting plot ranging over many years and several continents. Some scenes refer back to World War II. When Samad from Bangladesh and Archie Jones from London met and found each other some years later and became two best friends. London, the place of novel is known for the mixing of cultures from 1970's to 1990's with high diversity. The novel characters are from different ethnicity: Bangladesh, Bulgeria, Jamaica, Italy and Scandinavia. The three families, the British and the Jamaican Joneses, the Bangladeshi Iqbal, and the Jewish Catholic Chalfens live within a short distance of each other and their common geographical overrides their desperate heritage to link their destinies.

White Teeth introduces a picture of a relationship between the first and the second generations, has pointed out the importance of roots and heritage, described the living conditions and habits of Muslim immigrants and illustrated the change in values under the influences of British culture. Most of the characters of the novel have come to London due to colonialism and they are often aware of their postcolonial identities. Therefore, living in multicultural society causes confusion about their ethnic identity.

The friendship between the two different men is sealed for life when Archie completes Samad's order to kill a French scientist who is supposed to be collaborating with the Nazis. Thirty years later, they live in the same London neighbourhood. Archie Jones, a white working-class man married for the second time to the much younger Clara, a Jamaican woman, and Samad Iqbal, a Bangladeshi who works at an Indian restaurant in London and marries the much younger Alsana. Naturally enough, their children Irie Jones and the twin Iqbal brothers, Magid and Millat are friends in multicultural present-day north London.

Samad, concerned that his boys are losing their culture, sends one brother, Magid, home to be raised by relatives in Chittagong. Irie and Millat, caught smoking marijuana in the schoolyard, agree to be tutored by classmate Joshua Chalfen in order to avoid harsher consequences. The Jewish-Catholic-atheist Chalfens are a stereotypical white liberal family, delighted to welcome such multicultural diversity into their home. Irie Jones has an unrequited desire for Millat; Joshua Chalfen has an unrequited love for Irie.

Marcus Chalfen is a genetic engineer who is working on a project called Future Mouse. Every event in Future Mouse's life will be programmed and predictable; the mouse is to live for exactly seven years, from 1993 to December 31, 1999, the eve of the new millennium. The many threads of the novel come together at an event where Future Mouse will be introduced to the public. All the living characters are present: the senior Joneses and Iqbals; Irie, who has both embraced her Jamaican ancestry by returning to live with her grandmother and decided to go to university under the influence of the educated Chalfens.

She has a relation with both twins, Magid and Millat on the same day, and will therefore never be able to tell who the biological father of her daughter is. The man who, at the very endof the novel, lives at Irie's side and fulfils the role of a father to the child is Joshua, the oldest son of the Chalfens.

Joshua Chalfen, who has defied his father by becoming an animal rights activist; Magid, who has become Marcus's protégé and publicist; and Millat, whose militant Islamic group is determined to disrupt the event. Coincidences abound, chance meetings occur, all attempts to control outcomes fail, and the event ends in chaos and Future Mouse escapes.

Most of the book characters are a Bangladeshi family and the issue of ethnic identity. Britain is a multicultural country and its policy is based on promoting harmony between various ethnic groups. For centuries, immigrants have arrived from abroad for various reasons and they took their cultures, religion, customs and language, which were all features

of their identity. As a result, English culture has been greatly enriched but on the other side, this diversity has brought questions such as the process of identity or problems of living in multicultural society.

The novel has explored cultural and racial identity within contemporary British society, the cultural and family heritage and as Nick Bentley has stated that teeth are markers of history, genealogy. All of us are born with a set of teeth, but it is the way of life we choose, the accidental events that happen and the class we belong to and how our teeth look like. Zadie Smith highlights the fact that modern society embraces by having white teeth, which also refers to "fakeness" in the modern society. The *White teeth* is a sign of social status, the novel closes on the optimistic and the best example is noted that Irie has liberated her daughter from the restrictions of family history, which have always troubled her in her own adolescence, as in the end all three families and their different histories are united in this small family.

# 3. Major Characters

All the individual characters, their background and development throughout the story to understand their reactions based on a fact that the characters have totally different racial, religious and social background, but linked by the events. They all are influenced by personal issues. There are several collisions: "Britishness" and minority cultures, parents and children, roots and rootlessness and even conflicts within the characters themselves:

#### 3.1.Archie Jones

Archie Jones is introduced as a 47-year-old English World War II veteran who experiences a string of disappointments in his life: his first wife, Ophelia, has a mental breakdown and leaves him, and he is unable to find better employment than designing folded paper materials for a printing firm. After a divorce, Archie decides to commit suicide by

inhaling exhaust fumes in his car, but he is saved by the intervention of the butcher Mo Hussein-Ishmael. Archie Jones tries to start over by marrying the much younger girl by meeting Clara Bowden Jones, his second wife, at a New Year's party in 1975, though his life continues to follow an unremarkable trajectory afterward. He prefers to spend most of his time at his favourite bar, O'Connell's, with his best friend Samad Igbal, whom he fought alongside in World War II, and he adheres strictly to a system of chance, choosing to make decisions by flipping coins. Archie Jones is a practical rather than an intellectual man, a follower rather than a leader. He spends nearly 50 years carrying an enormous secret: the shrapnel in his leg is the result of his encounter with Dr. Marc-Pierre Perret in 1945, who shot Archie after Archie failed to kill him. In 1992 when Dr. Marc-Pierre Perret appears at the Future Mouse exhibition with Marcus Chalfen, Archie instinctively steps in the way of the bullet that Millat Iqbal intends for Perret, saving the man's life a second time. The non-white or immigrant characters in White Teeth feel conflicted about their ethnic and national identities, Archie feels no such anxieties. Though he is plain, simple, and inelegant, he never experiences the kind of discrimination or racism that many of his friends, including the Igbals, are all too familiar with.

#### 3.2.Samad Iqbal

Samad Iqbal is a famous character who plays an important role in the novel. He is a middle-aged Bangladeshi immigrant who fought in World War II with Archie Jones, they are close friend. After the war, he moves to Archie's neighborhood in London with his new wife, Alsana Iqbal. Samad finds it difficult to adjust to life in England, it is difficult for him to find a job in an Indian restaurant owned by his cousin. Samad and Alsana are the parents of twin boys, Magid and Millat. Samad struggles with his Islamic beliefs, his Bangladeshi heritage, and his role in Western society. On the one hand, he is religious and determined to preserve his ties to Bangladeshi culture, even going so far as to send Magid to Bangladesh as a child in

order to protect him from the corruption of Western society. However, Samad is also drawn to certain aspects of Western culture, and he has an affair with his children's white teacher, Poppy Burt-Jones. Samad is also obsessed with the story of his great-grandfather, Mangal Pande, viewing him as a great but underappreciated hero, he attempts to live up to Pande's legacy, though he does not often succeed. Samad increasingly regards his life as a failure; he loathes the West, but he made the mistake of moving there. When he discovers that Archie Jones didn't in fact kill Dr. Marc-Pierre Perret in 1945, as Samad believed for nearly 50 years, Samad is thrilled by this sudden discovery of his best friend's unexpected complexity.

#### 3.3.Alsana Iqbal

Alsana Iqbal is the young wife of Samad Iqbal, to whom she was promised before her birth. A member of a prominent Bengali family, Alsana Iqbal is in an arranged marriage with her husband, Samad, and immigrates to England with him in 1973. Alsana and Samad are constantly at odds and often use physical violence to settle their conflicts. Alsana rejects the modern Western obsession with self-revelation and endless talking about one's problems and feelings, as well as modern liberal morals, but she is a practical woman who steps out of traditional gender roles to meet the demands life in modern England places on her. When Samad secretly sends their son Magid off to Bangladesh, Alsana worries for his safety, knowing that natural disasters are common there. To punish her husband Samad, she inflicts the uncertainty she must live with upon him by refusing to answer him with "yes" or "no." Until Magid returns home, Alsana drives Samad crazy by answering every question with "maybe." The couple fight pretty much all the time. And when we say fight, we mean the usual yelling, screaming, and name-calling, but they also actually fight.

#### 3.4. Clara Bowden-Jones

Clara is the mother of Irie Jones and the wife of Archie Jones, born to Hortense and Darcus Bowden. Like her daughter, she is initially a shy child, forced to go "door stepping" recruiting converts for the Jehovah's Witnesses by her religious mother. Clara breaks away from her life of piety when she meets Ryan Topps, a student at her high school who introduces her to drugs and sex; ironically, Ryan becomes a Jehovah's Witness at Horsens's urging, while Clara continues to rebel. Though Clara considers herself an atheist, throughout the novel she feels insecure about her distance from religion; she still believes that she needs a "savior," someone to redeem her and provide her with purpose. She thinks that Archie Jones, whom she marries at age 19, might play this role, but she quickly realizes that he is dull and unsatisfying as a life partner. Nonetheless, Clara settles into a comfortable family life, though she also seeks out an independent lifestyle taking courses at a local university and developing a friendship with Alsana Iqbal.

# 3.5.Millat Iqbal

Millat is one of Alsana and Samad Iqbal's twin boys, and the more troubled of the two, he was born two minutes after his brother Magid. Millat is attractive but rebellious, an avid drug user and charming womanizer. Millat Iqbal, regarded by his family as "the troubled son," struggles with anger, identity issues, and feelings of being alienated from and rejected by dominant British society. Millat turns to the radical Islamist group KEVIN, Millat's search for belonging leads him to join the radical Islamist group KEVIN, but he struggles with the requirements of being a devout Muslim. Millat idolizes the gangster lifestyle and finds some expression for these violent urges in KEVIN. He fights against the West and becomes disgusted when KEVIN abandons violence for pacifism. Vowing to overturn the course of history by succeeding where his ancestor Mangal Pande failed, Millat hopes to redeem the

legacy of his ancestor Mangal Pande. He brings a gun to the Future Mouse event, intending to shoot Marcus Chalfen the inventor of the Future Mouse. However, his intentions are foiled when Archie Jones steps in the path of Millat's bullet. Millat finds the Future Mouse to be unnatural and an affront to God's power. Yet Millat, like Pande, is unsuccessful in becoming a martyr for his cause, but it remains unclear to Millat and his brother is the father of Irie's child.

### 3.6.Magid Iqbal

Magid is the older of Alsana and Samad's twins, despite being born only two minutes before his brother, he's more mature, measured, and intellectual than Millat is. Samad sends Magid to Bangladesh as a nine-year-old, hoping to provide him with an upbringing free of the corrupting influence of Western culture. Magid's studious nature and prodigal intelligence earn him the attention of prominent Indian intellectuals, and to Samad's great disappointment, he decides he wants to become a lawyer, to help the East achieve Western-style progress. Magid becomes an atheist and a scientist, interested in helping the East to develop like the West instead of becoming pious. Marcus Chalfen and Magid begin to correspond about Marcus's Future Mouse project, and when Magid returns to England as a teenager, the two become colleagues, working on the experiment together. Magid's family regards his dignified bearing and his odd formality with suspicion, but Magid is unaffected by their hostility. He is an atheist who finds meaning in rational disciplines such as science and mathematics, and considers the certainty embodied in Future Mouse to be godlike.

#### 3.7.Irie Jones

Irie is the daughter of Archie Jones and Clara Bowden Jones. She is described as an overweight, unconfident teenager. Irie Jones struggles with self-hatred brought on by the realization that her Jamaican features don't conform to British standards of beauty. She is

taken with the Chalfens, but Marcus Chalfen thinks Irie is incapable of understanding his scientific research and employs her as his secretary. When her chance discovery of her mother's false teeth makes Irie feel betrayed by her family's penchant for secrecy and halftruths, she goes to live with her grandmother, Hortense. Irie finds Hortense's religious obsessions amusing, but it is while living at Hortense's house that Irie discovers family photographs and other artifacts that allows her, for the first time, to develop a sense of her own roots and to discover Jamaica, the place where her family came from. She feels pain when she thinks of her racial identity, she attempts to straighten her hair in an effort to meet white, Western ideals of beauty Irie is quiet yet intelligent and bold, and she's intent on figuring out her own place in the world. She eventually decides to become a dentist, at the suggestion of Marcus Chalfen, though she is also deeply interested in her own family history and lives with her grandmother. After falling love with Millat Iqbal for years, she finally gets a relation with both twin brothers, Magid. She becomes pregnant, and struggles with the realization that science cannot identify the father of her unborn child. Irie raises her daughter to believe Magid and Millat are both uncles. She visits Jamaica with her grandmother, daughter, and lover, Joshua Chalfen, in 1999 and she eventually gets into a relationship with Joshua, with whom she raises her child.

#### 3.8. Marcus Chalfen

Marcus Chalfen is the patriarch of the Chalfen family, an Oxbridge-educated scientist ("Oxbridge" refers to the prestigious British universities Cambridge and Oxford). Marcus has four sons: Joshua, Benjamin, Jack, and Oscar. He is boisterous, arrogant. Marcus is also intelligent and driven. His Future Mouse project, a study in genetic experimentation, is a source of main conflict in the latter half of the novel, dividing the Chalfen, Iqbal, and Jones families in part because Magid Iqbal becomes one of Marcus's collaboraters on the project. Marcus's "Chalfenist" ways his reliance on and faith in scientific rationality can be seen to

symbolize European or Western values. By strictly controlling the Future Mouse, his genetic experiment, Marcus effectively colonizes the animal in the name of science and progress, just as European countries colonized non-Western countries under the guise of helping these countries "develop."

# 3.9. Joyce Chalfen

A writer Joyce is the matriarch of the Chalfen family. She is the wife of Marcus and the mother of four sons: Joshua, Benjamin, Jack, and Oscar. Joyce writes about "gardens of diversity and interest," recommending that gardeners use the process of cross-pollination to create more beautiful gardens. She is interested by people of different cultures and ethnicities, notably Millat, who begins visiting her home after he, Irie, and Josh are caught smoking marijuana (their headmaster punishes them by enforcing visits with the Chalfens, whom he believes will be a good influence on the children). Joyce cares for Millat. She believes that Millat needs to be "saved" from himself and from his "traumatic" upbringing; she also exhibits a noticeable lack of cultural sensitivity, frequently referring to inaccurate racial stereotypes.

#### 3.10. Joshua Chalfen

Joshua is the son of Joyce and Marcus. Josh is a student at Glenard Oak who knows Irie Jones from orchestra class. He is intelligent (considered a "nerd" by his peers) but also wishes to fit in with the other students: he takes the blame for providing the marijuana that he, Irie, and Millat are caught smoking one day at recess. Joshua grows jealous of Millat and Magid, since his parents develop relationships with both boys, neglecting their own children; he eventually leaves the Chalfen house to focus on FATE, an animal rights organization that opposes Marcus's Future Mouse project. Joshua intends participate in a staged protest FATE plans for the Future Mouse launch event, which would involve Crispin, a FATE leader.

pretending to take Josh hostage in front of his father, in order to force Marcus to surrender the mouse, his treasured scientific experiment. Ultimately, however, Josh decides not to go through with the plan and accepts his place in the Chalfen family instead. He and Irie end up in a relationship and he eventually helps her raise her child.

#### 3.11. Hortense Bowden

Hortense is Clara's mother and Irie's grandmother, Hortense is a strict woman and a devout Jehovah's Witness and she is deeply involved in this organization. Hortense believes that the end of the world is fast approaching. She spars with Clara about her marriage to Archie Jones and her lack of piety, but she has a soft spot for Irie, who lives with her for several months. She also forms a close bond with Clara's first boyfriend, Ryan Topps, who becomes a Jehovah's Witness and eventually lives with and cares for Hortense. When Clara abandons the church, Hortense wants almost nothing to do with her, although she occasionally tries to remind Clara that when the world ends, only 144,000 believers will ascend to heaven. On the one hand, Hortense makes it hard to understand how Clara became who she is. The two aren't very much alike. But one of Hortense's biggest roles in this novel is to remind us of how much the past matters. Scenes with Hortense often take us back in time, and through these scenes, we better understand the complications of the present.

#### 3.12. Dr. Marc-Pierre Perret (Dr. Sick)

Dr. Perret is a young French scientist and Nazi collaborator, in Bulgaria during World War II where he is hiding out in a decrepit house. Dr. Perret is nicknamed "Dr. Sick" because he suffers from a chronic illness that makes him appear to weep blood. Dr. Perret helped the Nazis with genetic experiments designed to wipe out non-Aryan races, and Archie and Samad decide to kill the doctor as their final and only act of war heroism. Archie, however, retreats of his decision, he decides to let the doctor go free. Dr. Perret later becomes a mentor to Marcus Chalfen, agreeing to supervise the Future Mouse project. Millat attempts to

assassinate Dr. Perret at the Future Mouse launch event, but Archie saves him again by diving in the pathway of the bullet.

#### 4. Themes

White Teeth novel deals with important themes that describe the chapters and the different quickly events and characters which are able to present the writer vision. Smith focuses on family relation, racism, race, multiculturalism, female independence and history influential in a novel wrote in British society which hold a various races, different identities and cultural diversity.

# **4.1.The Influence of History**

Samad Iqbal is described as a character with a deep attachment to history one that keeps him mired in the past. Upon meeting Marcus Chalfen, whose genetic experiments are intended to bring about an improved future, Irie Jones reflects that "there existed fathers who," unlike Samad, "dealt in the present, who didn't drag ancient history around like a ball and chain. Samad is obsessed with the story of Mangal Pande, a Hindu soldier he claims to be related to, who fired the first shot of the Indian Rebellion of 1857 (attempted suicide as a political statement) 'I mean, I am educated. I am trained. I should be soaring with the Royal Airborne Force, shelling from on high! I am an officer! Not some mullah, some sepoy, wearing out my chappals in hard service. My great-grandfather Mangal Pande' — he looked around for the recognition the name deserved but, being met only with blank pancake English faces, he continued — 'was the great hero of the Indian Mutiny!'.

It is rumored, though, that Pande was not a hero but a foolhardy drunk. Nonetheless, Samad chooses to believe that Pande's actions were revolutionary, and that this story demonstrates the greatness and courage inherent in the Iqbal line, suggesting his fierce belief that the past powerfully impacts those who inherit it. Though Samad is often ridiculed for his

faith in history, White Teeth shows that Samad has a reason to be attached. The past exercises control over the present, and even as characters attempt to free themselves from its binds, they are forced to confront narratives from the past.

Millat is also fixated on the story of Mangal Pande, which informs his decisions about how to respond to the FutureMouse project. Though Pande and Millat's stories are separated by over a century, their twinned narratives highlight how the past informs the present. Spurred on by the extremist group KEVIN, Millat resolves to assassinate Dr. Perret, who is working on the FutureMouse project with Marcus Chalfen, since KEVIN believes that genetic experimentation runs counter to Islamic belief. Yet Millat is equally inspired by the story of Mangal Pande, since he believes that he can change the past. Though Millat is already respected by the other members of KEVIN (and adored by numerous women), he feels deeply insecure and uncertain about his own decisions, fluctuating between rebellion and extreme orthodoxy. Ultimately, though, Millat is unable to assassinate Dr. Perret, since Archie Jones steps in front of the bullet. Like Pande, then, Millat's attempts to take action and prove his worth and passion for a political cause are ultimately futile: by himself "misfooting," Millat inherits Pande's own narrative. "Millat will get there first; and Millat is reaching like Pande" (495).

Additionally, Dr. Perret's reappearance at the end of the novel also represents history's hold over the present, albeit in a much more sinister way. Originally introduced as the Nazi prisoner Samad and Archie capture during their stint as soldiers in World War II an infamous French scientist who helped the Nazis carry out gruesome ethnic cleansing experiments to "purify" society Dr. Perret reappears as a major player in Marcus Chalfen's Future Mouse project. Though the project is not overtly racist, it is still concerned with genetic experimentation, with potential links to eugenics. After many years, it seems that Dr.

Perret never actually changed his ways, though Archie who was tasked with killing him during the war—let him live, deciding his fate based on a coin toss. Dr. Perret represents the potentially destructive ways in which history does not always resolve itself: past evil returns to haunt the present.

Moreover, Archie's decision to save Dr. Perret from Millat's assassination attempt demonstrates the way in which the novel's characters seem to inevitably repeat narratives from the past—even though this contradicts Archie's own life philosophy. Throughout White Teeth, Archie insists on the power of chance, choosing to make decisions based on a coin toss. Unlike Samad, he does not believe in destiny: instead, he embraces life as chaotic and random. On one hand, Archie's decision to save the doctor again—after saving him during the war might represent his firm belief that decisions made by chance, at random, must be upheld: he might believe that he needs to repeat the decision produced by the coin flip he made during the war. Yet it also suggests that history is impossible to overwrite, since both times, Archie saves the doctor, repeating a previous event. Like Millat and Samad, playing out Pande's narrative, Archie plays out his own narrative from the past, repeating actions, decisions, and outcomes that have already been made. In a flashback, Dr. Perret shoots Archie in the leg after the coin flip; at the Future Mouse conference, the bullet intended for Dr. Perret strikes Archie as he dives in front of Millat's gun. In this way, time becomes cyclical: "every moment happens twice," the novel's narrator affirms, suggesting that history's repetitive nature is inescapable, despite Archie's reliance on chance.

White Teeth's frequent flashbacks into the stories of previous generations create a structure in which past and present are closely intertwined, and often, nearly identical because one leg in the present, one in the past. No talking will change this. Their roots will always be tangled. And roots get dug up." While this is true for Irie, Millat, and Magid, who are frequently exposed to their family history and backgrounds, it also holds true for Samad

and Archie themselves, who inevitably replay events from the past, despite their efforts to avoid this certainty. The stories of the past become the stories of the present as in the story of Mangal Pande and Dr. Perret and the novel's characters find themselves returning to decisions and actions that have already occurred, bringing these moments back to life.

#### 4.2. Family Ties

White Teeth collects various families some are immigrants, others are native-born citizens living in London during the late 20th century. Although they are different backgrounds, each family experiences similar dilemmas: the children choose different way of life from their parents, and the parents struggle to communicate with their children. Though the intertwined Jones, Iqbal and Chalfen families are lucky to live in modern society but none of the characters are able to run away from their traditions and values. The novel is concerned with the way in which modern relationships between others and with one's own self are often provisional, unstable, and constantly in flux.

Samad Iqbal's separation of his twin sons, Millat and Magid, in an attempt to restore his family's ties to tradition and Islam. He sends Magid, whom he considers more primed for Islamic education than Millat, to Bangladesh. Though Millat and Magid grow up to develop different identities Magid's British-influenced atheism and devout support of Marcus Chalfen's genetic experiments, versus Millat's extreme Muslim fundamentalism, which leads him to oppose his brother and Chalfen the brothers continue to bear similarities to each other. Samad's sons represent the hopes and attitudes of the second generation of Muslims in Britain and their perception of the world is very different from their parents.

Millat and Magid's atheism are united brothers, since they are both identified as the perpetrator of Dr. Perret's attempted assassination (actually orchestrated by Millat), the former Nazi doctor who directs Marcus Chalfen's FutureMouse project, an experiment in genetic testing. The brothers are then forced to carry out community service together. Millat

and Magid develop distinct personalities, each in reaction to their direct environments: Magid's dissatisfaction with "backwards" Pakistani society, Millat's rage and disillusionment with racist, Western London culture. These personality developments separate the brothers from their family culture, controlled by Samad, whose strict adherence to Islam contradicts both Magid's scientific, irreligious ideas and Millat's extreme orthodoxy. Though the brothers' ideological and philosophical differences are not resolved but they're still brothers and bound, irrevocably, by that relationship.

Like Magid and Millat, Joshua Chalfen becomes disillusioned with his father's "Chalfenist" values, and defies them by joining the animal rights group FATE ("Fighting Animal Torture and Exploitation"), which opposes Marcus's Future Mouse project. Josh seeks to separate himself from his family's highbrow intellectualism and adherence to scientific values. This leads to Joshua to become rebellious and independent.

Yet when Josh realizes that FATE, led by a determined, if somewhat erratic, couple, Joely and Crispin, is determined to take down his father, he begins to understand his inextricable connection to "Chalfenism" and his deep loyalty toward his family: "he never felt that he'd betrayed his father the weight of what he was doing never really hit him until he heard Chalfenism ridiculed out of Crispin's mouth." Josh feels that he is "facing the end of the world" by leading FATE in a head-to-head battle against his father, and he begins to understand that FATE's plan to pretend to hold Josh ransom in front of the audience assembled for the Future Mouse press conference on New Year's Eve is ill-fated, since "they have underestimated the power of Chalfenism and its remarkable commitment to the Rational." Marcus's adherence to rationalism and scientific values mean that he might not value his own son above his own scientific discoveries. Even though Josh realizes that "it is quite possible that love doesn't even come into it" meaning Marcus's relationship to his family, which he regards as only one part of a life system governed by rationality and logic

he also feels comforted and relieved by his rediscovery of and reconnection to "Chalfenism" and its power. "Just thinking about that makes Joshua smile": Josh feels an emotional pull toward his family values, despite their often problematic nature.

#### 4.3.Race and Racism

White Teeth focuses on the lives of Londoners of different ethnicities and class positions, with distinct cultural backgrounds and relationships to their British identities. The Bowdens and Iqbals are recent immigrants, while Archie Jones and the Chalfen family are more established Britons who benefit from their status as "authentic" white English nationals., the novel provides some hope for a peaceful multicultural world through the younger generation of Londoners, who form positive relationships with each other rather racial divisions, but racism is deeply embedded in British culture against non-white characters face.

Racism greatly impacts the Iqbals' lives, starting with Samad, who, though educated and accomplished having fought for the British Army in World War II is unable to find employment in London, but he only works serving as a waiter in a curry house. The novel details instances of micro aggressions that Samad experiences over several decades. Samad, the only non-white man in his World War II regiment, is treated with disrespect by his fellow Army officers. Years later, he is also treated like an outsider in London, where his children attend a middle-class school. In light of this treatment, Samad becomes confused and distressed, both attracted to aspects of Western society evidenced by his affair with Poppy Burt-Jones, which he regards, guiltily.

The novel describes racism and racial divisions and affects Samad that several of its white characters, including Poppy Burt-Jones and Joyce Chalfen, uphold: that racial and cultural differences are easily approached, understood, and overcome. Both characters are

presented as misguided and frequently offensive in their interactions with non-white people. Poppy, for instance, assumes that Samad is Indian though he is from Bangladesh and is attracted to him for the exoticism he seems to represent. It is easy to bridge the gap between their own and others' experiences of ethnic and cultural differences. Poppy demonstrates a simplistic, unproductive, and harmful understanding of race. The novel shows Samad, Irie Jones, Millat, and Magid to be far more complicated and nuanced figures than Poppy and Joyce imagine them to be, suggesting that only individuals who live with a certain racial identity can understand the experience of this identity.

However, while the younger characters in the novels do not resolve racial conflicts. Irie does not choose to separate herself from society as a result of the racist incidents she has experienced (including being called racist slurs by her classmates). As a part of a second, younger generation of multicultural Londoners, she is accustomed to racial differences and the friction such differences can create. Her school, Glenard Oak, is filled with children of different cultures and ethnicities; though racism is present at Glenard Oak, Irie's friendships with her peers, namely Millat, Magid, and Josh Chalfen, persist throughout the novel, unaffected by racial divisions.

Even though racism and racial difference cause several characters, including Samad and Millat (who joins the extremist group KEVIN), to break off from society, becoming angry, resentful, and even violent, the novel also provides an image of peaceful cultural coexistence through the characters of Irie, Millat, Magid, and Josh. Though the novel argues that racial differences, and the devastating effects of racism, cannot be put aside easily, White Teeth also presents an optimistic view of racial and cultural exchange in modern society, considering the ways in which race and ethnicity impact individuals, creating distinct narratives for them, yet do not always drive these individuals apart.

# 4.4. Female Independence

White Teeth examines a cultural milieu in which women are able to grasp a kind of tenuous independence and power, though they are simultaneously inhibited by the system in which they live. Clara Jones and Alsana Iqbal the novel's main female characters are portrayed as determined, intelligent, and driven, yet ultimately subject to forces of patriarchy, and resigned to precarious, marginalized positions in society. White Teeth charts these women's trajectories over several years and generations, detailing their efforts to find and demonstrate their own independence, provide for their families, and understand their place in the world, all against the backdrop of a challenging, frequently sexist modern world. Through these two women's struggles and triumphs, Smith suggests that the fight for female independence is a constant uphill battle, even in a modern world.

Clara Jones, born Clara Bowden, is the first female character introduced in the novel, and one who experiences conflicting desires for both independence, free of male influence, as well as stability within patriarchy that make it difficult for her to realize the potential of her own individuality. Clara is also keenly aware that in order to live with some independence, separating herself from the influence of her strict, commanding mother Hortense and her religious teachings, she requires a safety net. Clara realizes that she needs a husband to provide for her and to bestow her with a fixed, determined social position: wife. Thus, Clara enters into a largely loveless marriage with Archie Jones, whom she finds uninteresting, though tolerable; she sacrifices much of her independent spirit in order to conform to a societally acceptable role.

Alsana Iqbal, born Alsana Begum, is similarly described as bold and ambitious, able to support her husband and family by working tirelessly as a seamstress, and unafraid of expressing her true opinions. Alsana admits that every time she learns something about

Samad with whom she had an arranged marriage she likes him less: "so you see, we were better off the way we were," before marriage, she declares. Though she calls herself a "barefoot country girl," Alsana's social status does not determine her knowledge of the world. She understands that her livelihood is circumscribed by her husband and his unsatisfactory ways, and that she lives a life confined by his desires and abilities.

Although both Clara and Alsana are limited by their marriages and overshadowed by their husbands, throughout White Teeth both women demonstrate self-reliance, individuality, and a propensity for independent thinking, even within the confines of domesticity. She enrolls in classes at a local university, and she and Alsana develop a friendship that rivals Archie and Samad's. Clara also exercises control over Archie in their shared household.

Similarly, Alsana asserts her own independence and strength as a mother, even within her own contentious household, troubled by frequent conflicts between Alsana, Samad, and their sons. When Samad decides to separate Magid and Millat in order to send Magid to Bangladesh, Alsana decides to "stop speaking directly to her husband" for eight years, forcing him "to live like she [does]" in Magid's absence "never knowing, never being sure," since she is unable to know if Magid is safe in Bangladesh. Though Alsana, like Clara, is unable to free herself from the inhibiting, binds of marriage since marriage and family life provide both women with a definite place in society she manages to preserve her own tempestuous, powerful spirit, defying Samad's authority as a father and patriarch. In many ways, Alsana and Clara work harder at maintaining their families and careers than their husbands, who waste time drinking, gambling, and, in Samad's case, having an affair.

Irie, Clara's daughter, represents the next generation of women in British society, for whom social norms and gender expectations have changed. Unlike Alsana and Clara, she does not think of marriage as her only option for survival, and though she becomes pregnant at a young age, she ends up with a man (Joshua Chalfen) who is not her child's father. So

both characters who pave the way for Irie's own assertions of independence, since they stridently demonstrate individuality and opinionated thinking, even as societal norms and boundaries constrain their own narratives and life paths. White Teeth does not always foreground women's experiences.

#### 5. Symbolism

#### 5.1.Teeth

*Teeth*, the novel's symbol, symbolize the power of identity. Teeth have roots, just as identity is rooted in the past and in one's traditional culture. They are also capable of rotting, either from the root or the exposed portion. This potential for rot is symbolic of the ways immigrants' quests for identity can backfire, causing harm to the self. The characters often attempt to alter their identities, appearances to achieve acceptance within the dominant culture and creating conflict and suffering for individuals.

Teeth considers the most significant symbol that is mentioned in White Teeth novel. Importantly, the titular reference to "white teeth" notices to an early moment in the novel in which Irie, Millat, and Magid visit Mr. J. P. Hamilton, an older and highly racist man in their neighbourhood. Mr. Hamilton tells the children that when he was in the Congo, "the only way [he] could identify a nigger was by the whiteness of his teeth." On one hand, white teeth contrasted with dark skin represent the vulnerability of non-white people: throughout the novel, the non-white characters experience prejudice and are confronted by racist micro aggressions that draw attention to their status as outsiders in British society and white people do not accept non-white to live or belong to the country. Yet white teeth are also popularly considered an attractive feature, and indeed, the novel characterizes non-white individuals as intelligent, vivacious, and complex, combatting the negative stereotypes upheld by white characters like Mr. Hamilton.

In the novel, teeth are also closely related to history and its pernicious influence over the present. The novel deals with characters' histories refer to root canals ("The Root Canals of Alfred Archibald Jones and Samad Miah Iqbal," "The Root Canals of Mangal Pande," "The Root Canals of Hortense Bowden"), a process in which infections are removed from teeth roots. Just as a root canal involves searching for a hidden problem at the root of the tooth, these chapters examine the underlying events and conflicts that affect the characters or their descendants (so Hortense Bowden and Mangal Pande's actions and experiences affect Clara and Irie Bowden, and Samad Iqbal, respectively). Moreover, the narrator notes that "old secrets," like wisdom teeth, "will come out when the time is right."

Wisdom Teeth also represent the various secrets that characters keep from each other throughout the novel, all of which are eventually revealed, despite the characters' best efforts at concealing them: for example, Archie reveals to Samad that he did not kill Dr. Perret, and Clara reveals to Irie that she wears false teeth "a perfect set of false teeth" (47). Additionally, Irie professes a desire to become a dentist, suggesting her propensity for uncovering hidden problems; she is also the only character in the novel to carefully examine her family history, discovering its blemishes. Ultimately, teeth are a shape-shifting symbol in the text, highlighting issues of race, history, and relationships between characters and their families.

## 6. The Exploration of Multiculturalism in White Teeth Novel

The story of *White Teeth* takes place in London, a city which lives in both its past and present. London provides a meeting place of a mixture of different cultures, religion, ethnic groups and political viewpoints. London is described as a multicultural city in the 20th century, as a result of British colonialism, and thus extends the opportunity of greater humanitarian understanding toward the characters. Simply due to the city's complexity the city itself. To some extent society can be defined as a multicultural place, as long as it is

constructed by two or more different cultures, religions, or languages, this can be identified in *White Teeth*.

Smith combines three families, the Iqbal's (the immigrants), the Joneses and the Chalfens, who have different national identities but also different worldviews, cultural and religious values. Though the characters live in London and have been assimilated and integrated, still some of them attempt to hold themselves to their rituals, religious beliefs, and cultural values in order to protect their roots and identity from external influences. However, this seems to be problematic for some of the migrated characters at the first generation, where English people's culture and values have great influences on the second generation.

White Teeth enables the second generation of immigrant families to change so radically from their parents. White Teeth's second generation, including Irie, Millat, Magid, and Joshua Chalfen, the tension between past and present home is less intense compared to their parents. It shows the attitude towards multiculturalism. On one side, it is popular in Britain to be inspired with foreign countries and give British white girls exotic names but on the other side, when it comes to a basic idea of multiculturalism, which is living of various communities side by side peacefully, there are still many people who disagree with such an idea and do not like the presence of immigrants in their country. As a result, many Pakistani parents rather choose an English name for their children to avoid possible discrimination. Irie Jones is a representative of a second generation of immigrant and is probably most frustrated by the past. Because her mother Clara rejected the Jehovah's Witnesses and refused to talk about her past and her father is English, theyhave no desire for her to follow a certain cultural tradition.

Samad Iqbal, a Bengali Muslim from Bangladesh is obsessed by the history of his great-grandfather, Mangal Pandey, who allegedly fired the first shot of the Indian Rebellion of 1857. Samad voluntarily took part in World War II. When he, in the war, became

positioned in a tank with Englishmen he was not aware of the impact these men were going to have on him. To Samad's disappointment, the Englishmen in his tank did not correspond with his expectations of the English; the colonizer, also affected by hybridity, had not represented the typical English. It was not only a disappointment that hit him, it was also the fact that he realised that he had been living in the world of unreality. Before the war, Samad's only encounter with the English was in what was then colonized India, where he was the colonized. In his life he had always lived under English rule: the English affected him and he affected them. Samad feels ashamed of his wife Alsana, as she does not act like the typical Bengali woman that he expects from her.

Samad's sons Magid and Millat represent the East and the West of Samad, with some recurrent slippages. Although they are identical twins, their reaction in similar situation is totally different. Millat does not seem bothered by their father's attempts to influence in their lives and decide what they ought to do and not, while his brother gets upset and responds with a silent protest. Magid who is the eldest by two minutes attempts to blend in. Millat Instead of trying to blend like Magid, which he knows is going to fail, he does the opposite. He joins to a group which consists of a great mix of cultures, a hybrid within itself. Millat makes his escape to different organisations and groups, as a teenager he comes in contact with an organisation called KEVIN. KEVIN is an extreme Muslim group, which gives Millat a sense of belonging. The ironic thing about the group is that the founder of the organisation was not Muslim from the beginning. He was a man with radical opinions who studied Islam at university, a man who did not fit into society. Even the name KEVIN reveals the hybridity that exists within the group, the letters stands for Keepers of the Eternal and Victorious Islamic Nation. The more time he spends in KEVIN, the more of a fundamentalist Millat becomes. He does not always agree with the opinion of the organization, but it is a place where he can express his anger and frustration.

Irie Jones is the protagonist of the novel, successfully negotiates her unique identity in the ambivalent cultural space created by the often conflicting values of minority ethnic cultures and the dominant white British culture. Irie's ability to maintain, transgress, and create new cultural boundaries in this cultural space, which is synonymous with Bhabha's conception of the Third Space, reveals the importance of her hybrid genealogy. Irie the daughter of a white Englishman and a black Jamaican woman, is exposed to two different cultural norms that include attitudes towards marriage and sexuality, religious beliefs, norms of beauty, educational expectations, and a plethora of other ideologies. As she struggles to come in terms with her hybrid genealogy, her identity is developed in ambiguous "Third Space", where she must refashion traditional cultural ideals of "Englishness" to suit her own nature.

For moments, Irie feels herself stranger in a foreign land. Her physical features, typical of Jamaican women are a source of consternation and embarrassment to Irie because they set her apart from her peers, she notes "But Irie didn't know she was fine. There was England, a gigantic mirror, and there was Irie, without reflection. A stranger in a stranger land. Nightmares and daydreams, on the bus, in the bath, in class" (246)

Even more importantly, the white British culture around her defines its norms of female beauty based on a thin figure, straight hair and a white skin and Irie finds herself severely lacking by these standards.

Irie is trying to find who she is and in order to find her roots she decides to seek out her grandmother. But on the other side, there are the Chalfens who also play an important role in Irie's life. Marcus and Joyce Chalfen focus on both the present and the future so Irie is placed in between these two worlds. Although she is closely connected to her family traditions, she is equally aware of how the past and her cultural heritage complicate the

present. She criticises the Joneses and the Iqbals for their tight connection with past, for retelling the same old stories about Pande, for collecting things and placing them in the attic. According to her, living in the present is important most of families.

# 7. The Conflicts Between The Two Generations Towards a Possible Traditional Changes and Multicultural Acceptance.

White Teeth deals with two different generation the older and younger one. The older generation works hard to protect their tradition and memories all past events in minds of their children street of ancestors but the younger generation rebels against their parent's wishes. The younger generation is in the way to establish their identity and that is obvious in the novel. The immigrants characters are in struggle for a stable identity in multicultural society. The character's conflicts as immigrants in multicultural Britain through two perspectives; firstly through the first-generation immigrants', that is to say Samad and Alsana's, and secondly through the second-generation immigrants', namely Magid, Millat and Irie's.

Samad represents the strict religious character, it is important for him to protect roots, tradition. Samad, the first generation immigrant fears the loss of his « pure » Bangali roots and therefore, he is terrified of too much assimilation. He decides to send one of his sons back to Bangladesh to get a traditional education and escape the destructive influence of western societies. But, Samad's attempt failed terriby because Majid comes back being more English than the English. Samad believes that the younger generation have no memories of their country of the origin because it seems to him that Irie and Millat began as firmly to England as the Chalfen children. But that does not present them from being sutured to the history of their parent's culture.

In White Teeth, the first generation Muslim; Samad has to come to terms with this inner conflict of adaption versus resistance. Samad's feras of assimilation makes him see

every British as a source of corruption of him and his children's Bangali roots. Because to Samad « tradition was culture, culture let to roots. This, he tries to " resist assimilation" by picking ideological fights. An example of this is when he questions the celebrations of the Pagan Harvest Festival, why must my children celebrate it?

Samad even picks fight with his wife Alsana claiming that she ignores her own culture or is not acting like a true « Bangali ». Both Samad and Alsana keep a fail of dissolution of their race, it is nightmare for them. Therefore, Samad seems unsuitable, he belongs neither her or there, he is too British for his country of origin, and too Indian for his country of immigration. Samad always questions why one should integrate into a society where one is not even "welcomed" and thereby is, arguably, prevented for belonging.

The conflicts of second-generation immigrants can seem to be of a more complex kind than those of the former generation. This has to do with the fact that they were born in the nation their parents immigrated to and thus, theoretically, should fit in. Yet, when it comes to social practice, they are presumed to be 'strangers' by the society. Their nationality is questioned due to their ethnicity. The younger generation seem to ricochet between the poles of assimilation and cultural separatism. They too are torn between two cultures, two countries, two ethnicities. "There was England," Irie reflects, "a gigantic mirror, and there was Irie, without reflection. A stranger in a strange land" (246). Millat "was neither one thing nor the other, this or that, Muslim or Christian, Englishman or Bengali; he lived for the inbetween.

Joyce is one of the younger generation who depicts the society's assumption of citizens of England as white. Regardless of their citizenship, Millat and Irie are presumed to be from elsewhere due to their 'exotic' looks. Furthermore, at school, they are referred to as 'children of disadvantaged or minority backgrounds'. This is remarkable since being 'fictionalized by others as an outsider' does not exactly make the migrant children feel like

they are 'permitted to belong to Britain', but rather excluded. The novel depicts this and its consequences through the three friends, Magid, Millat and Irie. Even though they share the same feeling, 'the feeling of belonging nowhere that comes to people who belong everywhere', they respond to it in different ways.

Magid responds to this conflict by mimicry. As an attempt to fit in, he mimics everything that he considers English. It goes without saying that this upsets his parents. Alsana is 'close to tears' when he starts calling her 'mum' instead of 'amma', and Samad takes it as an insult when his son starts calling himself 'Mark Smith' among his friends:

It is clear that Majid has the complexity of identity. Magid's desire to be and do 'like everybody else would' does not only concern himself but also his family, whose social nature collides with the mainstream "Englishness" pattern. In other words, Magid's mimicry confuses the middle class dream with the mainstream reality. Consequently, this makes him become ashamed of his own family and develop a wish to be 'in some other' and 'more English' one. Millat, on the other hand, has the feeling to go native and of being 'Muslim or Christian, Englishman or Bengali' but rather 'in between', eventually leads him to a form of reverse mimicry through Islamic extremism.

The twin brothers are driven into two poles of extremism when it comes to their identities. Irie however, stands in between these rooting poles by means of hybridity. In contrast to Magid and Millat, whose parents both come from Bangladesh, Irie is the result of 'two entities': the 'black Jamaican-English' Clara and the 'white English' Archie (Moss, 12). Thus, she is not only 'split' in terms of culture, but also in her racial context. Despite being half English, she still feels like 'she was all wrong' due to her appearance. She feels like an outsider in her native country.

Notwithstanding the traumatic experience from the unfortunate hair incident, her desire for "Englishness" continues. When she meets the Chalfen family she just 'kind of

[wants to] merge with them', She wanted their Englishness. Their Chalfishness. The purity of it. It didn't occur to her that the Chalfens were, after a fashion, immigrants too. To Irie, the Chalfens were more English than the English After deep conflict inside her personality, Irie realizes that she gives up her search for "Englishness":

As a consequence of still lacking a place to belong to, she starts to look for her identity in her Jamaican heritage instead. Irie romanticizes Jamaica as a place of 'no complications...where things simply were', until she realizes that even 'homeland is one of [those] fantasy words'. As a result of her disappointing attempts to achieve an identity, it is evident that Samad's theory about the accidental quality of 'birthplaces' and 'belonging' appeals to her. Thus, through Irie's longing, the novel depicts what a blessing it would be if roots were not to really matter anymore, and where following that, there would be no more prejudice about people based on their heritage or appearance. The figure of her unborn child with untraceable roots, symbolizes this forward-looking vision, which embodies the concept of multiculturalism.

#### 8. Multicultural Society

A multicultural society in *White Teeth* includes two or more communities. These communities have inherited characteristics from their ancestors and various needs of modern days. But recently, there are new tendencies to protect these sub-national groups especially because their ethnic heritage has made an impact on modern nations. These tendencies are based on the idea of preserving the originality of smaller cultures. Every culture is seen as a collection of original elements such as language, habits, faith and other aspects, which are all worth preserving.

Multicultural society creates a climate in which different cultures are mutually influential on each other. The influence can be very positive, particularly in the fields of

music, art, literature, clothes and the like and may bring a new wave of inspiration and ideas.

But sometimes the differences between cultures are remarkable and they may cause tensions and conflicts between the first generation and the second generation.

The three families the Joneses, the Chalfens and the Iqbals are influenced by/on each other, all are suffered of protecting their heritage, cultural values and identities. Parents find it difficult to maintain their children from integrating in modern world, London that could forget every things about the past of their parents and grandparents.

## **8.1.**The Joneses Family

Archies and his wife Clara are interracial marriage couple. Archie is an older divorced Englishman, and his wife is 19 years old, Jamaican. The couple are somehow affected by an identity crisis when they decide to marry. Clara's mother turn her boyfriend Ryan Topps into a Jehovah's witness, while she distanced herself from her mother's belief, and as a consequence from Ryan. Archie breaks up with his wife, when he has never gotten along, and takes Samad's advice to marry again, he is not concern himself with neither the race of his wife or of Samad's, he lives without thinking about tomorrow. He throws a coin if the decision he needs to make which underlines his aimlessness.

Clara is in conflict because she tries to escape of the life of her mother had dictated for her. In order to begin a new life, she decided to marry Archie even though she does not love him. When she is pregnant, and gives a birth to a girl named Irie which means every cool and peaceful, a name describes something peaceful about Clara and her attitude. Irie is a Chalfens fellower. Her mother, Clara thinks that the chalfens play a positive role in Irie's education, but she became afraid of her daughter that could be dominated by white culture.

Hortense, Clara's mother. Despite being a mixed English and Jamaican descent herself but she refueses the marriage of her daughter from Englishman. She is a strictly religious Jehoveh's witness. Religion is an important instrument for the protagonists to manage their lives. Hortense tells Irie everything about her past, her mother and their closest connection. Hortense's mother is the symbol of cultural memory and the reminder of colonial oppression. Irie does not get any help for her identity development because her parents are much concerned about the rapid cultural changes.

Irie is the best example of hybridity, not because of her mixed race but because of behaving in particular manners that are naturally hybrid. She suffers a lot, and she has a heavy pain in order to straighten her hair to impress Millat who dates white girls. She puts herself in complexity whether to be white or is only obsessed with idea of pleasing Millat's understanding her physical beauty. Irie is a black girl, she is negated by her teacher and classmates that have negatively affected her conception of beauty "Irie put her right hand on her stomach, sucked in and tried to catch Millat's eye" (248), and the critic of Millat about her hair do. So, she receives different responses on beauty in an ethnic context. Irie collects these responses she gets from society and develops her own view on culture and identity. It is difficult to define Irie as either Jamaican or English. She is ultimately none and both at the same time. Her English ancestory makes her English. But in fact, she is interested in the history of her Jamaican grandmother, is a great influence in her cultural belonging and identity.

Hortense is the first generation character who wants to preserve their tradition and values. But the second generation is not concerned with the differences they face. Irie, the youngest generation manages to create her own new culture, she is hybrid in every sense, and the second generation is easily affected by external factors such as the existence of more than one cultural groups within one's society. Therefore hybridity is more frequent in the younger generation while the older generation relies on what has affected in their youth. While Irie grows up, she wants to release her self-consciousness and compulsion because she is even not

knowing whether Millat or Majid is the father of her child. Irie and Joshua's relationship can be interpreted as the foundation of new culture and all families merge into one.

## 8.2. The Chalfens Family

The Chalfens family is the middle-class Jewish immigrants. It appears as a typical English family but they don't because of the exclusive of their behaviour and culture. This family exists of the couple Joyce and Marcus and their four children named Joshua, Jack, Oscar and Benjamin all who are proud intellectuals. The Chalfens do not have any friends "the Chalfens didn't need other people"(292), they believe that their little family is a fixed group for them. The feminist and Catholic Joyce Chalfen a horticulturalist graduated from Oxford, and her husband Marcus is a researcher concentrating on specific reproducing. Chalfens say what they think about making something better for humanity and life.

The existence of the Chalfens sheds the light on two aspects that might contribute to the multicultural context of the story. First, Chalfenism is unique and excludes anyone who is not part of the family, they represent an isolated culture. Second, it displays the possibility to develop in own culture. The parents appear to be extremely peculiar, the parents need for determination and control their obsession with genes and their superior self-perception cause the effect that the children of the family distance themselves more and more.

The most mentioned child in the novel is Joshua, he is the oldest son of this family and the school-friend of Millat and Irie who once were caught by their headmaster while consuming marijuana. As a result, these teenagers were punished, so they became closer to each other. And since Joshua is good at Biology and Maths, he is obliged to help Millat and Irie in those school subjects. When Millat and Irie first met the Chalfens at their home, the couple behaved hospitable to their son's friends as if they had known each other for a long time. Irie and Millat spend a great deal of their time with this family because Irie is delighted

by their intellectualism, and Millat by their generosity in general. As Irie and Millat spend notably more time in this house than their own homes, their mothers become distressed by thinking that they are going to lose their children. Interestingly, the Chalfens take much more care about Irie and Millat than their own son and as a result Joshua becomes jealous. Later, Millat helps the Chalfens in housework and earns his own money, and Irie becomes the assistant of Marcus during his researches about altering the DNA of a mouse.

The family serves as an example for the line between multiculturlism and identity. It is also hybrid family, the parents are trying to preserve their family's culture because the younger generation, Joyce is willing to accept that he can learn from others.

# 8.3. The Iquals Family

The Iqbal's in contrast to Joneses are not an interracial family. The marriage of Samad and Alsana is very conservative and traditional nature, they never met before their wedding because the marriage has already been arranged before the birth of Alsana. The patriarch of the family, Samad represents the archetypical preserver of the old culture. He does not accept any form of assimilation. He always mentions his great grandfather Mangal Pande, whom he considers a hero for his aim to fight for India's independence from the British.

The family of Iqbal whose individuals are Bangladeshi Muslims and touched base in London in 1973. They settled down in Whitechapel where they confronted prejudice and violence, but after a year they moved to Willesden. Samad Iqbal is a moderately aged man who is knowledgeable and consequently extremely disappointed with his activity as a waiter in his cousin's restaurant. Additionally, Samad is having a hard time with the British culture and he never really feels welcome in England, only tolerated. Although he is a studied man, he can only work as a waiter all his life, nor can he reconcile his religion and values with Western society.

Samad is caught between devout obligations and common enticements, but tries to live his life in a world which is losing religion. He considers that in some place there is the other Samad who is an exceptionally great and devout man, but he has to bargain with the genuine Samad who cannot stop boring other individuals. Thus ethnicity and religion play a major role in Samad's view of individualism.

For Samad, immigrating to London from Bangladesh achieved a higher way of life for himself and his family from one perspective, yet then again it positively had extremely negative consequences for his mental and otherworldly prosperity. Later Samad demolishes his marriage by concealing his intends to isolate the twins from Alsana, who can't excuse him for covertly taking one of her sons. And with his secret love affair with the music teacher, Samad felt regretful because of being together with a white race woman.

Moreover, Samad's lifestyle and religious attitude that he believes the west has corrupted are all central to Smith's larger goals in the novel. Despite the fact that he utilizes his entire existence and capacities to live as indicated by the standards of Islam, he never fully figures out how to achieve this objective. Samad, who encounters religious struggle, expects all from his children and his wife for what he has failed to do. He is specifically crucial because of him Zadie Smith focuses on a set of transitional forces shaping modern globalization, and in a presence that chronicles their approaches.

Actually, Samad wants to be a good Muslim, but the temptations of the Western world make it difficult for him to follow the strict laws of the Quran. It is obvious that Samad is caught between religious obligations and common allurements, yet tries to carry on with his life in a world which is losing religion. For him, getting to be a British citizen implies abandoning not as it were his nation, but too his culture, which speaks to one of the greatest of Samad's individual struggles. When his identical twin-sons Magid and Millat, who behave different from each other, are nine years old, he meets at a parents' evening of their red-haired

music teacher Poppy Burt-Jones in July 1984. After having an affair with this teacher, Samad tries to be stricter with himself. Furthermore, this man thinks that he is corrupted by England (144), realizing that his sons may fall prey to Western customs and possibly reject their own values and customs, and he is also afraid that they will receive the wrong education in England. But he does not have enough money to send them to Bangladesh. Finally, Samad scrapes together the money to bring up at least one of his sons in the old homeland. With Archie's help, he takes Magid to the airport without the knowledge of his wife Alsana who never forgives him because of separating the identical twins.

So, Millat continues to grow up in London and gets on the streets while Magid goes to school in Bangladesh. Millat constantly worries his parents, he is in dispute with his father. He is the typical rebellious boy. But the boy is confident enough not to be intimidated by his father because he knows that he is not a failure. It is not revealed about Magid exactly how it is there in Bangladesh, but he returns eight years later as a diligent and educated law student with the disappointment of his father, who had hoped that he would become strictly religious in the old country.

Magid, in contrast to his identical twin brother, is an intelligent young boy, and this does not change when he is sent to Bangladesh. His eloquence in English and way of dressing is an unacceptable Anglicization in the eyes of his father. Magid is the image of fundamentalist Muslim convention, while Millat, who talks the exact up and coming road dialect of the youthful London intense. To the surprise, it is Millat who joins a fundamentalist Muslim group in London, not because of conviction, but because he is looking for support and leading figures.

In spite of the fact that Samad's wife Alsana assumes a minor part in the novel, she merits being said because she is one of the examples for the first generation immigrants. This woman was twenty years of age when she came to England and was at that point coordinated

with Samad. She is from a regarded family in Bangladesh, yet in Britain she is sewing at home to increment the family wage. Likewise her husband, Alsana is a religious woman of Islam and believes that everything is arranged by Allah. In the entire novel, Alsana has a solid disposition towards English life, and she has the desire to protect her Bangladesh culture, thus she does not acknowledge her son Millat being engaged with the Chalfen family. "Millat was neither one thing nor the other, this or that, Muslim or Christian, Englishman or Bengali; he lived for the in between"(329).

## 9. Exploring the Difficulties of Identity in Multicultural Society

People of different countries can be described as a collection of various identities. These identities can be either personal defining individuals whom based on gender, ethnicity, religion and language or social which occupy of different cultural categories. In multicultural world, individuals and ethnic groups are in challenge, have risk of losing identity.

In White Teeth, some of the immigrants yearned to earn money and return back, some of them searched for a better standard of living and settled down in Britain. However, they have all brought their ethnic identity which includes their cultural heritage, beliefs, and memories. These elements of their identity have immeasurably enriched Britain but have brought about many problems and questions to be answered. Everyone has their own specific identity that differs from the others, such as Samad's sons, Millat and Magid. Although identity is something complex and not a thing one can choose, Millat and Magid have the same prerequisites and cultural background but each of them has his own identity. At the same time, it lets others understand their operating environment differently. It is believed that identity is a process; one cannot consider it as a thing that individuals can possess or can do. This process can be produced through history and a period of time. We can find our identity by understanding ourselves (who we are) and our environment. It means that this process

continues through the past "history", the present and to a certain extent the future, and time is something that humans cannot control which means that identity is shaped based on what one experiences through life and not something that one constructs by individual.

The problem of maintaining an identity and the differences in their view of the world between first and second generation is shown within a Muslim family. Alsana and Samad have come from Bangladesh and they have found that living in Britain is very difficult. Their sons Magid and Millat represent the hopes and attitudes of the second generation of Muslims in Britain and their perception of the world is very different from their parents. They are put into two worlds. One of modern British society and the second, their ethnic identity. Archibald Jones is a working class Englishman and he marries Clara, a Jamaican immigrant. Their daughter Irie also tries to find out who she is and often feels frustrated by her past and family roots. However, she is aware that her past and her roots are important but she tries to look ahead more and lives for the present. Marcus Chalfen is a genetic engineer, his wife Joyce Chalfen is a biologist. They are very liberal and although they are third generation of immigrants, they have been assimilated and they represent rich British family. They refuse to live in past events and they look more to the future. They are different from the Iqbals and with their view of the world they have a great influence on Millat, Magid and Irie.

## 9.1.Hybrid Identity

Hybridity means combining one culture to another to create a new cultural form. There is no doubt, that country such as Britain is enormously colourful and city like London are a mixture of lot of different ethnicities and all the cultures are blending together. It could seem that the meaning of hybridity is simply mixture of cultures.

Ethnic diversity and multiculturalism naturally and unavoidably lead to a hybridization of culture and of identities. the term "hybrid" is nowadays used in a neutral

sense to describe a mixture of two or more cultures, or a person of mixed ethnic parentage. Instead of being seen as an incomplete mixture of two entities, however, hybridity "is the third element produced by the interaction of cultures, communities, or individuals" (Moss, p. 12) and must therefore be seen as a new, equal entity.

The conception of hybrid identities has also changed in the course of time: people of mixed parentage used to be expected to choose between either one of the parts of their identity. During the black consciousness movement, they were not even given a choice but expected to take "pride in being a person of colour" (Tizard, p. 4) and to "regard themselves, and be regarded by others, as black" (Tizard, p.4).

It is beyond doubt that an identity in-between two cultures can still be problematic to negotiate. Since the 1950ies, "the degree of hybridity in England is steadily increasing" (Moss, p. 12) and is therefore nowadays widely accepted and, at least in urban areas, not considered as unusual any more. Thus, In Zadie Smith's novel White Teeth we can clearly see the hybridity in children's characters like Irie Jones and also twins Magid and Millat have good prospects of being able to establish their own identities in accordance with both sides of their heritages, even though they might still be struggling at their young age.

This development with regard to hybridity can also be shown by the examples of Hortense and her granddaughter Irie, who are both of mixed Jamaican and English origin. While Hortense was conceived when her Jamaican mother was raped by an Englishman and later decided for a black identity, completely denying her English ancestry, Irie's example shows "the shift from a forced hybridity in Jamaica to a chosen hybridity in England" (Moss, p. 13). Irie herself is of Jamaican-British descent, her daughter was fathered by Magid or Millat, but in any case a Bengali living in Britain, and her partner and the child's step father is the white British Jew Joshua Chalfen.

# 9.2. Identity Through Different Families

Much of the book has concentrated on a Bangladeshi family and the issue of ethnic identity. Samad and Alsana represent the first generation of immigrants in Britain coming from Bengal. Samad is a very religious man, proud of his ancestry. He is still searching for his roots and often looks back to his past. Over the years in London, he talks with his friends about his country, its habits, and the heroic acts of his great-grandfather Mangal Pande, who shot the first bullet in the Indian Mutiny of 1857. Although the reality about Pande's heroism is not all true, for Samad, he is a hero. But he often comes across a lack of understanding of his cultural heritage and his friends and sons show no interest in the past events which are so important for him (Z. Smith 185).

Samad realizes that he is an immigrant in a host society and that he has spent almost all his life searching for identity. After so many years in Britain, he still feels like a stranger and he is aware of the fact that he will never be happy. Many parents, who come to Britain, are now facing exactly the same problem. They are afraid that their children will either become western citizens with no relationship to their origin or that they will be influenced by radical Islamic groups and will participate in acts of terrorism. The issue of fundamentalism in any form is mentioned a lot in the book and it shows the danger of such an attitude. It forces people to see only one perspective of a certain thing and this is very limiting and dangerous. Not only does Millat become a member of a radical Islamic group, but also Joshua Chalfen joins the FATE organization protests against animal cruelty. Millat joins KEVIN to get out of the state of confusion he is in, Joshua Chalfen's reason to join FATE is to make his father angry and protest against his Future Mouse project. Clara"s mother Hortense believes in being Jehovah's Witness and dedicates all her life to such a belief. The reasons for becoming part of such groups differ but mainly it is to gain some status and rebel against something. But generally, fundamentalist thinking separates the members of such

groups from other people who do not share their opinions, like Millathas separated from his own family, Joshua from his father and Hortense from his daughter Clara. Smith addresses the multiplicity of identities and experiences that are to be found in contemporary British society through the inclusion of three different models of family life with their own particular configurations of space. She does not only acknowledge the existence of such "other" spaces but presents them as in an ongoing process of negotiation and change.

People who have come from different backgrounds reflect the cultural and ethnic mosaic of British society. While in general, the novel depicts that mosaic, in particular White Teeth, set in contemporary North London, discovers the struggles of two immigrant and/or multi-ethnic families and two men Samad Iqbal, a Bangladeshi, and Archie Jones, an English who met in 1945 as the soldiers of a tank crew in the final days of World War II and then became lifelong friends. The novel examines the conflicts of their interlinked immigrant families living in multi-ethnic and multicultural Britain. Their friendship continues on their return to England after the war and during the time period in which they marry and have children. While Archie Jones marries much younger Clara, a Jamaican girl, and has a hybrid daughter, Irie; Samad Iqbal marries Alsana, a Bangladeshi girl, who is also much younger than him, by a traditional arranged marriage and has twin boys, Magid and Millat. By the initiation of Archie's and Samad's children, who experience the dilemma of not belonging to an exact place and want to discover who they are, the conflicts of those second generation children of multi-racial or immigrant parents come on the surface. In the novel, Iqbal family thinking about solving those conflicts, sends one of the twins, Millat, back to Bangladesh. They expect, at least one of the twins, to be raised up according to traditional Islamic values. The other twin brother, Magid, grows up in London. Unfortunately, the plans collapse ironically and Millat, who grows up in Bangladesh turns back to London as an atheist, and their English-educated son Magid becomes a radical Islamic supporter in London. Besides Iqbals' twin sons, Archie's hybrid daughter Irie has also some similar identity conflicts in her life as a hybrid daughter of a multi-ethnic family.

White Teeth is dealt with the problems of multi-ethnic and multicultural London; it is inevitable to mention the conflicts of immigrant or multi-ethnic families and their second generation children. Definitely, being brown for hybrid children of multi-ethnic families creates a problematic situation in the first place. It is true that whiteness nowhere features as an explicit condition of being British, but it is widely understood that Englishness, and therefore by extension Brutishness, is racially coded. In fact, this problem is mainly a result of societal attitudes and outer forces against post-colonial or immigrant families. Although earlier colonies have gained their independence, those nations and also the people of them are still considered as the ones under the dominance of England. They are still patronized by the British, who view them as colonials rather than as genuine Europeans. In this sense, to gain self-actualization and an identity, the children of multi-ethnic families generally pass from a process in which they have many different identity crises of which whiteness or being seen as the other are only some.

## 9.3. The Importance of History in the Construction of Identity

It is clear that history cannot be overlooked for creating identity. Smith, in *White Teeth*, shows a clash between individuals in their society as far as the first and second generation migrants in multi-ethnic Britain. Besides, those migrants attempt to connect with the societies in which they do not share their standard values and regional beliefs because they feel they are estranged and different. Despite the fact that the parents of immigrants experience many difficulties in a multicultural society, it can be seen that their children face difficulties twice. Smith, in order to solve this struggle in her novel, touches upon the problem of root and culture in the migrant families" life who settle in a multiracial London.

Carefully, she focuses on the significance of history in her novel, *White Teeth*. Moreover, Smith changes the matter of root and history into personal history and racial history. Despite those two histories being intertwined, in *White Teeth*, their racial history is essentially mirrored by the first generation immigrants while the personal history and historical records are reflected by the immigrants of the second generation who struggle to construct their personal identity and history. The next details concentrate on the personal history of the second generation immigrants, and how it helps them to form their personal identity. It can be noticed that the second generation immigrants who grow up in another country are not acquainted with their past, ancestral culture and their motherland.

History is very important because no one has a healthy identity if s/he does not know about her/his ancestral history and background. Therefore, the family's origin and history seems to be an important subject for constructing an individual's identity and to tackle the struggles of mixture identities in multicultural societies. Smith demonstrates that the second generation children Magid, Millat and Irie are unsatisfied because they do not have any information on their past which can help them to belong to their ethnical roots. Therefore, Irie, Clara's mix daughter, perceives her mother as a hypocrite because of hiding much information about her past and her parents are occupied by several facts that are still untold.

More importantly, Irie wishes to know all about her parent's history, the facts, stories and all happenings of her private background. Still, she knows that many stories about her past remain untold and secured by her parents. She realizes that there is a space between her and her mother, only the historical bridge will connect them. Additionally, Millat and Irie are hurt by the effects of the huge break in their historical memory and this leads to struggle in their internal identities and their families too. Usually, when Irie asks her mother to know about their past suddenly she always gets angry, Irie chooses to settle in Jamaica which is the place of Hortense and she wishes to remain beside her for a while. This effort is a start to

inform Irie about her familial history; she goes into a remarkable procedure by digging knowledge about her root and her familial past.

Most of the characters cannot achieve their familial or cultural history in the novel, because of the lack of information about their past, and thus they degenerate their original culture in migrant or multicultural families. In a multi-ethnic society, it is difficult to live due to one's original belief or culture and being deprived of other standard values. Especially, for the second generation offspring of the families of Iqbal and Jones, a separated way of life that is completely identified with the original culture cannot be permitted so easily. Certainly, the multiplicity of beliefs adds productivity to a person's personal identity; nonetheless, if someone behaves contrary to his/her cultural standards, the dilemmas and struggles are extra probable to happen. Additionally, those second generation immigrants who intend to practice the process of identity construction face the degeneration of their ethnical culture because of living in a hybrid society.

Samad regards those children are mostly grown up as resisted to Muslim ethical quality and convention. As indicated by Samad, every one of those deeds is absolutely opposite to their realities and conventions; however, the second generation migrants are walking on those mistaken acts. The other parents, as Samad, awares about the way that the disintegration of their ethnical culture procedure is heading for some place that is increasingly unsafe for their children. Samad Iqbal who represents those parents that are truly stressed over the disintegration, maintains that the Second generation has no sense of belonging to their roots, history and/or culture. Millat's instructor asks him what kind of music he likes and listens to at home and she expects that he make reference to some traditional melodies or artists from Bangladesh, but Millat offers the appropriate response of

Michael Jackson and Bruce Springsteen; it demonstrates that there is nothing from their unique culture.

Smith, in *White Teeth*, manages the matters of "root" and "history" connecting these issues to the familial, racial, individual and national dimensions. She portrays the history of colonized nations with taking care of the history of the first migrants. The colonial history which is covered up and secured is informed as redemption for certain characters, for example, Samad Iqbal. As a postcolonial novelist, Smith shows going back to roots and detects about familial history or racial history as a deliverer and positive elements helps the characters to construct their identity.

#### 9.4. The Identity's Construction of the First and the Second Generation

Identity turns to be the most significant subject on everybody's lips and mind. Smith explores the troubles related to the existence in a diverse culture with the space between the migrants of the first and the second generations. The characters are correlated to their past, also they are unsatisfied with their life in a contemporary society. Smith portrays the second generation migrants and believes that they are totally different from Western societies in the way of raising up, living, thinking, etc. Some of the characters see themselves as strangers in a strange world; they even spent most of their life in London. Some other characters intend to connect to fundamental groups so as to construct their identity and achieve their social status. Millat, Majid and Irie are second generation characters. The identity of the characters can be constructed easily because of the acceptance of others culture and their trial to create their identity in multicultural London.

The Iqbal's ethnicity plays a great role in the difficulties of yielding family tensions. Samad attempts many times to face his children to practice what he wants to save their family roots and have the identity that Samad wishes. He admits that he has failed to show his sons

the Islamic way of life as he has failed with his own, he is like other immigrants that are affected by the dominant culture. Although, he wants to avoid the dominant culture, and to him, « the corrupted society » he cannot escape from it or control himself.

The younger generation immigrants struggle with identity and they want to escape from their familial roots and history. They are different from their own interests. The immigrants have been afraid of their different culture and those who are afraid of being represented as inferior. They try to find their their own space because they are in between, either appropriating or rejecting the culture of their parents. Magid and Millat's identities are constructed according to the British cultures exposed to them during their everyday life. In spite of their confrontation, Samad forces them to maintain a connection with his native cultural practices. With the progress of the novel, Samad is referred to as a "parent governor", and he is arguing with his children's school board that the pagan holidays should be removed to create more availability to celebrate Muslim events; the first event that he suggests should be replaced by a Muslim event is one that is approaching soon, the Harvest Festival, but the indication is disallowed. His children deceive him by taking part in this festival as they witness him deceive his wife by indulging with their music teacher, Ms. Poppy. This shows that Samad's twins sons" desire to create their identity as English or British rather than Bengali.

Samad always talks about his rebellious sons. He continues to share his opinion about children who fail to follow their culture 'You don't believe that You must live life with the full knowledge that your actions will remain. We. are creatures of consequence, Archibald,' he said, gesturing to the church walls. 'They knew it. My great-grandfather knew it. Someday our children will know it.'(94)

Samad assumes that he can save his children without saving himself first, and decides to send Magid to India to be raised traditionally and to experience Bengali traditions. However, his wish is not fulfilled, because the real experience, of being Bangeli, is no longer logic for Iqbal's twins. It can be seen that Samad is nervous by his twins, by his place in the multicultural Britain and by his inability to be the kind of good Muslim. In addition to the family tensions between the twin boys and their father caused by Samads desire for them to follow the traditions of their Indian ethnicity and background, the Bowden's" ethnicity and culture irritate conflicts within their family as well.

Magid Igbal has an interesting name, but he does not think that of his name. His friends from school would refer to him as "Mark Smith instead of Magid. His parents were not aware of this change, so when his peers would come to the Iqbal home, Alsana Iqbal, his mother, would greet them and inform them that they must be at the wrong house because there was not a "Mark" that lived there. Magid want to be more like the mass majority of children in London that he attends school with, but he also wants to participate in the activities that they participate in like the Harvest Festival. He expresses to his father how badly he wants to participate and justifies it by saying that the festival is a tradition. His dad does not accept this kind of tradition that is against their principles. Samad sends him to be raised traditionally in Bangladesh to prevent Magid from becoming more corrupt than of what he thinks. Consequently, Magid decides to be Englishman more than a Bengali. Samad's twins are ashamed of who they are, they observe themselves as the lower-working class in the British society. So, they decide to reconstruct their identity. Samad and Alsana notice that Majid wants to change his name, it is obvious step showing to be in another family doing different thing that his family has already done and be modern family in the western society, London Majid shows his dissatisfaction of his family's life style. Magid and Millat aware that their happiness is in living in higher class families. Both of them have the instability and stay in their situation (lower-working class). Therefore, they decide to growing away from their family traditions and becoming more modernized.

In Joneses family, Clara needs to be free from her authentically religious Jamaican mother. This is the main reason behind her marriage to Archie Jones. The couple has a little girl called Irie, her parents believe that she cannot have a place in the British society. Irie cannot accept her Jamaican's identity. She is in conflict in the place of birth, London. She influences by the Chalfens method of life because she wants to find her own identity and her own space among the British society. Unfortunately, Irie impacts by her grandmother' way of life and being influences by the Jamaican roots through Hortense's attractive stories about her past.

Irie's personality is not satisfy with her family's desire, She accepts the changes of culture, but at the same time, she feels wrong and strange because she regards herself as the 'Other' in London, even though her efforts to change her appearance. Irie has a huge desire to belong to the English society. This leads her to perform as an English lady by spending a lot of money to beautify herself, she realizes that she is not accepted by them. In Bhabha's (1994: 122) view it can be regarded as a piece of the procedure of mimicry to be viewed as the Other in a non-native country when the Other attempts to emulate the predominant groups so as to be equivalent to the predominant group. Furthermore, the issue of hair is a matter of concern for dark ladies rather than for dark men.

Irie thinks she has only one way to know her identity and her authentic roots which is her connection to the Chalfens and their particular method for living. As the mother of the family, Joyce Chalfen, considers herself as a white feminist and she observes herself as openminded and open to others, but still she makes racist statements. When Millat and Irie

initially meet Joyce, she scorns at both of them. She stares at them abnormally and asks them "where they are from". While both Millat and Irie reply "Willesden," Joyce once again questions "where you are from originally" (ibid). She was not aware of the fact that her question is a supremacist one; as a result Millat was confused her by his shameless answer. Besides, the Chalfens do not connect with others (lower than themselves) and they do not have companions. This means their social relationship is not created as it would be anticipated from working class people. The Chalfens are not like working-class families because they state whatever they perceive appropriate, without observing their community conventions.

She considers the Chalfen method for living like the typical one and compares it to her family's method for living 'I guess my family's more of an oral tradition' (316). Joyce thinks the class difference has an inseparable tie to the social formtion of Irie; she informs Millat and Irie concerning a trial Joyce did, of which, the outcome was that migrant parentages regularly "don't appreciate their children sufficiently" also they continue to struggle with this outcome that have to do through norms. Joyce needs to give Irie and Millat an adoration which they have not received before. Moreover, Irie has proceeded onward to be like English girls and desires an English family that fits in with English social standards. Regarding her advancement, this implies that her emphasis is not only on her individual identity, but also on her family as well. Despite the issues concerning her identity, Irie sees that the more she pretends to be close to Chalfenism, the more Joyce's enthusiasm for her disappear. Thus, she understands her exhibition of an ordinary English lady, and yet, she cannot adapt to the truth of her family.

Irie triumphs over another identity issue when she decides to live with her grandmother, Hortense, for quite a while. Obviously Irie is enchanted by Hortense's lifestyle

WT: 528,530); Hortense Bowden is depicted as an extremely strong, pious lady. She attempts to activate the same sort of self-assurance in Irie. Hortense shows her gender without paying attention to societal standards, she is a giant and has Afro hair, yet she does not think about that by any means. This indicates that she is not involved in emulating English attractive standards and attempt to dispose of her place as the 'Other': therefore, she is content with her identity and accepts herself as she is. Bowden is a religious lady and reads the Bible in manners, but Irie considers it as an absurd. Moreover, Clara, Irie"s mother, is frightened that Irie will be instructed by Bowden's religion and her belief, as a faithful Jehovah's Witness. However, she is unaware that Irie is an atheist lady and no one influences her even her grandmother. Irie perceives the significance of her stay at Bowden's, which helps her to know her roots and identity. While the Chalfens convinced Irie for accepting that she does not have a place, but Bowden's tales which talks about Jamaican principles guide Irie to think that she has a place. Hence, Irie thinks she belongs to Jamaica and it turns into new fixation for her. Furthermore, she no longer pays attention to English culture; instead she cares about her Jamaican roots. Irie's mother ensures Irie to move from London to their homeland, Jamaica, after the world ends in seven years" time according to Jehovah's Witnesses" calendar. In the novel, Hortense is the only person who encourages and guarantees Irie to find a sense of harmony with her Jamaican ground "Irie now believes there are things the human eye cannot detect, not with any magnifying glass, binocular or microscope. She should know, she's tried "(489). Although the Chalfen's family made Irie feel her Jamaican culture and heritage which was of a lesser significance than her English culture, her grandmother instructs her that her Jamaican culture is similarly as significant.

## 9.5. The Issues of Identity Construction in Multicultural London

Smith deals with issues associated with the surviving in a multi-ethnic society; also she deals with a space between the migrant of the first and second generation. In addition, White Teeth has been decomposed as the multicultural society of the present-day city of London. Notably, the history and roots of the first generation immigrants have made identity problems for their children in White Teeth. The central focus in the novel is on the Bangladeshi family, Iqbal, who faces many dilemmas in searching for his identity. Samad Igbal, who lives in a secular environment, attempts to assimilate to the dominant surrounding to some extent and retain his own identity as a faithful Muslim at the same time. However, Western culture continuously puts his faith to the test and his violation of Islamic rules leads to feelings of guilt and a troubled relationship with his God. The intercultural differences force Samad to change his own life and religion and make negotiations. Samad's detaching from his tradition and religion, paves the way to him to create his own rules to justify western eating and drinking habits as well as sins in his religion. Samad realizes that he has lost his morality and failed to lead a moral life as a Muslim family head. Therefore, he sees it as his obligation to pass on his cultural heritage and save his sons from what he deems the Western corruption. However, his attempt to determine the future of his sons also fails.

The fear of the old generation, that one's children will become complete strangers holding onto different beliefs and values is shared by another immigrant character of the novel. Realizing that her daughter is growing up in a predominantly white environment, Clara Jones fears that Irie will become alienated from her black Jamaican heritage and a stranger for her own mother, as Smith describes Clara sees an ocean of pink skins surrounding her daughter and fears that the tide would take her away. It can be concerned that the three second generation immigrant children; Millat, Magid and Irie avoid their roots and develop

independent identities in different ways. In spite of being identical twins, Millat and Magid express their own individuality from an early age onwards. While Magid is a quiet boy, interested in chess and science, but his brother, Millat is a talkative, visible character with a passion for football and rap music. As a schoolboy, Magid already begins to distance himself from his heritage by constructing his identity as Mark Smith. Despite Samad's work of having his sons raised and educated in his home country Bangladesh, Magid rejects his cultural background and develop a Western life, worldly identity. On the other hand, Millat's identity conflict is similar to his father's, as he struggles to reach a balance between two cultures, faith and secularism. As a youth, he becomes the leader among his nobles through his rudeness 'You could be a great leader of men, Millat'(346), his calm looks and his ability of adapting to different circumstances and shifting between several social roles.

Moreover, when he grows older, he becomes involved with an Islamic fundamentalist group, Keepers of the Eternal and Victorious Islamic Nation. According to KEVIN's rule of living Millat attempts to purify his soul and becomes a strict Muslim. Furthermore, Millat decides to give up smoking, drinking, drug and women as well. He compares his fundamentalist Muslim training with the gangster education of his Hollywood Mafia heroes.

The latent contradiction of embracing and rejecting Western popular culture at the same time renders Millat an unstable character that is still in the process of constructing his identity. Most of all, his racial religious activism is a rebellion against his father Samad who has given him up as a constant trouble maker; by following the rules of the holy Quran and taking pride in his religion, he wants to prove that he is a more faithful Muslim than his father and brother.

Irie, similar to Iqbal twins, her identity crisis is based on a struggle with her mixed heritage. Irie has inherited physical status and hair structure of her Jamaican ancestors. However, influenced by European beauty ideals, she is obsessed with the idea of having

straight long hair and a slender figure 'She's got a dark complexion which she's trying to lighten by means of make-up, artifice. The Elizabethans were very keen on a pale skin.' They would've loved you, then,' sneered Millat, for Joshua was pasty, practically anaemic, curly-haired and chubby, 'you would have been Tom bloody Cruise'(251). More importantly, Irie knows her outer appearance marks her as a "stranger in a stranger land", although this stranger land is her country of birth. She decides to cut off her hair in order to appear less of a stranger; she is drawn towards what she imagines is the Englishness of the Chalfens. It can be apprehensive that WT does not only emphasize on construction of individual identity, but also on constructing collective identities. The migrants wish to make their voice heard in society and share interests form groups in which they develop a strong in group identity. In White Teeth, Smith intends to tell her readers how religion or political affiliation can connect people from different ethnicities and social backgrounds. She also warns her readers from the danger of radicalization.

### 10. Religion influences in Multicultural Society

Whereas religion is a very complex and fertile topic which can lead to conflicts, especially when radical Islam or other extreme groups clash with moderate Western Christianity or atheism, Smith chooses to stay rather on the surface of the problem in White Teeth. Religious differences tend to serve as the source of comic situations, or extreme and unusual approaches are being ridiculed, but it seems that the topic is never really taken seriously.

Smith's novel *White Teeth* deals with religion ironically; the story of the novel is about three families; but readers are subjected to being taken back in time to see "roots" via flashbacks so that we can see the tragic situation of second generation and Zadie Smith reveals the second generation's experience and how they are torn out between the traditions

they have been brought up at their home and the British national identity at outside. Irie, Millat and Majid are children of immigrants who are prone to problems of understanding of their identity. Religion in relation with Identity which is used in such a way that for an individual's comprehension him or herself as a discrete, separate entity. At the same time identity can be a place where a person has multiple identities that relate to different aspects of their life and personality throughout. Keeping these in mind it is important to understand the identity crisis of the characters of *White Teeth*. While Irie hates her Afro-hairs, she goes to her Jamaican grandmother in order to find her roots but Iqbal family's situation is much more confusing than other characters in the novel. They are religious people; moreover they are Muslim which prevents them adopt a common identity under the same firmament. In The *White Teeth* each character has his/her own idiosyncratic way of dealing with identity crisis. Muslim characters in terms of two points; one is why Millat and Samad are obsessed with Islamic religion, the other is why Magid has lost his faith during his years in Bangladesh.

Samad Iqbal who is a religious character in the novel who carries Muslim identity rather than Indian or British identity so he lives the identity crisis. He thinks that Western society is totally corrupted. From the beginning of the novel, he is under the pressure of Western identity although he lives in Britain, Mr. Iqbal doesn't want to accept British identity. While other characters are trying to live in a national identity, his priority is religious identity. It is worth to point out what is religion, in a sense what are the common points among religions (The Origin of Quran, Bible and Torah in Sumer) that the common points among Jewish, Christian, Muslim and Sumer religion are that the creative and destructive powers of God, the fear of God, to please God, being a good, honest and clean servant of God so Samad Iqbal's God has the same features.

Islam religious is a way in which he feels himself existing. While other characters in the novel do not interested in religion, Clara escapes from his mother's obsession of Christianity and leaves even her big love Ryan Tobbs, Irie is in search of national identity, Archie has never visited a church and Alsana is irreligious "Ungodly Alsana, who was yet a nifty hand with the word of God(good schooling, proper parents, oh yes), lacking nothing but the faith, prepared to do what she did only in emergency: recite: 'I do not serve what you worship, nor do you serve what I worship" (212), Islam is a home for Samad, but it is a little different for his sons.

Millat Iqbal becomes a member of the Keepers of the Eternal and Victorious Islamic Nation (KEVIN). He thinks that he and people like him are excluded of some branches of society. So, he tries to revenge rather than being a religious because of feeling sympathy for black and radical Muslim people. The same conditions are valid for Millat. Magid Iqbal is most reformist member of the Iqbal family. Although his father sends him back to home Bangladesh and he has been raised in accordance with the requirements of Islam. He becomes more English than English because, Samad could not calculate the imperialism in Bangladesh. Magid is devoted himself to science and law and he does not suffer from identity crisis because he has been already assimilated.

Even the most religious characters, Hortense and Ryan, are so extremely fundamentalist that it is painted in a bad light. Irie, in her observation of such devotion to the book of Revelations describes it as "Bowdenism…living in the eternal instant, ceaselessly teetering on the precipice of total annihilation". Based upon a loose interpretation of a verse from the book, Hortense "understood 'lukewarm' to be an evil property in and of itself" and thus "kept a microwave on hand at all times" This zealous devotion to keeping the faith and following God's rules is extreme to the point where they cannot live normal lives. When they are constantly holding off on any gratification and where "the arrival of tomorrow was an

indulgence, and every service in the house...was paid for on a strictly daily basis as to not spend money on utilities or goods that would be wasted should God turn up in all his holy vengeance" fanaticism to a religion becomes detrimental and foolish in a society where such luxuries are no longer scarce. Smith portrays these deep fundamentalists and illustrates them as insane zealots that cannot see past the religious identities they so closely cling onto. Such devotion is excessive, dated, and loses sight of what it truly means to believe. It is at this state of blind devotion where clinging onto one's religious identity is pointless and does not contribute to one's well-being. When religion had previously performed its function in spiritual enrichment and self-betterment, Bowdenism, while traditional, testifies to how fundamentalism of a religion is misplaced in a modern society, and how it can be taken too far.

To conclude, Smith is as a postmodern novelist who deals with identity and the concept of multiculturalism in multicultural society in London. White Teeth novel deals with the difficulties faced by the first generation and the second generation immigrants whom arrival from Jamaica and Bengali, that are on fight to keep their past and integrate in English society. In the illustration, the younger generation suffer from not being allowed to participate in English society and by the refusal of the first generation and their preference to maintain their roots from their children. It is clearly noticed that British face difficulties in accepting the other or the immigrants that are seem unknown to them. So, the novel portrays the reality of living in multicultural society and because it is impossible to escape history.

## Conclusion

It is obvious that London is one of a multicultural city, which collects all races from different countries. Immigrants are in big problems such as living peacefully with the westerns, keeping their traditions and looking for black skin people as strangers. The British face the same problem of accepting the others.

The study initially attempts to illustrate *White Teeth* topic which put the spot on the life of immigrants and the opinions of English about them. Zadie Smith *White Teeth's* novel examines so many problems that connected in living in a multicultural society, with the gap between the first and the second generation and with the interest of the old generation to protect their roots.

White Teeth depicts the picture of the sufferance of most of the characters whom think they are strangers and in city can be destroy their principles and children moralities. The immigrants seem in challenge with the younger generation because they stimulate easily especially when sense of the « Britishness » creates and feels they are belonging in the city of London. The novel is a face of Zadie Smith her personal experience. She is a multicultural family, she has no problem that she has raised in her novel. Many of her characters are still closely connected with their descendants and their roots, and feel frustrated by living in a modern country. Their values are completely different, they face racism, discrimination. Some characters want to join racial fundamental groups in order to gain status and their identity for example Irie, Millat and Majid.

The second generation find themselves familiar with English society opposed of their grandfather tradition because it classifies in lower class and it is easy to some characters to assimilate and feel that their British identity is in the first place.

It is important to teach the newcomer who to live and make a balance between what they have and what they face in the living nation. Zadie Smith's novel which capable of showing the difficulties of life in multicultural environment, She analyses the important topic and shows the main concern of *White Teeth* about the situation of immigrants of different generations in London.

In *White Teeth*, parents are imposing on their kids to live according to their expectations and want them to follow their religious beliefs and cultural values. But, Smith believes that life is not about trying to be somebody else and living according to somebody else's ideas. She suggests that there should be more respect and tolerance between parents and their children. Smith points out the importance of living in multicultural societies and immigrants inability to escape from their history that is determined by influences of their predecessors.

There is a need of policy which would produce one united society made up of many ethnic communities without trying to destroy or alienate their cultural tradition and identities because living in the white racist society had helped to create a black identity where such an identity previously did not exit. Britain had made them feel black. Although the first generation of immigrants in Britain experienced racism and they were on the lowest level of social hierarchy in Britain. Majority of them stayed in Britain. Either they did not have enough money to go back and start again or they were aware that the standard of living in Britain was higher than in the country of their origin. However, some of the immigrants still dream of going back to their country.

Smith has focused on the conflict between the first and the second generation of immigrants. She has presented this problem in two dimensions; they are cultural history and personal history which has reflected by both the first and the second generations. This has taken back the issue to the discussion of time; history is something that the second generation

escapes from. It is understood that not only the complexity of identity occurs but also the conflict between generations.

London is not only the city where new spaces of interaction among ethnically diverse characters are created but it is also a dynamic location that allows for new identity positions to emerge. Identities are presented in *White Teeth* as extremely malleable. This is particularly visible in the case of second generation characters. Millat, Magid, Irie and Joshua are continuously negotiating their past family origins, their present circumstances and the prospects for the future. In those situations, everything is possible.

They are adjusting to their family and social environment and Smith playfully takes these adjustments to comical extremes: the difficult teenager who turns into a religious fundamentalist while living in London whereas his twin brother, brought up in Bangladesh, becomes a fervent opponent of religion and a science-lover or a responsible and studious son of a respectable scientist who at the end of the novel rejects his father's experiments and becomes an animal rights activist. Comparing to the policies of assimilation in 50s and 60s, Britain is now promoting a policy of integration, which is based on equality, participation and interaction between all communities. Contrary to the policy of assimilation, it also respects ethnic identities and does not want to destroy their cultural values. There are also differences between the first and second generations of immigrants in Britain because the novel describes the reality of the land that Smith presents more or less accurately the truth about British diversity. She examines a cross-section of the collage.

Zadies Smith in her novel can demonstrate the instability of second generation's identity and the negative aspects of living in multicultural that is seen by their parents. The novel ends with the measures of the second generations by doing their best to mix between the dominant culture and with their parents culture to establish their own identity without escaping of families roots and live as one family in wide diverse society, London.

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