



**A CRITICAL RACIAL STUDY OF
MISREPRESENTATION AND
MARGINALIZATION OF BLACK BRITISH
DIASPORA IN ZADIE SMITH'S SELECTED
NOVELS**

**2022
MASTER THESIS
ENGLISH LANGUAGE AND LITERATURE**

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Prepared as

Master Thesis

KARABUK

July 2022

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THESIS APPROVAL PAGE

I certify that in my opinion the thesis submitted by Hussein Kadhim Abdulhur Tahmazi Titled "A CRITICAL RACIAL STUDY OF MISREPRESENTATION AND MARGINALIZATION OF BLACK BRITISH DIASPORA IN ZADIE SMITH'S SELECTED NOVELS" is fully adequate in scope and in quality as a thesis for the degree of Master of Arts.

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DECLARATION

By signing this document, I confirm that this thesis is entirely my own creation and that all data was gathered and presented in compliance with the academic standards and ethical guidelines established by the institute. In addition, I affirm that any claims, findings, and materials that are not original to this thesis have been accurately attributed and referenced.

I accept all moral and legal repercussions for any transgression contrary to the aforementioned statement, without being constrained by a certain time.

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FOREWORD

This thesis would not have been possible without the support of many people. First, I would like to express my deepest gratitude and heartfelt appreciation to my supervisor, Prof. Dr. Abdulsattar Awad Ibrahim, for his guidance, insightful comments, patience, and encouragement, and for the numerous corrections, he so kindly suggested after reading the various drafts of the chapters of my thesis. Indeed, I have been extremely fortunate to have him as a supervisor.

My sincere and greatest gratitude is paid for the One and only pure source of knowledge whose message for us is unity, not separation. I also would like to offer my endless thanks to my devoted parents, my mother who sacrificed several things to support her children, and my father who always wishes to see me as a successful and influential man. Special thanks from the bottom of my heart are presented to siblings, friends, and relatives who helped me through this journey and gave their ultimate support.

This study would not have seen the light without the support and help of some professors and friends, who provided me with books, articles, and invaluable advice. I am deeply thankful for all of them. My warm thanks extend to my MA. colleagues, who shared with me this wonderful experience.

Above all, I thank my unique and supportive family for the love, understanding, and confidence they gave me throughout my life and during the process of writing. I am profoundly grateful for the love, patience, and support of my family members, who encouraged me and supported me all the time.

DEDICATION

I dedicate this work as a token of my

Deep respect, my great love and

Gratitude

TO MY GUARDIAN ANGELS,

MY PARENTS

To All members of my family

To all my friends

ABSTRACT

Thinking Back to Move: Twenty Years of Kimberld Williams Crenshaw's Critical Race Theory Advance advocates for a superior definition of CRT, as well as for the movement's future phase to include experts from a variety of fields. The CRT Movement evolved in the law and is inextricably linked to the heritage and history of critical theories of race mostly in sociological sciences. Crenshaw's ambitions will be realized in large measure thanks to social science research. Crenshaw's statement, according to this study, represents inspirational and an essential step for scholars interested in ending white supremacy, elevating the human sciences, and promoting human rights and fundamental freedoms including equality.

This study explores Zadie Smith's "*White Teeth* (2000), and *On Beauty*" (2006), questioning what unique additions they make to debates on past memories, "racial", "homeland", and "identity". This study contains three major chapters and a conclusion. The first chapter of this study provides an overview of the research as well as a brief explanation of the significance, as well as the historical context of the terms "Critical Race Theory (CRT) and Diaspora". This chapter introduces the following key elements or core principles: the belief that racism is normal and not abnormal, the concept of common interest, the societal construct of race, the concept of narrative and counter-storytelling, and the claim that civil rights laws have benefited whites in a positive way. It also sheds light on some important issues of literature and an outline of the Immigrant community idea, the theoretical approach of the study is discussed in Chapter One. The second chapter will discuss "Zadie Smith's *White Teeth*", which focuses mostly on the existence of immigrant People in London, as well as the behaviors of community members who have been affected, as well as the conflict among both native and multinationals cultures, acceptance, and the conflicts that emerge among both first and second generation after generation of immigrants. "Zadie Smith's *On Beauty*" will be discussed in Chapter 3. Women's suffering is the subject of this chapter. Women of the diaspora, regardless of background, cannot find refuge in communities in particular settings, according to this interpretation of Smith's works. In *On Beauty* Kiki suffers the

similar feeling Irie Jones felt in *White Teeth*: she really never feels at home in the place she dwells. After then, the study's findings can be summarized in a conclusion.

Keywords: Diaspora; *White Teeth*; Zadie Smith; *Critical Race Theory*; *On Beauty*

ÖZ

Geri Dönmeyi Düşünmek: Kimberld Williams'ın Yirmi Yılı Crenshaw'ın Kritik Irk Teorisi Advance, CRT'nin üstün bir tanımının yanı sıra hareketin çeşitli alanlardan uzmanları içerecek gelecek aşaması için savunuculuk yapıyor. Hukukta gelişen CRT Hareketi, çoğunlukla sosyolojik bilimlerdeki eleştirel ırk teorilerinin mirası ve tarihi ile ayrılmaz bir şekilde bağlantılıdır. Crenshaw'ın emelleri, sosyal bilim araştırmaları sayesinde büyük ölçüde gerçekleşecek. Bu çalışmaya göre Crenshaw'ın ifadesi, beyaz üstünlüğünü sona erdirmek, insan bilimlerini yükseltmek ve insan haklarını ve eşitlik dahil temel özgürlükleri teşvik etmekle ilgilenen bilim adamları için ilham verici ve önemli bir adımı temsil ediyor.

Bu çalışma, "Zadie Smith'in *White Teeth* (2000) ve *On Beauty*" (2006) adlı yapıtlarını inceleyerek, geçmiş anılar, "ırksal", "vatan" ve "kimlik" üzerine yapılan tartışmalara ne gibi benzersiz eklemeler yaptıklarını sorgulamaktadır. Bu çalışma üç ana bölüm ve bir sonuçtan oluşmaktadır. Bu çalışmanın ilk bölümü, araştırmaya genel bir bakışın yanı sıra "Kritik Irk Teorisi (CRT) ve Diaspora" terimlerinin önemi ve tarihsel bağlamı hakkında kısa bir açıklama sunmaktadır. Bu bölüm aşağıdaki temel unsurları veya temel ilkeleri tanıtmaktadır: ırkçılığın normal olduğu ve anormal olmadığı inancı, ortak çıkar kavramı, ırkın toplumsal yapısı, anlatı ve karşı-öykü anlatımı kavramı ve medeni haklar yasalarının Beyazlardan olumlu bir şekilde yararlandı. Ayrıca, literatürün bazı önemli konularına ışık tutmaktadır ve Göçmen topluluğu fikrinin bir taslağı olup, çalışmanın teorik yaklaşımı Birinci Bölüm'de tartışılmaktadır. İkinci bölüm, Zadie Smith'in çoğunlukla Londra'daki göçmenlerin kuruluşlarına ve ayrıca etkilenen topluluk üyelerinin davranışlarına ve hem çok uluslu hem de çok uluslu kültürler, yerel kültürler ve yerel kültürler arasındaki çatışmaya odaklanan Beyaz Dişlerini tartışacaktır. göçmen kuşağından sonra hem birinci hem de ikinci kuşak arasında ortaya çıkan çatışmalar. Zadie Smith'in *On Beauty* adlı eseri Bölüm 3'te tartışılacaktır. Bu bölümün konusu kadınların ıstırapıdır. Smith'in eserlerinin bu yorumuna göre, diasporanın kadınları, geçmişi ne olursa olsun, belirli ortamlarda sığınak ve topluluk bulamıyorlar. *On Beauty*'de Kiki, Irie Jones'un *White Teeth*'de hissettiği benzer duyguyu yaşıyor: O

gerçekten yaşadığı yerde kendini asla evinde hissetmiyor. Daha sonra, çalışmanın bulguları bir sonuç bölümünde özetlenebilir.

Anahtar Kelimeler: Diaspora; Beyaz Dişler; Zadie Smith; Eleştirel Irk Teorisi; Güzellik Üzerine

ARCHIVE RECORD INFORMATION

Title of the Thesis	A Critical Racial Study Of Misrepresentation And Marginalization Of Black British Diaspora In Zadie Smith's Selected Novels
Author of the Thesis	Hussein Kadhim Abdulhur TAHMAZI
Supervisor of the Thesis	Prof. Dr. Abdulsattar Awad IBRAHIM
Status of the Thesis	Master's Degree
Date of the Thesis	04.07.2022
Field of the Thesis	English Language and Literature/ Novels
Place of the Thesis	KBU/LEE
Total Page Number	93
Keywords	Diaspora, <i>White Teeth</i> , Zadie Smith, <i>Critical Race Theory</i> , <i>On Beauty</i>

ARŞİV KAYIT BİLGİLERİ

Tezin Adı	Zadie Smith'in Seçilmiş Romanlarında Siyah İngiliz Diasporasının Yanlış Temsil Edilmesi ve Marjinalleştirilmesi Üzerine Eleştirel Bir Irk Çalışması
Tezin Yazarı	Hussein Kadhim Abdulhur TAHMAZI
Tezin Danışmanı	Prof. Dr. Abdulsattar Awad IBRAHİM
Tezin Derecesi	Yüksek Lisans
Tezin Tarihi	04.07.2022
Tezin Alanı	İngiliz Dili ve Edebiyatı
Tezin Yeri	KBU / LEE
Tezin Sayfa Sayısı	93
Anahtar Kelimeler	Diaspora, Beyaz Dişler, Zadie Smith, Eleştirel Irk Teorisi, Güzellik Üzerine

SUBJECT OF THE RESEARCH

This study concentrated on the Critical Race Theory in "two novels: *White Teeth* (2000) and *On Beauty*" (2006), both of which deal with the issue of diaspora and issues of misrepresentation and marginalization of the black British diaspora.

PURPOSE AND IMPORTANCE OF THE RESEARCH

The main purpose of this thesis has been to show how the author employed several methodologies, to evaluate his serious argument in order to tackle the problems of the black British diaspora. This study explores "Zadie Smith's *White Teeth* (2000), and *On Beauty*" (2006), questioning what unique additions they make to debates on past memories, "racial", "homeland", and "identity". This thesis tries to investigate the issues presented in order to better knowledge of the issues of misrepresentation, and marginalization of the black British diaspora.

1. This study's main emphasis has been on deconstructing contemporary racial discrimination, and also the factors that contribute to them, their negative consequences, as well as how to live with and easily overcome all of them.

2. To investigate and focus mostly on the miserable lives of British people of all nationalities and social classes, each with their own cultural heritage and connections to the British immigrant community and diaspora.

3. Recognize and understand various forms of insecurity.

4. understanding how fictionalizes immigrants' experiences and illustrates how they get trapped in a chaotic, fractured, and alienated society and strive to realize themselves via comparable escape techniques.

5. The primary emphasis is on analyzing how to internalize white supremacy's socio-cultural and also political perspectives, run via a state of displacement, social decay, worthlessness, and marginalization, and find it difficult to escape and nullify the bad effects of the colonial power center's process completely with double social alienation.

6. The study highlights the importance of historical, environmental, cultural and personal, and religious dimensions in the formation of one's racial identity.

This study focuses on Zadie Smith, who is half British, and even half Jamaican and seems to be part of the Third Generation of Black British famous authors, which consists mostly of fiction writers born and brought up in the United Kingdom. Unlike their forerunners, contemporary authors' protagonists have been more at ease in their metropolitan settings and are better able to reconcile their British identity despite their non-British racial background.

METHOD OF THE RESEARCH

This study aims to present an investigation of the misrepresentation and marginalization of the Black British Diaspora in Zadie Smith's Selected Novels using a Critical Racial methodology. The entire text of the "two novels *White Teeth* (2000), and *On Beauty*" (2006), has been analyzed using Critical Race Theory in connection to modern concepts of the black British diaspora in this study. As a result, The diaspora group values racial background as a uniting factor and proof of historical origins that restore social connectivity and commonality. This critical examination is expanded to include how the diaspora is portrayed in the target texts.

HYPOTHESIS OF THE RESEARCH / RESEARCH PROBLEM

The current study aims to provide solutions to certain problems about the misrepresentation and marginalization of the Black British Diaspora in Zadie Smith's selected novels. Additionally, the explanation of the principal and secondary qualities of the works, since Smith tackles the issues of living in a mixed culture in the majority of her writings. Besides, she depicts some of the issues facing multi-ethnic London mostly in "*White Teeth* and *On Beauty*". Such issues are primarily manifested by the women immigrant's inequalities citizen status, inside a multiethnic country, her racialization, as well as separated personality, her ambiguous status in society, and also the native people's ambivalent attitude against her internalized oppression against her, as well as refusal to acknowledge her as such an equitable member of the community.

SCOPE AND LIMITATIONS / DIFFICULTIES

Zadie has already made major contributions to the emergence of postcolonial theory as well as multicultural society problems, and the current research is limited to philosophical argument and characterization of the Black British Diaspora in Zadie Smith's selected novels. Smith becomes the most well-known writer in immigrant literature, as well as "Critical Race Theory" (CRT), which emerged in the twentieth century. Zadie may also be classified as a British-born political and social black female author because she was born into a multi-racial family. This is due to her outstanding ability to transmit information on a wide range of topics. Furthermore, Zadie's ability has received international critical recognition and accolades from critics. Zadie, on the other hand, discusses diaspora, postcolonialism, cultural imperialism, racial or ethnic fanaticism, and religious fanaticism. Even her own youth, talent, and newly acquired wealth combined for an astonishing narrative about the present face of modern contemporary literature, and a fairly interesting speaking manner. Hence, it is worth mentioning that this study provides several suggestions and recommendations.

CHAPTER ONE

INTRODUCTION

1.1. Prolegomena to Diaspora

"As marginalized people, we should strive to increase our power, cohesiveness, and representation in all significant areas of society. We should do this though, because we are entitled to these things and because fundamental fairness requires this allocation of power".

Delgado, "Affirmative Action as a Majoritarian Device: Or Do You Really Want to be a Role Model?"

One of the important themes in this study is indeed diaspora. Diaspora literature addresses issues that arise from the displacements generated by a dynamic society, that exists somewhere in between the homeland, as well as the host nation. The pain and discomfort of duty and responsibility to the traditional ways of life considered as a social need to settle down and even adapt to the new lifestyle to establish the foundation for the new identities are referred to this as diaspora literary analyses. That identity that originally belonged to the primary sources must be re-configured to fit the new environment. However, this process of acclimating oneself towards the host country results in the formation of a new racial identity with dual or perhaps multiple different features. According to Hall, both the past and present all seem to be significant in the entire process of issue creation in the host nation because they are inextricably linked to the present condition, which affects the idea of the homeland's "old" genuine identity (Hall, 1989, p.12).

The diaspora is a "dispersed people with its origins in a different geographical area". However, historically speaking, the term diaspora is being used to describe the vast dispersion of a world population out of its native lands, particularly the dispersion of Jews. Although the term diasporas have been initially meant to describe individuals who were forced to leave their country, and it has become more commonly used to characterize people who actually associate with quite a homeland yet live and work outside of it. Till recent times, the diaspora has been regarded as a relatively new English word for a quite old phenomenon. Thus, the term diaspora "daɪ'æspərə" derives from the Greek word "diaspeirein", that means, "to scatter, spread about" (Britannica,

1998). It is still used frequently, Kevin Kenny states in his book *Diaspora: A Very Short Introduction* that:

"It is increasingly widespread in academic, journalistic, political, and popular usage. ... Until quite recently, the word had a specific and restricted meaning, referring principally to the dispersal and exile of the Jews. In the twentieth century, the meaning of the term gradually expanded to cover the involuntary dispersal of other populations, especially Armenians and people of African descent. Since the 1980s, the diaspora has proliferated to a remarkable extent, to the point where it is now applied to migrants of almost every kind". (Kenny, 2013, p.1)

Furthermore, the expression "diaspora" seems to have become everywhere even in both "social sciences and humanities", during the last century. Diaspora has been best understood as a notion that helps to explain the environment that mostly migration generates, rather than as an observable social reality. Additionally, Diaspora mostly as a notion provides strong insights into that entire world, however depending on how it and for what goal it is employed, it may also generate enormous misconceptions. Kevin Kenny investigates the origins of the term "diaspora," as well as how its meaning has evolved over time, also why its use of it has exploded in recent times, where and how it allows for particular factors such as political as well as cultural expression, and that this may both complicate and explain the reality of human migrations (Kenny, 2013, p. 2). Furthermore, the Greek term "diasporá derives from the verb diaspeirein, a compound of 'dia' (over or through) and 'speirein' (to scatter or sow)", the term has been used since the "Greek translation of the Old Testament" to allude to the Jewish dispersion (Kenny, 2013, p.1; Cohen, 1995, p.xiv). The expression comes first from "proto-Indo-European root spr"; which can also be appeared in phrases such as these: "spore, sperm, spread, and disperse" in English dictionaries. Diaspora really does have something to relate with scattering, as well as dispersal in most of its forms. Diaspora appears to have been frequently a destructive phenomenon for the Greek Philosophers. Epicurus used the term diaspora to describe matter's disintegration, as well as dissolution, becoming smaller components. Human societies that had been broken apart by the destructive power of diaspora have been similarly torn apart (Kenny, 2013, p.1).

Several communities experiencing displacement, alienation, dispossession, marginalization, and exile gradually adopted this term. The word has been first used to describe the Armenian exodus of people from the Ottoman Empire during the early 20th century, and by the mid-1960s. Researchers used it to characterize the forced migration of African peoples. However, in most of these circumstances and events "Diaspora

signified a collective trauma, a banishment, where one dreamed of home but lived in exile" (Cohen, 1995, p.29). Nevertheless, "in the last years of the 20th century, a proliferation of many different usages", as well as knowledge and understanding surpassed the original definition of the term. As a result, the term diaspora now appears to be used interchangeably with other terms of peoples' dispersion; a community, in general, residing beyond its original homeland; racial minorities; and also the actual act of migrating.

Until around the late 1980s, the term "diaspora" had been used in two very different and unrelated meanings, with no attempt to define this: as a term for certain groups residing outside a reference region, as well as a particular concept describing African commercial communications networks. Scholars and historians use the concept to make references to represent four categories of people for the time being: Jews, African-Americans, Palestinians, and even the Chinese. Additionally, such terms "black diaspora", as well as "African diaspora", became popular in the 1960s and 70s of the twentieth century and since then have expanded around the world. The term "diaspora" was being used in the late 1940s to describe the "overseas Chinese," although its popularity grew in the late 1950s and early 1960s, thanks to anthropological Maurice Freedman's research concerning Chinese family patterns. And it becomes even more intriguing and seems to be the Palestinian issue. The word "diaspora" has been initially used concerning Palestinians within that UN report from 1965, but somehow it has become much more extensively used following the "1973 Yom Kippur bloody war. The use is very effective because the Palestinian dispersion is the result of a confrontation with" Israel. During this time, the term was gradually becoming more popular. (Dufoix, 2008, p.19-20).

"As all Jews in their Diaspora would not or could not live in Israel, not all Palestinians in their Diaspora could or would live in the Palestinian state. But just as Israel works its magic on the Jews of the Diaspora, the sovereign state of Palestine ... will work its magic on the Palestinian Diaspora". (qtd. In Dufoix, 2008, p.20)

Within sociocultural terms, the exchange between both the "particular/universal", "individual/public", and even "local/global" symbolizes sociocultural tensions at the heart of the interaction among both Critical races with globalization. Immigration, as well as the diaspora, are examples of this change from local independence to the global system. Diaspora is indeed a term that refers to both voluntary, as well as involuntary migration. Critical Racial Cultural studies, mostly as

counter-tendency to worldwide tendencies, examines the threat of climate change tendencies to homogenize immigrant subject matters (Greenblatt, 2006, p.10), a factor that encourages Critical racial investigators to bring back historical events in order to foster Critical Racial subjects' diversity.

This relationship of an individual's identity to such a culture and cultures of various ethnic origins is referred to as identity development. Stuart Hall's idea of cultural racial identity within diasporic circumstances needs to be examined. Hall claims within "Ethnicity: Identity and Difference"; that somehow the present picture of the American global community, as well as culture, cannot ignore the continued presence of immigrants representing "Third World" nations. Yet he also emphasizes their role in enhancing culture by going beyond the American and western spirit of culture (Hall, 1989, p.15). In addition, Hall discovers that these immigrants are to; "inhabit a liminal or marginal landscape in challenging both the cultural common heritage of the native land as opposed to fixed boundaries of marginalizing Third World cultures" (Ibid. p.18). Throughout this way, the critic declares a condition of in-between, echoing Bhabha's *Third Space* once more. According to Hall; "the immigrant ethnic communities float contrapuntally across cultures like nomads who reject frontiers and embrace an intermediate space between cultures" (Hall, 1989, p. 20).

All people learn through Stuart Hall's portrayal of the "in-betweenness of immigrant" cultures and communities in the diaspora, which contributes to a new awareness of borders with identities, allowing us to break free from assimilating western cultural expectations. Whenever identities and cultures collide, immigrants adopt a certain form of cultural identities and then shift to other cultural expectations which replicate the characteristics of border discourses and cultural transnationality as well. This insecurity of immigrants is linked to essentialist perspectives, particularly seeking a common foundation where people may acquire shared experiences. However, Hall emphasizes the beneficial role of this common understanding in the formation of organized anti-racist groups that choose cooperation based on shared cultural ties than fighting over differences between the two. However, "The term 'diaspora' always refers to a community or group and has been heavily used in history and literary studies" (Bauböck and Thomas, 2010, p. 13).

Moreover, the diaspora society is built around the idea of racial background as a uniting factor and evidence of historical origins that reassert social togetherness and commonalities. Thus the idea of ethnicity or race alone is insufficient to understand identity formations. According to Floya Anthias, using race as the primary interpretive framework within diaspora topics makes examining trans-ethnic connections and relationships impossible (Anthias, 1998, p. 558). Additionally, William Safran, who described a variety of communities and classified them according to the essential features in his brief work *"Diasporas in Modern Societies: Myths of Homeland and Return"*; is among the first scholars who develop the core characteristics of the general concept:

"They, have been dispersed from an original 'center' to two or more foreign regions; they retain a collective memory, vision, or myth about their original homeland including its location, history, and achievements; they believe they are not; and perhaps can never be fully accepted in their host societies and so remain partly separate; their ancestral home is idealized and it is thought that, when conditions are favorable, either they or their descendants should return; they believe all members of the diaspora should be committed to the maintenance or restoration of the original homeland and its safety and prosperity, and they continue in various ways to relate to that homeland and their ethnocommunal consciousness and solidarity are in an important way defined by the existence of such a relationship". (Safran, 1991, p.83-84)

The parameters outlined in Safran's study have since been fundamental and leading issues for subsequent diaspora research in this field. Following 1991, diaspora study and the use of the term "diaspora" already has grown, although through most circumstances without contesting Safran's main criteria. Furthermore, the majority of scholarly debates centered around Safran's (1991) criteria remain based on the theoretical foundation of "homeland", both its loss, as well as the yearning to return back. Another important aspect of ancient diaspora texts has become the concentration on archetypal examples, such as in "Jews, Armenians, Greeks", and many others. Sheffer asserts that the Jewish concern becomes so central to diaspora debate that dictionary definitions define the term "diaspora" as characterizing the Jewish real experience around the diaspora (Sheffer, 2003, p.9).

Even though in contemporary diaspora concept discussions, the tendency to categorize paradigmatic situations as classical seems to have been prevalent. Moreover, James Clifford writes in his important work *"Diasporas"* that; "We should be able to recognize the strong entailment of Jewish history on the language of diaspora without making that history a definitive model" (Clifford,1994, p.308). And this so traditional

framework of diaspora notion already has devolved into a descriptive theoretical tool that does not even enable someone to go beyond recognized traits and characteristics like "ethnicity, dispersal, homeland, and origin", nor does it provide a conceptual approach for fully comprehending diaspora mostly as "social condition" or rather real "societal process". Further, the basic features of a diaspora community as outlined in recent literature, whereby the following information might be mentioned: First the reality that people have dispersed from one site to several others, as well as the presence of a triadic interaction between both the homeland (designated as the center), racial community, and host-land; an enduring sense of love for and sense of belonging with one's country, and also the racial community's collective experience of its identity and historical background; a constant desire to return home to and idealize person's hometown; the "process of transnationalization", as well as networking among a certain racial group's community members; and, ultimately, developing ties to and participation in the motherland (Armstrong, 1976, p. 394; Cohen, 2008, p.17).

Though this modern term "diaspora was originally coined to describe the Jewish dispersion, it is really used today to describe a wide range of events and phenomena as well. Furthermore, the meaning of diaspora, like that of any other term in the humanities and social sciences, remains up for debate. Diaspora has been explained by academics in a variety of ways. Many of them seem to have expanded on the different definitions, while others believe the word must be narrowed to better describe the phenomena. Within his concept of diaspora, Safran identifies six key features". However, according to him, to qualify as a diaspora, there must be dispersion from one's homeland to two or more distant areas. Those who are removed from their homeland share a collective memory of it ; people keep that even in their hosting country, they will be always outlandish; People romanticize their ostensibly ancestral homeland; There seems to be a strong and effective ethnic community consciousness with such a conviction in a shared fate, as well as a notion that all or the majority of this community must be committed to the preservation and revitalization of their homeland (Safran, 1991, p.2). Additionally, Cohen adds four aspects to Safran's description that he feels are important: Dispersing communities having aggressive or perhaps voluntary goals must be included in the diaspora. A persistent devotion to the past or even a refusal to change; instead of being labeled negatively, diasporas must be characterized positively. Diaspora people have a sense of belonging "with co-ethnic members in other nations, including

colonial authorities, international students, especially refugees, and economic migrants" (Cohen,1995, p.15).

Moreover, Reis breaks down diaspora creation and formation into three key historical periods: Thus, the classical era, which "includes Ancient Greek, Jewish, and Armenian diasporas"; the modern era , which includes diasporas from other countries; as well as the current era, which includes "African diaspora and economic migrants"; and also the late contemporary times , which saw a far larger number of diasporic populations and a variety of causes for voluntarily or involuntarily departure (Reis, 2004, p. 44-51).

On the other hand, Clifford voices his disapproval of Safran. In this statement, he asserts that the "Jewish diaspora" lacks his last three traits. According to him, diasporas should have borders. So, they should all be defined in light of national-state norms, including the indigenous rights of tribal peoples and national standards. (Clifford, 1994, p.306-307). Finally, Brubaker addresses the prevalence and universality of the word diaspora, and also the "dispersion of the meanings in semantic, conceptual, and disciplinary space" (Brubaker,2005,p.12). According to Brubaker, there must be basic criteria for defining diaspora. And these important criteria are; "The dispersion in space; ... orientation to a 'homeland'; ... boundary-maintenance" (Brubaker,20005, p.15-16).

Albeit, different scholars' interpretations of the diaspora, nonetheless Safran, at a certain point defines it clearly. And despite the fact, that it is impossible to define and explain sociological phenomena using precise qualities as well as criteria, diaspora should have certain characteristics. Therefore, any individual who left his / her birthplace would be considered a diasporic person, making academics' work of interpreting events extremely complex. That the basic qualities Safran assigns to diaspora are the greatest way to characterize diaspora as well as diasporic numerous people since they are the most accurate. Even though some of the individuals have integrated into their host nation and have orientated to their host community, just like Brubaker claims, they must not be considered diasporic.

1.2. Prolegomena to Critical Race Theory (CRT)

"In order to get beyond racism, we must first take account of race. There is no other way. And in order to treat some persons equally, we must treat them differently. We cannot - we dare not - let the Equal Protection Clause perpetuate racial supremacy"¹

Justice Harry Blackmun- Liberal Racism

Moreover, "Critical Race Theory (CRT) is indeed a philosophical and conceptual approach that looks at how racism and racial or ethnic manifest themselves throughout hegemonic cultural modalities of expression. Additionally, CRT theorists use this technique to try to figure out how abuse victims of systematic racism are influenced by cultural ideas of race"; as well as how they may represent themselves and all victims to oppose racism. However, Critical Race Theory(CRT);

"Cannot not be understood as an abstract set of ideas or principles. Among its basic theoretical themes is that of privileging contextual and historical descriptions over transhistorical or purely abstract ones. It is therefore important to understand the origins of this genre in relation to the particulars of history Critical race theory developed gradually There is no identifiable date of birth, but its conception can probably be located in the late 1970s". (Matsuda, et al., 2018, p.3)

However the civil rights revolution of the 1960s already had come to a halt, and several of the accomplishments had been reversed. Several within the civil rights movement realized that prevalent ideas of race, discrimination, and racism, including equality are becoming more and more incapable of delivering any meaningful measure of racial justice and social equality. Independent law professors and students devoted to racial justice and social equality started to gather, discuss, write comments, and take political action in order to challenge and fight prevailing cultural and institutional powers that reinforced racism's foundations while espousing the objective of racial equality.

Without completely knowing what Critical Race Theory means, it has already been heavily criticized, rejected, and disregarded. Racial inequality is when women and communities of color are marginalized and restricted in ways that help those within positions of authority (for example white men). White racism develops and sustains a racist system that advantages the white community in regards to resources and economic

¹ Sleeper, Jim. (2002) . *Liberal Racism*. United States: Littelfield Publishers, Inc. P.9

benefits, whether this is direct or indirect, implicit or explicit, intentional or inadvertent (Kohli, Pizarro and Nevarez, 2019, p.182).

A hypothesis is an explanation for a collection of facts. All of this describes phenomena by forming a picture out of the information. Various theories link different information points in different ways. Critical racial theory (CRT) has become one of the theories that have been utilized to describe and comprehend the issue of racial inequality. CRT encourages everybody to analyze major policies, procedures, assessments, educational curriculum, programs, pedagogies, as well as traditions and values critically.

"The consciousness of critical race theory as a movement or group and the movement's intellectual agenda were forged in oppositional reaction to visions of race, racism, and law dominant in this post-civil rights period. At the same time, both the movement and the theory reflected assertions of a commonality of values and community that were inherited from generations of radical teachers". (Matsuda, et al., 2018, p.3)

Critical racial philosophy is a much more "40-year-old academic theory. Its primary premise has been that race is a sociological construction, and also that racism and discrimination are not only the result of human prejudice or discrimination but rather of judicial systems and laws". These major concepts of "critical race theory", called CRT, came from a framework for those legal interpretations adopted by legal academics "Derrick Bell, Kimberlé Crenshaw, and Richard Delgado", amongst many others, during the late 1970s, as well as early 1980s. Through the 1930s, for instance, government authorities actually drew lines around most of the places thought to be poor economic risks, typically owing to the racial mix of the population. Following that, banks simply refused to lend to Black individuals in particular areas.

Additionally, the sociological foundations of what would become the "critical race theory", according to Kimberlé Crenshaw, may be traced back to the students' boycott, as well as alternatives course held at "Harvard Law School" during 1981. Their protest's main goal has been to encourage the present administration to raise the number among tenured African-American academics at the university. And with the sudden departure of "Derrick Bell, Harvard's first African-American professor at the university, to take over as dean of the University of Oregon's" law school, "had left Harvard Law School with only two professors of color" (Matsuda, et al., 2018, p.4). Students asked that the law school start correcting the issue by recruiting a persona of color to start teaching "Race Racism and American Law," such a course usually that Bell, who has

been the writer of a pioneering treatise upon that topic, has taught on such a regular basis. Students planned an alternate course once it became clear that the administration would not be able to accommodate their requests. Every week, prominent academics, as well as practitioners of color have been asked to speak about a section of Bell's textbook, and even lead an open discussion. This course "served as one of several catalysts for the development of critical race theory as a genre and movement" (Matsud,et al., 2018, p.54).

CRT study, in general, tackles a number of crucial and unique societal and racial issues. It relies mostly on the assumption that racism should be acknowledged as a normal component of American culture. However, this basically means that white privilege must not be considered as an outlier, but rather as a systemically created and coordinated conclusion. Mostly as consequence, one of CRT's most important contributions to the study of race is the implicit acknowledgment that racial prejudice underpins American culture, society, and administrative and enforcement institutions. Based on the notion that white privilege is prevalent, critical race theorists see power structures as processes that reinforce white supremacy and maintain a racial social structure that positions people of color at the lowest range of the socioeconomic scale.

Furthermore, the history of CRT is unique. Its roots can be found in two significant movements : "critical legal studies" and feminist theory, so this dates back to the late 1970s, however, around 1989, critical race theory first appeared on its own , just at "St. Benedict Center in Madison, Wisconsin" (Delgado&Stefancic,2001,p.2). The Critical Racial Theory (CRT) movement seems to be a set of concepts about race and racism. Moreover;

"Activists and scholars are interested in studying and transforming the relationship between race, racism, and power. The movement considers many of the same issues that conventional civil rights and ethnic studies discourses take up but places them in a broader perspective that includes economics, history, context, a group- and self-interest, and even feelings and the unconscious . Unlike traditional civil rights, which embraces incrementalism and step-by-step progress, critical race theory questions the very foundations of the liberal order, including equality theory, legal reasoning, Enlightenment rationalism, and neutral principles of constitutional law". (Delgado& Stefancic, 2001, p.2-3)

On the other hand, as a reaction to "critical legal studies" (CLS), a legal reform movement that questioned liberalism, CRT, or possibly the radical legal movement that primarily actively tries to drastically modify the relationship between race, discrimination, and power, developed. by attempting to deny that current law has been

neutral, that each case used to have only one right response, and then that people's rights have been extremely vital. Moreover, usually, people of color who have been involved in the CLS reform movement are marginalized. CRT arose from the marginalization, disillusionment, and unhappiness within CLS, with racial concerns at its central core. Although CRT began as a legal movement, it has rapidly expanded into other fields. Several educators now consider themselves to be critical race philosophers, as they apply CRT's notions to better comprehend various themes like "school discipline and hierarchy, tracking, controversies over curriculum and history, and IQ and achievement testing" (Delgado& Stefancic, 2001, p.3). Critical racial thinkers' voting techniques have attracted the attention of politicians. The critical racial hypothesis is commonly taught in ethnic or racial studies courses, but American studies and other departments offer critical white academic studies content produced by CRT theorists. Unlike other academic disciplines, the critical racial hypothesis has an activism component. It aims not merely to comprehend, but also to change current social position; it aims not just to determine how really society organizes itself along race lines with social hierarchies, but also to alter it for the considerably better and stronger (Delgado& Stefancic, 2001, p.3).

Furthermore, "Critical Race Theory" (CRT), which began in the late 1970s and it seems to be still in its early infancy, has not yet attained its pinnacle. Whenever users consider the polemical unique nature as well as the history of racial relations mostly in the United States, this is indeed a blessing for colored people. CRT recognizes achievement in the twenty-first century. "Despite the doubts, sneers, and attacks, CRT has not only survived but is also flourishing as it enters its second decade," (Valdes,Culp,and Harris,2002,p. 4).

It is essential, when discussing CRT's brief history in the United States, to situate the progressive movement within the context of what it would have already encountered and overcome; otherwise, its political history will be forgotten, and it will become a relic of the past, inert, and perhaps, even worse, modified by future generations to represent white-skinned self-interest and self-preservation as well.

"Critical race theory Saprang up ... as a number of lawyers, activists, and legal scholars across the country realized, more or less simultaneously, that the heady advances of the civil rights era of the 1960s had stalled and, in many respects, were being rolled back. Realizing that new theories and strategies were needed to combat the subtler forms of racism that were gaining ground, early writers such as Derrick Bell, Alan Freeman, and Richard Delgado ... put their minds to the task. They were soon joined by others, and

the group held its first conference at a convent outside Madison, Wisconsin, in the summer of 1989". (Delgado & Stefancic, 2001, p.4)

Additional meetings or conferences were held. Others have been public in general, multi-day events featuring panels, plenary discussions, thought leaders, and diverse participation of college students, civil rights activists, and also researchers from several different fields.

Historically speaking, almost in a similar manner that educational leaders began to create a criticism that tackles with race and racism within education, the "Critical Race Theory" (CRT), began constructing a discourse centered upon concerns of "race and racism in the law" (Crenshaw, 2002, p.55; Tate, 1997, p.195). Thus Critical Race Theory (CRT), criticized the law, society, and race throughout the beginning to the mid-1980s. The Critical Race Theory (CRT), on the other hand, has evolved into a broad and respectable movement that is at once intra- as well as cross-disciplinary, especially in the domain of education.

Even though the Critical Race Theory (CRT) continues to work to debunk racial stereotypes, injustices, sexism, racist xenophobia, class discrimination, as well as bigoted behaviors, this has shifted its focus to curriculum discrimination mostly in the wake of the "No Child Left Behind Act" (2001); and also the public's infatuation with "high-stakes testing". It seems to be worth mentioning McLaren in full when he says:

"From the perspective of critical educational theorists, the curriculum represents much more than a program of study, a classroom text, or a course syllabus. Rather, it represents the introduction to a particular form of life; It serves in part to prepare students for dominant or subordinate positions in the existing society (his emphasis)". (Darder, Torres & Baltodano, 2003, p. 86)

The "Critical Race Theory (CRT), has a long and illustrious history in the United States; nevertheless, if it is to flourish in its new decade, this should continue" making dramatic leaps to equalize educational chances for all students of color. The Critical Race Theory (CRT) seems to have a long list of achievements to its record, including affirmative action measures, truth-telling on urban planning concerns (such as gentrification/segregation), as well as fair and equitable residential rights and protections, to mention a few. This is apparent that the "Critical Race Theory" (CRT), has a rich history; and a promising future.

The "Critical Race Theory (CRT) is an interdisciplinary academic concept" that brings together compelling arguments regarding race, law, especially white supremacy.

It is widely assumed that it began mostly in the 1970s, as a result of several legal experts' unhappiness with the inability of civil rights legislation to fully address the main concerns of the Jim Crow laws. Most of the same problems that are central to civil and human rights peaceful demonstrations are addressed by critical race philosophies (also known as crits), but they are doing it from the socioeconomic, legal, historical, and complex psychological viewpoints, as well as they, supplement their interpretation with racially motivated differing viewpoints, personal experiences, and also ethnographic research. However, in contrast to the conventional civil rights movement's incremental change, CRT recognizes the deep challenges of racial injustice as basic to the structure of American culture and explores liberal ways to address them. CRT, a distinct movement, derives substantially from two preceding movements, critical legal studies and radical feminist. Through the mid-1980s, the varied group of progressive legal academics of color identifies new approaches:

"Borrowing from and critiquing other intellectual traditions, including liberalism, Marxism, the law and society movement, critical legal studies, feminism, poststructuralism/postmodernism, and neopragmatism ; ... [and] examining the relationships between naming and reality, knowledge and power examined the role of liberal-capitalist ideology in maintaining an unjust racial status quo and the role of narrow legal definitions of merit, fault, and causation in advancing or impairing the search for racial justice". (Matsuda, et al., 2018, p.5)

Additionally, "Critical race theory" (CRT) discourse is, indeed characterized by an underlying critique of liberalism as well as a pessimism about the efficacy of liberal ideas in addressing race issues, inequality, unfairness, and social injustice. Several critics explicitly question clearly progressive practices like "colorblind" political rhetoric and affirmative action policies. Critical race scholars believe that the concept of "colorblindness," or even the belief that race must be removed from civic, social, as well as legal issues, only tackles acute extremely evident cases of racial prejudice. "Critical race theory"; on the other hand; fails to address forms of racial discrimination that are established in American organizations, and even functions as a veil, making it much more difficult to detect and address these issues. This seems to be consistent with the crucial "social construction" argument, which views racism as a sociological construct.

On the other hand, most proponents of the CRT accept and acknowledge that a variety of distinguishing physical characteristics may be used to detect racial differences, but believe that these characteristics are irrelevant in defining how race is constructed and used. Therefore, the race is only a sociological, economical, and

political categorization. To embrace critical race theory also as a genuine pedagogical and maybe even postulatory notion, people must first understand how race is constructed. that other key features of CRT such as the use of narrative to dismantle majoritarian viewpoints and a commitment to major structural determinism. Almost all of these factors are crucial in re-valuing the "voice" of the minorities researcher in scholarly discourse on race.

Critics have faced stiff opposition in their attempts to change civil and human rights new paradigms and stress the relevance of minority legal scholars' contributions to society. therefore most famously, professor of law Randall Kennedy chastised critical race theorists for claiming that minority studies have intrinsic worth due to racial experiences, arguing that white academics may make almost important contributions to work effectively upon issues of race in certain situations. Kennedy also slammed the CRT's claim that mainstream academics unfairly overlooked minorities' books and articles as well as publications, wondering whether such works have never been accepted first by the mainstream essentially due to their quality, accuracy and worth. Critics, on the other hand, charged that Kennedy's demands for quantitative evidence about racial inequalities in theoretically racial studies were reminiscent of some of the same mechanisms that sustained racial caste societies.

Furthermore throughout the pursuit of a rudimentary explanatory response to the query "What is critical race theory"? Several essential identifying factors have been highlighted by critical race theorists: the common official claims of impartiality, objectivity, color blindness, as well as meritocracy are questioned by Critical Race Theory (CRT). This also portrays an ahistorical, abstracted account of racial injustice through a sequence of random, planned, and personalized actions. Critical Race Theory (CRT) emphasizes the legal context/history examination. Critical Race Theory (CRT) seems to be a multidisciplinary as well as an eclectic approach to racism. "Liberalism, law and society, feminism, Marxism, poststructuralism, critical legal theory, pragmatism, and nationalism"; are all influences. This criterion used by "Critical Race Theory" (CRT) to assess progress is; a profound social radical transformation. Additionally; "Critical race theory";

"Recognizes that racism is endemic to American life Critical race theory expresses skepticism toward dominant legal claims of neutrality, objectivity, color blindness, and meritocracy.... Critical race theory challenges historicism and insists on a contextual/historical analysis of the law.... Critical race theory insists on recognition of the

experiential knowledge of people of color and our communities of origin in analyzing law and society.... Critical race theory is interdisciplinary and eclectic.... Critical race theory works toward the end of eliminating racial oppression as part of the broader goal of ending all forms of oppression". (Matsuda,etal,2018, p.7)

Moreover, "Critical race thinkers and theorists" have played a significant part throughout much of the class, and race philosophical discussion over the last three decades mostly in dealing with some other similar issues. However, during the 1990s, indeed when conservative institutions, including organizations, publicly strategized against all of the immigration, positive discrimination, social welfare, and especially legislative efforts to combat racial discrimination, participants have been especially crucial in producing scholarly as well as political solutions. Moreover, Critics have vigorously asserted that race actually seems to be more important, and relevant than class in particular in United-States social inequality, vehemently criticized the unique role of neoliberal globalization in promoting, and helping to perpetuate racial or ethnic imbalance, and thus more recent time tried to seek to refocus on discussions regarding racial caste on real issues of "criminal justice", also the drug war, as well as prison reform in writings such as; "Michelle Alexander's book entitled *The New Jim Crow*". Moreover, the focus upon legal concerns by critical race theory remains particularly important at the beginning of the 21st-century generation, since critics contend how historically socially constructed structures of racial domination have solidified within the "criminal justice system" after the "civil rights movement" ended. Critics' major writing has been especially appropriate to contemporary discussions surrounding police violence and racial criminalization as just a consequence of their critical work tackling the issue of race, imprisonment, as well as frequent and severe real conventional inequality and injustice.

1.3. The Critical Race Theory's Core principles

Critical Race Theory (CRT) consists of the following elements or core principles: the belief that racism is normal and not aberrant, the concept of common interest, the societal construction of race, the concept of narrative and counter-storytelling, and the assertion that whites have benefited positively from civil rights laws.

The dominant culture's underlying ethos promotes and propagates the ideals of "colorblindness and meritocracy" Moreover, these two concepts are intrinsically

intertwined and seek to marginalize specific groups of individuals, primarily men and women of color. The primary objectives of colorblindness and meritocratic discourse are as follows: They typically permit whites to feel purposefully irresponsible for the daily hardships and obstacles faced by people of color, but they frequently maintain the power, authority, and community strongholds of wealthy whites. For instance, "colorblindness" legitimizes racism's need for a "other" to survive and maintain its hold on the community. nonetheless Racism and racial white supremacy are not entirely anomalous, however, in the sense that oppressors—the power structure—use the "others" (the victimized) to maintain their elite status while claiming to be neutral. A closer examination reveals that this illusion of impartiality is deceptive. Furthermore, "meritocracy" enables the powerful—the "status quo"—to feel "good" and to have a good conscience: people would ask why and how the wealthy and powerful, who control the majority of society's money and power, could not have a clear conscience. When the powerful surrender portions of their authority, they are rewarded with platitudes and compliments.

Moreover, inside the cogs of CRT, Bell's (1980) basic theory of *"interest convergence"* is indeed a fundamental component. This dominant "status quo" develops common-sense views. Minority communities have-nots and have-too-littles—are oppressed by ideas developed by the great majority wealthy. *"Interest convergence"*, to put it another way, is the idea that whites would accept as well as continue to support "racial justice/progress" whether it benefits them, or whether the people's interests of whites and non-whites "converge". CRT focuses on educating the public about how some narratives silence and even misrepresent specific communities of cultures and people, frequently people of color, while simultaneously supporting and legitimizing the status quo of the others, frequently the majority (which already, as a result of these transactions, preserves or acquires much powerful impact). Bell's (1980) thesis of "interest convergence" is the foundation of Critical Race Theory (CRT). Common sense concepts are established by the "status quo". Thus, through their perspectives, the majority of the nation, the wealthy, oppressed minority groups, the underprivileged, and the "have-too-littles" .

"Stated more precisely, interest convergence is the notion that whites will allow and support racial justice/progress to the extent that there is something positive in it for them or a "convergence" between the interests of whites and non-whites. CRT focuses on informing the public how certain stories act and serve to silence and distort certain

enclaves of people and cultures (typical people of color) while simultaneously building up and legitimizing others, typically the majority-status quo". (Hartlep, 2010, p. 157).

Besides, the race has also been socially established, which has severely harmed colored people and racial minorities. There has been a lot of research done on the claim.

1.4. The Life and Career of Zadie Smith

Zadie Smith has been born in Hampstead, London, on (Oct 27, 1975). She seems to be the eldest daughter of the parents Harvey Smith, an Englishman, as well as Yvonne Bailey Smith, the Jamaican woman. She grew up in Kilburn among her two younger siblings and her loving parents, coming from just a working-class background. Since their neighbors seemed to be predominantly Irish and even English, the Smiths stood as being one of the mixed-race families (Walters, 2014, p. 9). Moreover, Zadie Smith becomes a well-known young novelist who rose to prominence around the turn of the 21st-century generation. Smith seems to be one of the most prevalent a post-postcolonial novelist who is "clued into issues relating to multicultural identity". Although she was too young to write her breakthrough work *White Teeth* (1997), while she reached twenty-one years of age, Smith made the biggest publication advance in English history. Additionally, when this was first actually published, *White Teeth* gained a lot of interest in such a short period of time. Her brilliance has gained the attention and admiration of critics and intellectuals all around the world due to several factors such as her smart style, Cambridge applying rationalism in her writing style, with her working-class beginning stages. Zadie has already distinguished herself to be among the most recognizable and highly acclaimed authors of her new generation. She portrays numerous issues in her works of literature, such as self-empowerment, and ethnicity, adding to this seeking for identity and also racism (Sell, 2006, p. 28).

Additionally, Zadie is being recognized as a significant member of a fascinating group of young writers who have been given the opportunity to be heard within modern Bi-ethnic, multicultural society in Britain, as well as having the capability voice of postcolonial, postwar Britain which somehow represents marginalized communities and even multicultural personalities. Further, for instance, Eva Ulrike Pirker describes Zadie's best well-known work "*White Teeth*, as; a landmark novel for multicultural

Britain and as a generic mix that reflects the transcultural state of present-day" Britain (Pirker, 2007, p. 46).

While her powerful storyline, entrenched in British history, political and legislative concerns, with satire, typically attracts an older audience, her unique comedian wit, references to contemporary culture, and sensitive comprehension of young people's turmoil make her attractive to a younger audience. Zadie rose to prominence and became well-liked and well-known among many twenty-first-century contemporary authors as a result of these factors. Zadie is known for her brilliance, beauty, elegance, youth, attractiveness, charm, and sense of style, in addition to her writing. According to Vogue magazine, that labels her as "Exceptionally, iconically beautiful-long, lean, with a bone structure that would have made Egyptian queens weep with envy," (Walters, 2014, p. 6). Moreover, Zadie became immediately aware of the racial distinction while she lived in the company of such a black mom and a blond dad, that she routinely receives questioning looks from her light-skinned neighbors and friends. Smith's parents got married in the 1970s, all through a time when multiracial marriage has been prohibited. Completely away first from her neighbors' concerns inside their immediate community, Smith's daily life remained pleasant as well as free of racial incidents (Walters, 2014, p. 9).

Zadie thinks about her own path of mixed-race identification concerning the mixed-race major characters who appear in virtually all of her works in the article "The I Who Is Not Me"; which appears in her (2018) article collection *Feel Free*. Smith asserts that:

"Perhaps the most autobiographical part of my writing is the barely conscious awareness, deep down, that a part of me is always writing backward to the confused brown girl I once was, providing the books I wished back then that I could read". (Smith, 2018, p.342)

Furthermore, Zadie refuses to believe in her blackness although it has made her different from her white counterparts. However, when she reaches adolescence, "she spends a significant amount of time mostly with her father, immersed in British literature, music, as well as culture". Then she really does not primarily promote herself as a black woman. but she still refuses to acknowledge that she is just a black woman. Zadie with her younger brothers usually gets together and listens to classical

music and produces rap tracks since Smith's entire family remained cohesive and their family relationships remained strong (Walters, 2014, p. 12).

Zadie seemed to have a cinematic impact since she and her dad, Harvey, spent much of their time watching "white and black" shows and movies, as well as classic entertainment, shows mostly from Harvey's young age. However, Zadie's dad fostered her interest in old films. "Katharine Hepburn & James Stewart", among other actors as well as movie stars, deeply impacted her. Further, Zadie's favorite actress has been Katharine Hepburn, whom she regarded as a Hollywood American model, to the point where she had images of her upon the walls and furniture of her bedroom. Katharine Hepburn had been a famous American actress who lived throughout the early 20th century. Even though she refuses to portray women as inferior as well as subservient to males. As a result, due to her various and valuable thoughts on females, she becomes Zadie's favorite actress. that she really believes that females ought to have roles that are equal to or greater than men's. Numerous commentators lauded her as a role model as well as absolutely ideal for several females (Walters, 2014, p. 14).

Zadie's own ambition was to be a renowned actress and film star when she was five to fifteen years old. She concentrates on tap dancing plus jazz music as part of her studies and taking courses in it. On the other hand, "Hepburn and Garbo" is the full title from one of the published essays, Zadie writes about Katharine Hepburn, "later wrote that pays tribute to Hepburn, she said she placed Hepburn's picture high up on the wall, close to the ceiling, like a queen looking down on lower gods" (Walters, 2014, p. 13). Additionally, she claims in the same essay: "From the earliest age, I was devoted to her ... The kind of woman she played, the kind of woman she was, is still the kind of woman I should like to be" (Ibid. p.13). As a result, Zadie admires as well as appreciates Katharine Hepburn because she believes that actors may challenge people to make decisions and think differently, and therefore that their understanding should go beyond stereotypes, actors may challenge others to come up with new ideas.

Consequently, this perfect actress starred in the film *Breakfast at Tiffany's*, which turned public opinion on its head. Zadie is able to take all of the things and lessons she has learned from only her own model actress, as well as try to apply all of them at once to her own lifestyle and career by refusing to be limited by her gender or ethnicity and color. For example, while Zadie started to write for the very first work, she has been

against the concept of writing fiction regarding usually black experiments, especially women issues simply because they have been anticipated from black women writers. But one among Zadie's greatest major influences had been a collection of artists as well as actors and singers whom she adores. The artists and musicians including actors and singers such as "Gene Kelly & Fred Astaire", and also "Billie Holiday & Ella Fitzgerald", are well-known in the United States. Those who have developed and formalized Zadie's modern thoughts concerning black females and also how they should have a strong and solid will and not be restricted by their skin color. So, they really must be self-assured, and their lives must continue despite whatever obstacles.

Zadie successfully developed even her own feeling of confidence about her attractiveness, which added to her anxiety concerning her socioeconomic status. Zadie used to think she looked unattractive, overweight, inelegant, and completely unfit to dress elegantly while she was during her teenage. Moreover, Zadie has also depicted Then, in an interview mostly with Askhari Hodari for an American journal, she specifically noted herself as weird and undesirable for probably wearing mismatched clothing. "Black Issues Book Review" (2000); that she was bullied as a child. She states that:

"Pathologically angst-ridden. You see all these bright girls, and if they are pretty, when they turn 14 or 15, they have to undertake something else, which is called being a pretty woman, a full-time career that doesn't leave much time for anything else. When I was a kid, I was not pretty at all. That meant I had a great deal of time to do other things". (Walters, 2014, p.17)

As a result of Smith's diminished reliance upon her physical appearance, Zadie makes fun of many other adolescent girls who have been preoccupied with standards of beauty, haircuts, and particularly fashionable new outfits. As a direct consequence of her mixed heritage, Zadie's opinions do not affect her feeling ugly or even different from the rest. Zadie's black skin and curly hair set her apart from even her own white friends who seemed to have bright skin and silky, straight hair. Strange inquiries occur as a consequence of her unusual look, such as where she comes from, and her acquaintances frequently inquire mostly about the cause for her parents and family's mixed racial background. Such questions bothered her because they make her feel different from her white coworkers and constantly reminded her also that she did not belong with them. However, this worried her a lot of times, particularly since her pals did not have to explain their backgrounds, while Zadie must. During the 1980s, the number of

immigrants increased, and a large number of individuals representing South Asia, as well as Caribbean communities and families, moved to Zadie's neighborhood. Nonetheless, she continued to be self-conscious about her differences (Walters, 2014, p.17).

Zadie distinguished herself from her contemporaries in more ways than appearance and background, but also in terms of her hobbies. She enjoyed watching classic movies and listening to rap songs, as previously said, and she also enjoyed reading. Composing and reading offer the opportunity out from the inappropriate stage of maturity. And ever since then, she has become engrossed mostly in stories, books, especially novels and short stories that she has already read and understood, to the point that she believes she has been one of the main characters within those tales.

Zadie began writing when she was between the ages of 6 and 9. Then she really began writing poetry and short tales. But she also has been deeply influenced already by Agatha Christie's narrative works as well as mimicked Sylvia Plath's beautiful poetry mostly in the beginning stages of her literary career. Furthermore, concerning her writing skills, she read many works of literature, notably by British famous writers, whom she adored. Therefore, she once stated; That no "writing is more influential on me than the English tradition, and there is no writer I admire" more (Walters, 2014, p. 18). She has, however, become an instant superstar as a result of a wonderfully advantageous contract for her after the first novel. Age, color, and gender have almost all played a role in maintaining her famous international status. In "Claire Squires' *Zadie Smith's White Teeth: A Reader's Guide*, Zadie Smith"; , it would take a whole page to list all of the additional accolades and prizes she has received for only her debut book. Zadie Smith started engaging in a wide range of literary and cultural activities as soon as her debut book was published. What started as a retaliation to the media's adoration of a young, pretty woman has evolved into a global phenomenon. (Squires, 2000, p.80).

Zadie's parents separated when she was fourteen years old, and they divorced. Saide's name gets changed to Zadie as a result of this significant occurrence. She argues that her name is peculiar because she thinks that having a peculiar name leads people to think that she is peculiar in all respects, including her appearance. However, she has been admitted into Cambridge University after graduating from her local secondary school in 1994. This is not just one of England's universities, but it is

also the world's largest and most distinguished public university. Additionally, Zadie's family seems to have been delighted about her accomplishment. She has been overjoyed to stroll down the same corridors and pass through the same gates as her favorite writers. And she is excited to attend this university mostly because of its educational quality, but also because, according to her, it is indeed a location where famous British literary models, such as Lord Byron & E.M. Forester, and many others, have been. Zadie was an exceptional student who worked really hard in class and had high grades (Walters, 2014, p. 22).

Zadie first found Cambridge to become a terrifying place due to her working-class background, which causes her to become self-aware. Furthermore, the majority of Cambridge University students are generally wealthy and white. Zadie asserts within one of her world-renowned articles, "Dead Man Laughing"; that one:

"When I returned home from my first Term at Cambridge, we couldn't discuss the things I'd learned, about Anna Karenina by Russian novelist Leo Tolstoy, or Gawain And his staggeringly boring Green Knight, because Harvey had never learned them". (Walters, 2014, p. 24)

On the other hand, only humor could bring the two together because they could not find common ground in works of literature. Thus according to Zadie, the objective for going to Cambridge is to "be an academic, an intellectual [person]"; rather than to become a novelist (Walters, 2014, p.25). Moreover, Virginia Woolf, Vladimir Nabokov, and Franz Kafka remained among the famous writers Zadie thoroughly examined and studied in depth. Zadie has already made significant contributions toward the rise of postcolonial theory as well as multicultural society concerns. Mostly in the literature on immigration, and even Critical Race Theory (CRT), which evolved in the twentieth century, Smith becomes the most well-known writer. Sunita Sinha, for example, later observes: "Smith's brilliance in her vibrant depiction of London's multicultural society that is now London" (Sinha, 2008, p.232).

Furthermore, Zadie may be described as a British-born political and social black female novelist since she is the daughter of a multi-racial household. This is because of her exceptional ability to convey a wide range of subjects. Zadie's talent has earned great praise from critics and widespread critical acclaim. However, diaspora, Postcolonialism, cultural imperialism, racial or ethnic, and religious fanaticism are all discussed by Zadie. Even her own youthful age, brilliance, and newly acquired riches combined for

an extraordinary narrative about modern contemporary literature's current face and pretty cool speaking style (Walters, 2008, p. 2).

The importance of the media personality is said to be so prominent that Zadie's novels do not always appear to really get the attention and support they deserve. In March 2011, Matt Hill of the "*Green Wedge*" political blog wrote:

"I sometimes use Zadie Smith as a simple way of discovering if someone's bullshitting about literature, because, with her looks, trendy subject matter ... and, let's say, saleable ethnic profile, she seems like a marketing man's dream. So when somebody says something along the lines of: "Oh, Zadie Smith can't really write, she just looks good on a dust jacket", it's a very plausible-sounding load of shit – just the kind of thing somebody who's too canny to buy into the media hype du jour might say – but a load of shit nonetheless". (Hill, 2011)

Hill makes a great argument for reading and watching Zadie rather than just gazing at her. However, in terms of the participation of women in works of literature, this might include examining a variety of factors, varying from the original content as well as argumentation of her writings, on the other side to more restrictively formal concerns from the other. "*On Beauty*" is a comedy show of manners in the style of the community college novel, although Zadie's works have such a strong tendency for the comedic and satirical. Almost all of the protagonists, whether males or females, white or black, are stereotypically depicted in this comedic and sarcastic manner. To produce the intended effect, this handling of major characters is largely a major necessity and formal requirement.

Zadie is among the most obviously apparent selections for a woman's voice in modern British literary works, even though she is not a radical feminist writer. In certain ways, Zadie's identity is self-created. Often at the age of 14, she transformed her surname from "Sadie into Zadie", emphasizing her oddity in British culture. She is identified as a black woman but not as an immigrant because she combines English and even Jamaican familial heritage, which would be portrayed in the female character of Irie within *White Teeth*.

CHAPTER TWO

WHITE TEETH: NEGOTIATING IDENTITY, BELONGING AND DIASPORA

2.1. *White Teeth*: Preliminary Overview

*"In these postmodernist times, the question of identity has taken on colossal weight for those of us who are post-colonial migrants inhabiting histories of diaspora. Being cast into the role of the Other; marginalized; discriminated against and too often invisible, ... black women, in particular, have fought to assert privately and publicly our sense of self: A self that is rooted in particular histories, cultures, and languages"*²

- Pratibha Parmar "Black Feminism: The Politics of Articulation"

Smith tackles the issues of living in a mixed culture in the majority of her writings. She depicts some of the issues facing multi-ethnic London mostly in "*White Teeth*". Such issues are primarily manifested by the women immigrant's inequalities citizen status inside a multiethnic country, her racialization, as well as a separated personality, her ambiguous status in society, and also the native people's ambivalent attitude against her internalized oppression against her, as well as refusal to acknowledge her as such an equitable member of the community. Within that multicultural setting, the immigrant "Other", and also the indigenous are separated. Because of the natives' intrinsic racial awareness of "Englishness" as well as the socially stratified structure of society, the key immigrant protagonist has been driven by her personal nationality and ethnicity. However, this immigrant becomes compelled to embrace an extreme form of religious and ethnic nationalism as a result of being neglected, ignored, marginalized, excluded, as well as rejected. Additionally, *White Teeth*, Smith's first and best-selling novel, is among her most well-known works, having aroused the interest of reviewers since its release in 2000, and even receiving generally positive reviews. This is the first among three pieces of literature in the series. It earned a lot of praise when this was first released, for quite a variety of reasons, particularly Smith's personal history, age, as well as ethnic background. Despite the fact that *White Teeth* was written by a novelist who was only 24 years old at the time,

² Parmar, "Pratibha. (1990). Black Feminism: The Politics of Articulation. *Identity: Community, Culture, Difference*. Edited by Jonathan Rutherford". p. 106

it quickly became a bestseller and made Smith a household name. Although the story's action takes place in the late 20th century, London is portrayed as a melting pot where the first and second generations of immigrants collide and engage in violence. However, Smith has been praised by many critics for this novel:

"Zadie Smith is the author of the novels White Teeth, The Autograph Man, On Beauty, NW, and Swing Time , as well as two collections of essays, Changing My Mind and Feel Free. Zadie was elected a fellow of the Royal Society of Literature in 2002, and was listed as one of Granta's 20 Best Young British Novelists in 2003 and again in 2013. White Teeth won multiple literary awards including the James Tait Black Memorial Prize, the Whitbread First Novel Award, and the Guardian First Book Award. On Beauty was shortlisted for the Man Booker Prize and won the Orange Prize for Fiction, and NW was shortlisted for the Baileys Women's Prize for Fiction . Zadie Smith; is currently a tenured professor of fiction at New York University and a Member of the American Academy of Arts, and Letters". (Smith, 2019, p. 188)

On the other hand, Smith, a commonly "second-generation Jamaican immigrant, as distinguished first-generation immigrants"; and their London-born offspring. *White Teeth* is already translated into numerous different languages and also it has been said that thousands and thousands of versions have been sold worldwide. This novel is based upon Britain's connection with immigrants living in the United Kingdom. *White Teeth* seems to be a realistic novel, which envisions representations of a diverse group of people with various perspectives, and which makes it a typical achievement as a superior performance masterwork. Within the multicultural background, individual identity becomes a fundamental subject, particularly racial and cultural ones. However, numerous, usually contradictory, discourses concerning identity centered upon these main protagonists found in the work, with a strong focus on the importance of both the past and people, through the nature of histories as well as genetics, mostly in the construction of identities. This novel's basic structure seems to be quite complicated, with a network of intertwined narratives as well as several characters. However, it is divided into four sections, each of which is led by a particular name: "Archie, Samad, Irie, & Magid, Millat, and Marcus". Also, this format places a strong emphasis on the major characters. except for the last portion, which has been labeled 1992, 1999, consequently, every major portion was therefore designated using dates, mostly with the current date firstly, followed by the previous era: "1974, 1945, 1984, 1857, 1990, 1907". All this suggests, however, that the previous history has been mentioned in the work, but just as a backdrop to the present time.

Smith, an extraordinary woman British author with a Jamaican biological mother, has already written her debut book, *White Teeth*. This novel explores a society of racial

blending, as well as immigration change via the stories of three generations residing in northern England. For instance, among different families, the Samad Iqbals seems to be the centerpiece of attention. The central struggle within *White Teeth* has been in both a feeling of identity, forced on humans by deciding elements just like origins, and backgrounds, as well as a perspective of people, plus complete freedom to select their own identities. Fundamental difficulties of causality against randomness, or even worse chance seem linked to all of this. Smith explores a variety of identity forms, including critical race theory, postmodernist, hybrid, including immigrant community 'performing' through stories and diaspora. Through an "interview with Kathleen O'Grady, Smith" states; the following about *White Teeth*:

"Those characters in the book are [traumatized]. That whole kind of the 60s, 70s, liberation ethic that you will be released by knowing your roots, that you will discover yourself ; I just always thought was a crock Basically, and this is partially true, but you have baggage from your roots. The baggage is also not always enjoyable. ". (O'Grady, 2002, p. 105)

Furthermore, a fundamental issue through the story's illustrated multicultural landscape seems to be how somebody representing the minority community places themselves concerning the dominant modern society whenever it actually comes to identification. However, the idea that such a dominant civilization in consideration has been English, instead of British, adds another degree of intricacy. British identity also included "Irish, Scottish, & Welsh"; all of these nations have already been entirely politically and culturally conquered as well as conquered mostly by the English at a certain period during their history, and therefore they have certain skepticism more toward the English as an element of their history. Therefore, the connection in the book has been colored through an unequal power dynamic within that past, and it has been shaped through colonialism's political history, as well as language. Moreover, Minority populations already in the storyline, primarily from past colonies, are not only marginalized and misrepresented within the dominant discourses, but have also historically been designated as 'others' by the colonization, and have been influenced by particular expectations aimed against them. Furthermore, Philip Tew in his book *Zadie Smith* argues that:

"There is more to White Teeth than its intriguing structure, appearing schematic, with four main sections each of five chapters, each one centered around certain named characters ; and indicated of certain years, for the key moments in the past, present, and future that would appear to intersect in some ways: Archie 1974, 1945'; 'Samad 1984, 1857'; 'Irie 1990, 1907'; and 'Magid, Millat and Marcus 1992, 1999' (ix-x) the challenges of the nominated characters are foregrounded in each section, a variety of

others interpenetrate their lives, some recurrent, others mentioned in passing, alive textually for a few random moments. The book's intertextuality both extends and transcends its postcolonial perspectives". (Tew, 2010, p. 61)

Thus, the important characters were the headings of the main portions of the plot which centers upon the interactions of three different families from different racial societies. Many of the quotations which open the various parts speak to the prevalent discourses, that minority communities are literally surrounded by and compelled to engage in discussion with it. Within *White Teeth*, Smith, such a third-generation combination born and raised to such a British dad and just a Jamaican mom, convincingly illustrates the racial, sociological, and also historical, and cultural interactions and experiences of immigrants mostly as a third-generation new hybrid following World War II. On the other hand, Laura Moss argues that; "Smith has created characters of mixed races, mixed cultures, and mixed languages; in short, she has created a portrait of hybridity in a North London borough" (Moss, 2003, p.11). Smith's relatives offer her information about London's socio-cultural and historical past. That first work also explores the integration experience, identities, and environment to highlight the distinct generations of people of immigrant social positions. Certainly, the political history of London is littered with immigrant experiences wherein the people have never been able to realize their dreams.

The British writer Smith's *White Teeth* (2000) is commonly cited as the literary birth of a multiracial Britain, according to literary critics. However, Molly Thompson for the period of (2005); writes the article entitled; "'Happy Multicultural Land'? The Implications of an excess of belonging' in Smith's *White Teeth*"; She claims first that Smith examines the impacts and effects of multiculturalism's links to the racist roots of historical heritage. Within a multicultural society, Thompson argues that; "The notion of home as having a fixed and singular origin for anyone in a multicultural world is ... shown to be illusory" (Thompson, 2005, p.133). Alternatively, her novel's protagonists discover their true identities, via a blending of both the past and contemporary, a rootedness that attaches to both personal experiences, and current events.

Additionally, In his article "Chance and Gesture in Smith's *White Teeth* and The Autograph Man: A Model for Multicultural Identity?"; However, Jonathan P.A. Sell noticeably takes the quest to find the racial identity a real step forward. Smith, thus according to Sell, provides an identity and culture that is mostly:

"Produced for us socially, which never matches our own self-presentation. Thus, social relations are informed by a dynamic chance and instability and conducted through a

process of interpretation and misinterpretation which, dependent as it is on communication, may actually enhance the prospect of social communion". (Sell, 2006, p.27)

Moreover, Sell says that "communication" enables "social communion" to imply a two-way interaction between people and even the community. Smith's story, he continues, proclaims "A break with the past [that] heralds a fresh concern for a present disembarrassed of all complexes about historically determined origins and identities"; so this phrase seems to directly address Smith's protagonist, Irie Jones, and her quest for identity, for an almost utopian concept (Sell, 2006, p.29).

It may be suggested that *White Teeth* seems to be a sprawling, comprehensive, and wonderfully written attempt to capture all social upheavals, that often emerge when generational, state, or national, as well as sexual perspectives, collide. Smith excels in a variety of tasks. Further, She does indeed have a keen ear for meaningful dialogues, as well as British accents, and understands how and when to control the plot's flow and even tempo, and she, therefore, is adept at using big ideas (genetic modification, immigrant sociology, and psychology, even the general concept of cultural history altogether: as either the real and metaphorical. Besides, even her own array of protagonists is diverse, and almost all of them come across more as completely fleshed-out real beings. Philip Tew (2010), in his *Zadi Smith*, mentions concerning *White Teeth* that:

"The first wartime meeting of Archie and Samad; testifies to the power of trauma in forging mutual loyalty, and friendship. Both are palpably incomplete individuals. Archie is a callow, inexperienced virgin. The pompous Samad waits for a daughter to be born to the influential Begum family with whom an arrangement has been reached on his own. Subsequently, he marries his younger, and far from docile wife, Alsana. Migrating to Britain, the unlikely couple produces twin boys, Magid and Millat, facing racism in the East End of London stirred by Enoch Powell's infamous (Rivers of Blood) speech. This causality stresses that the private and public are intimately interrelated, and operates in the immediacy of such lives. Archie and Samad meet again in the mid-1970s, forging an severally friendship. The Iqbals have escaped Powell, settling in Willesden, becoming neighbors of the Jones family consisting of Archie, his younger Jamaican wife, Clara, and their mixed-race daughter, Irie. The three children share childhood experiences, and during adolescence do so within three highly self-conscious families, exploring both the relations of the past and present". (Tew, 2010, p. 45)

Furthermore, the narrative of three generations, "The Joneses, the Iqbals, and the Chalfens", and often their connections with one another is told within *White Teeth*. Because once "Archie & Clara Jones" met for the first time, he was already 40 years old even though she was 19 years old. Then they also have a child, Irie, although he is English, and she is honestly Jamaican. On the other hand, Archie's old army comrade, Bangladeshi Samad Iqbal, already has twin similar two brothers, Magid with Millat, as well as a lovely

wife, Alsana. Moreover, the Chalfens seem to be a big English household having multiple sons and daughters, although the narrative largely concentrates upon "Joyce & Marcus", as well as their oldest son, Josh.

However, the story follows two friends or family, already an Englishman named Alfred Archibald Jones, as well as a Bangladeshi Muslim named Samad Miah Iqbal, who also together fought alongside the British military, during the Second World War. This chronicles the struggles of both these immigrants including their spouses, Jamaican "Clara Iphegenia Bowden & Bangladeshi Alsana", along with their future kids "Irie Ambrosia Jones" and also Iqbal twin brothers "Magid Mahfooz Murshed Mubtasim Iqbal & Millat Zulfikar Iqbal". Additionally, Marcus Chalfen, a British genetics research scientist, and even Joyce Chalfen, together with their young son Joshua, are 3rd generation Jewish immigrants, who play a critical part in the story's devastation of the subsequent generations. Around 1906, a young Englishman named Captain "Charlie Durham" has been sent to Jamaica, where he is properly educated then impregnated their landlady's youngest daughter Ambrosia. However, Hortense, namely a Jehovah's Witnesses, engaged and married Darcus Bowden, then immigrated to England through Jamaica mostly from Lambeth. Moreover, when her own daughter Clara was born, while she was 48 years old. Because once Clara reached 19, she has been drawn to Ryan Topps, who had recently become a Jehovah's Witness. Additionally, Archie (40 years old) attempted suicide upon "New Year's Eve" 1975, angered first by the separation and divorce, from his Italian spouse Ophelia Diego. Despite their age gap, he finally met Clara, and therefore subsequently happily married her. Further, Samad, Archie's buddy, worked at the O'Connell nearby pub as a waitress. Both their own wives were becoming best friends, although they used to become concerned about kids who could have been influenced by Marcus Chalfen, a renowned genetic engineer. Besides, Irie seems to have an unrequited love towards Millat, whilst Joshua Chalfen has already fallen out of love often with her. Because once their moms attempted to reform both of them together, they failed miserably. Millat became a militant and rebellious Muslim fundamentalist, whereas Magid has become an Anglicized. Besides, Irie, who really despises her Jamaican characteristics, moved to live with her grandma; Joshua joins the party a violent animal rights organization, to protest against his father's genetics mice study. Additionally, Jan Lowe describes this novel's "pamphleteering" characteristics within "No More Lonely

Londoners". This also tracks other decidedly "neo-Dickensian" qualities, such as its proclivity to portray secondary characters. Thus she believes that:

"White Teeth is partly nineteenth century in the inspiration for its form, in the grand manner in which it modulates the inner city London milieu and its lofty humanism In a Dickens novel, the individual is knitted into the social fabric of family and society and has nothing of the extreme autonomy and alienation we get in the modern novel. For all the pressures on them, the characters in White Teeth fall short of suffering the alienation we expect them to, though it is evident in the black and Asian mad who walk the streets of Willesden". (Lowe, 2001, p. 172)

Although Smith's stories have always been fictional, they provide a critical examination of modern society's stereotypical portrayals of huge discrepancies. Likewise, Derek Attridge points out in his book, *The Singularity of Literature* that: "To create an artwork ... is to bring into existence a configuration of cultural materials that, at least to a certain group and for a certain time, holds out the possibility of a repeated encounter with alterity" (Attridge, 2006, p. 28). Not just did Smith provide her writers and readers with the possibility of interactions with alterity, yet her works often recount stories about people of sudden and unexpected meetings on a fictional basis. Consequently, *White Teeth* has been well regarded as "good old-fashioned realism" by Ruth Franklin, and has already been viewed as a radiograph for the British community mostly in the 2000s (Franklin, 2012).

That raucous story is written by such haphazard intersections and recurrences, wherein individual and communal situations from the past & present cross paths, meeting quite unexpectedly in suburbia north London. To add, Karin E. Westman writes in "Anatomy of a Dust Jacket: Deracination and British Identity in Smith's *White Teeth*"; that; Coincidences usually mix only with dominating humorous personal perspectives to throw traditional historiography into chaos. Westman believes how;

"The novel's dual image of "white teeth"—both the lettering on the UK dust jacket and the metaphor threaded throughout the novel—embodies this tension, which Smith develops across the pages of her novel: the dangers of deracination and the equally perilous pursuit of origins at the expense of the present". (Westman, 2002, n.p.)

Several other pathways taken by Smith's main characters seem to be full of complexity and ambiguities, allowing for a wide range of interpretations. *White Teeth* will be giving a wonderful image of numerous linked families, who live during the late 20th-century North-West Britain, London, whose lives are intertwined. However, over course of the story, both Jones, Iqbal, and also Chalfen's households, are becoming intertwined as the protagonists battle with their diverse social levels in Britain. Throughout the novel,

Irie's tough coming-of-age reflects the predicament of several 1st and 2nd immigrants generation, mostly in the politically heated milieu of London at that time. Moreover, Irie, in particular, somehow does not feel like she fits anywhere; she is completely rejected by white, British society, yet she appears dissatisfied in her childhood and adolescence with family.

2.2. The Desporia Phenomenon and Negotiating Identity in *White Teeth*

"When all the time it was that grand tree, taking up half the garden with its roots and not allowing anything else to grow And underneath it all, there remained ever-present anger and hurt, the feeling of belonging nowhere that comes to people who belong everywhere".

— Zadie Smith

"White Teeth"

A great deal of this has to do also with the reality that indeed genuine Indian, Jamaican, especially Bangladeshi diasporas are shown here already, rather than the originally imagined Indian, Bangladeshi, as well as Jamaican diasporas of white authors who are too lazy to undertake the research necessary to even get the simplest minor details correct. Archie Jones with Samad Iqbal, 2 different unexpected companions, have been at the core of this fascinating story. Archie & Samad, both World War II soldiers, and often even their own family members become somewhat agents of Britain's irreversible radical transformation. Archie's second husband to Clara Bowden, a gorgeous, although tooth-challenged, Jamaican half his age, brings him a new outlook on life, and they have Irie, a very bright girl with a character that does not really resemble and fit her surname (Jamaican means "no problem"). However, Samad's delayed planned love and marriage (so he really would have to wait patiently for his wife to be born and grew up) results in twin boys who defy Iqbal's attempts to control them, as well as a renewed, albeit rather selective, adherence to rules of even his own Islamic religion. *White Teeth* also enjoys the euphoric mishmash of modern life, playing with disaster and defying people's expectations while enjoying the humor of everyday life, playing against all of London's ethnic and cultural rich tapestry, traveling and venturing beyond the old empire and then into the recent past even as it rushes toward the coming future.

Smith succeeds through vividly evoking their political history, common language based upon cultural ethos, as well as the unpleasant odor of their own festering sore old wounds caused by unrepairable ancient times. William Shakespeare's *The Tempest* is

mentioned in the story's epigraph, "What's past is prologue". Since a significant part of the "western canon", Shakespeare represented the dominant political culture, already of the British community, because it is definitely taught in each institution in the country, such as the one as shown by this story. This alludes to the protagonists' preoccupation with their migratory history and racial heritage. However, the novel's protagonists are confronted with unavoidable past and powerless heterogeneity. Moreover, Hortense, although being just the teenage daughter of such a Jamaican mom and an English dad, seems to be opposed to hybridity. "When you mix it up", she says, "nothing good can come out of that" (Smith, 2001, p.187). These characters, who are the 1st generation immigrants, attempt to blend further into the host society, which triggers their experience of "unrootedness". Finally, they seem to be unable to recreate and reconstruct themselves within that new region. Besides, Samad, "the traditionalist" (Smith, 2001, p. 30), constantly criticizes Alsana for abandoning traditional dress and morals. However, he views the United Kingdom as a nation where foreigners are really not certainly welcome, and therefore have no place unquestionably. "They should all go back to their own", says an irritated elderly senior (Smith, 2001, p. 9).

On the other hand, Samad tries to follow the fasting guidelines, but he breaks a few of them. Because of his remorse about not being "pure", then he really decides to send Magid into Bangladesh whenever he is nine years old, effectively allowing him to keep in touch with his origins and feel a feeling of belonging. The following is an example of his parental anxiousness:

"What kind of world do I want my children to grow up in? They [children of migrants] won't go to the mosque, they don't pray, they speak strangely, they dress strangely, they eat all kinds of rubbish, they have intercourse with God knows who. No respect for tradition. People call it assimilation when it is nothing but corruption. Corruption!"
(Smith, 2001, p. 92)

Furthermore, 3rd world immigrants, who face together all the difficulties of integration, and even the humiliations of all racial inequality, and racial discrimination, wish for a safe place to raise their children, and also wish for a safe haven for their young kids. However, when *White Teeth* first was released at the turn of 2000, among the most prevalent views about the growing mixed-race population it actually grows up with "a feeling of isolation, of not quite belonging anywhere, and, at its extreme, of feelings of despair" (Tizard & Phoenix, 2002, p. 44). Interracial partnerships between several white working-class females as well as Afro-Caribbean males have been the subject of mixed-

race debates, which have been completely dominated mostly by the assumption that children, who are born of two "different" cultures would have a sense of alienation within British culture, and also be unsure of their racial identities. This was anticipated that interracial unions, particularly among Afro-Caribbean males, would therefore result in such generations having mixed-race offspring who were firmly working-class. Several of Smith's interracial couples partnerships debunk this stereotype on its most basic principle. However, When it comes to *White Teeth* first and *On Beauty*, there is a lot to consider. While all interracial partnerships have been between white and often Afro-Caribbean couples with children, the father seems to be typically invariably white British, and often the mother and wife are generally Afro-Caribbean, or even African-American, like in the instance of Kiki Belsey of *On Beauty*. Nevertheless, the Joneses mostly in *White Teeth* have working-class historical roots, whereas the Belsey in *There On Beauty* has a socially mobile mom, as well as established powerful elites.

On the other hand, Smith has been writing against preconceptions of mixed ethnicity, including racial preferences, since the beginning of her working life, although her debut work, *White Teeth*, contains some of the stereotypes usually associated with outmoded depictions of mixed-race people. However, Irie Jones, a young teenage daughter from black Jamaican mom Clara Bowden, as well as elder white British dad Archie Jones, has been one of the story's main protagonists. Irie's aspect of the story is characterized by a crisis of identity, strongly rooted within her mixture race individuals, so this opens with such a paid advertisement, for losing weight, of which "she knew she was the target audience", which therefore catalyzes her body's emotional humanitarian crisis:

"Now, Irie Jones, aged fifteen, was big. The European proportions of Clara's figure had skipped a generation, and she was landed instead with Hortense's substantial Jamaican frame, loaded with pineapples, mangos, and guavas". (Smith, 2001, p. 265)

Hence, Irie's uneasiness stems from her physiology, which represents her Jamaican background and refers specifically to exotic, tropical fruit instead of just the usual English pear. She interprets the advertisement as if it were talking directly only to her, and she imagines how simply having this weight-loss advertisement "written in chalk over her brown bulges", though, serving as a command to transform both herself and trying to accommodate in with British society (Smith, 2001, p.266). Additionally, She goes to a black hairdresser to professionally straighten her hairstyle, in order to adapt to European unrealistic beauty standards, and maybe even start attracting Millat Iqbal, who always,

notwithstanding his Bangladeshi background, has been regarded mostly as a "dark prince", through both his colleagues, as well as "middle-aged white British" ladies such as Joyce Chalfen (Smith, 2001, p.269).

Smith did not actually consider herself to be an immigrant, which is important to note. By contradiction, only at least according to those who perceive her accomplishments, Smith's race and ethnicity provide them with something even more exotic, and at the very least more than that in touch with both the multicultural society, as well as the hybrid spirit of the time. However, several people believe Smith just articulates a marginalized storyline, because of *White Teeth*, and maybe even her mother's immigration status. She exudes a sense of honesty rooted in her hometown. Smith simply sees herself as one of these folks, but with some small differences. Additionally, she says mostly in a Television interview time with "*Masterpiece Theatre*" that:

"The people in White Teeth are immigrants. I'm not an immigrant, so it's a different experience. But I was around people who had that experience, who felt separated or cut in two, who had moved from one country to another, who had that sense of leading two lives". (qtd. In Tew, 2010, p. 28)

This kind of representation acknowledges the fact that there is a fundamental division in people's daily lives. It is the division of their existence, nevertheless, which Samad emphasizes by splitting his twin boys and returning Magid towards the subcontinent. Smith admits that several migrants throughout her society see all of themselves so that completely bifurcated as they move from one nation to the next, gradually shifting their cultural and racial priorities. People lived two identities in emotional effect, although Smith in *White Teeth* realizes how their locations frequently oscillate between original culture and even a radically changing British cultural background, affected by both the immigration including several capitalist societies and globalization issues.

2.3. The Search for Identity and the In-Betweenness

Smith's works have indeed been praised for their exuberant celebration of multi-cultural modern British, notably her breakthrough book *White Teeth*, released in 2000. Even though the voice of the story is often humorous, you will often find yourself laughing out loud at an unusual word that marks Smith's distinctive style; this seems that these works quickly reveal to the discerning reader that they are not precisely

concerning celebrating. But they also highlight the socio-cultural limitations, as well as boundaries imposed by multiculturalism and even class structure (Siccardi, 2020, p. 215).

On the other hand, Smith concentrates her stories regarding people, who are most affected by these limitations, namely black females. When her imaginary diasporic family relocates to the United Kingdom or the United States, besides black women, whether the Caribbean and African Americans agree to marry white males, and have children. Smith shows that these women are becoming less and less desirable over time to males and giving birth to mixed-race offspring, and far less certain about their feeling of belonging within their place of residence. Even so, the majority of her protagonists have identity difficulties, that have been inexorably connected to the places and spaces they live in, and with which people easily and frequently have had to flee so that they can get a better, more realistic sense of who they are. In spite of this, Avtar Brah notes in *Cartographies of Diaspora* (1996) that the concept of diaspora has been associated with trauma, isolation, and relocation. Regarding diasporic individuals, a homeland might be "a mythic place of desire", and it can also be the "lived experience of a locality"; or maybe even a sensory experience, and also "everyday social relations", according to Brah (1996, p. 192). Because of their tradition and modernity, Smith's "*White Teeth*" (2000) and "*On Beauty*" (2006), give intriguing examples, such as when the female protagonists of various generations all seem to have a distinct relationship toward "home". Handful female protagonists within those novels idealize a legendary birthplace, but they all develop a sense of belonging via their everyday personal experience or even sociocultural interactions, and that is why "a shelter in each other"; this line is actually from Nick Laird's great poem "Pedigree" specifically written and published around (2005), which appears to be essential to most of these main characters' "homing desire" (Brah, 1996, p. 197).

Smith's *White Teeth* delves into the difficulties of the miserable lives of immigrants mostly in London, as they grapple with already their immigrant statuses, family life, especially gender stereotypes in English social structure. Themes of identity negotiations are fundamental to the great depth of the protagonists as they are depicted in several "(post) post-colonial" literature (Ball, 2004, p. 238). Moreover, Smith's work presents a metaphor whereby the reader may read the many identifications of her protagonists. Smith describes the interwoven feelings, and experiences of her main

characters; (particularly, Irie, her mom Clara, Clara's mom Hortense, then Hortense's mom Ambrosia within that quotation), while she says: "For if this story is to be told, we will have to put them all back inside each other like Russian dolls, Irie back in Clara, Clara back in Hortense, Hortense back in Ambrosia" (Smith, 2001, p. 356). For instance, Hortense Bowden is a Caribbean woman who lived in the United Kingdom for some period in her life as shown in Smith's *White Teeth* (2000). Hortense Bowden makes the decision to travel from Jamaica to the United Kingdom on her own, while Smith grants the personality of her character through this dramatic decision. Nevertheless, hers appears a misleading agency in all that, after being in London, she settles into her husband's underground apartment but never leaves; she makes no changes to the apartment, yet even following her husband's passing. Hortense Bowden, mostly in a home, seems to be rooting. Even before migrating to the U.k., this indicates a desire to reconnect with her English background.

Furthermore, the main characters within *White Teeth's* diasporic negative experiences have always been essential to how they find cohesive identities both for themselves and others. Through the novel, both the first and 2nd generation immigrants have been clearly affected through either only their own or maybe even their own families' immigration, and also diaspora negative experiences. As a result, the text's location (Britain) has become a focus of attention for the characters in the story's many journeys and personal experiences. This story focuses on the histories of three intertwined generations, whose similar diasporic personal experiences have a psychological and physical impact on every character's living place. Because "Hortense, Clara, Samad, and Alsana", seem to be all 1st generation immigrants to Britain, therefore, they really share literal diasporic feelings and negative experiences. Because they have become the offspring of immigrants, those 2nd generation protagonists, "Irie, Millat, and Magid", usually share a diasporic experience.

According to John Clement Ball's interpretation within his work *Imagining London*, *White Teeth's* main traveling characters are already in the current time (because they have been intimately tied to one other's miserable lives), as well as in the past (because they share the experience of prior events through acquired histories and cultures) (Ball, 2004, p. 239). Yet that they have been firmly rooted & anchored within both that past and also the present creates an unmistakable sense of inadequacy, insecurity, in-betweenness, and separateness. Furthermore, *White Teeth*, suggests that

such an experience of seeming to be between different worlds is really a product of immigration and diaspora, and also that the difficulty would be to handle that strange feeling in such a manner, that someone's psychological desire to belong is actually found by relationships and friendships. However, Smith's characters are sustained by the strong attachments developed via these interactions, which assist in clearly defining their identity, mostly as immigrants (regardless of whether in the 1st or 2nd generations) within Britain. Besides, Smith's personalities have always been on the move, and so this state actually is managed through the ties built between each of the novel text's three essential families for generations "the Joneses, the Iqbals, and the Chalfens", who already hope to reach security, and stability by shared cultural experiences, historical events, and also thoughts and feelings.

Sunetra Gupta, a British novelist and indeed born in India, whose works' settings have been located in several places around the world, considers this condition of continuous traveling to be an essential part of the Britain immigrant personal observation. She thinks that one must be comfortable with the concept of having one personal cultural identity, as well as that one [defining that one], should not necessarily need to feel in the household. She believes we must embrace the fact that we will always be on the move. She believes we are obligated to do so. That's the type of predicament we're in right now, where we're forced to travel indefinitely. We can't just stay in the house. However, if people stay at home, they are compelled to travel due to the general events taking place around them. Nonetheless, She remarks upon this Britain immigrant life experiences the central theme of continual roaming:

"I think one has to be comfortable with the notion that one has one's own cultural identity and that one doesn't necessarily have to be at "home," so to speak I think we have to accept that we are going to be perpetually wandering. We are bound to, I think. That's the kind of crisis that we're in now, that we're forced to be in a state of perpetual wandering. I mean we can't be at home. Even if we sit at home, we are forced to travel, just because of what is going on around us". (qtd. In Williams, 1999, p. 67)

Additionally, James Clifford's study of traveling philosophy reflects the concept of someone not feeling physically, mostly in the household. Nevertheless, the term "home" connotes a feeling of belonging, as well as psychological comfort, therefore Clifford in "Notes on Travel and Theories" maintains that "to know who you are means knowing where you are" (Clifford, 1989, p. 177). As a result, "home" is inextricably linked to a geographical location, but much more significantly to a state of mind, or maybe even a psychological sense of belonging, and sense of security. Within

White Teeth, many personalities want to establish a 'house' in which they can feel relaxed. Such a sense of knowing exactly where one's house is seems to be absolutely dependent upon recognizing someone who is at residence with already, and that is why *White Teeth's* family connections have become so important to the story.

Through *White Teeth*, the intertwined social lives of almost all families for generations mirror the ambiguous position of expressing personal "Britishness". Additionally, Smith's work focuses mostly on the uncertain position of "Britishness". Although the main characters have become nominally British, therefore they also feel completely out of home in the British community due to their familial connections. Smith's novel is primarily concerned with the ambiguous position of "Britishness". Theoretically, these personalities seem to be British. However, because their familial relationships and historical roots have been abroad, so they really keep feeling completely out of place within the British community. As just a consequence of such a huge flood of immigrants into the kingdom, a similar situation has been increasingly prevalent in Britain, as well as the British 'society' had already struggled to identify itself, as well outside its imperialist past. Smith draws parallels between Britain's struggle to establish itself and its citizens' efforts to build their identities. Whenever Ball says also that Smith "broadens patterns of sociohistorical involvement through interpersonal analogies", then he really is referring to the link between both complicated relationships as well as the nation's complicated political status (Ball, 2004, p. 237). Yet, Smith's protagonists, particularly Abdul-Mickey, go after tremendous efforts to challenge the relationship between the ego and the country.

The protagonists within *White Teeth* who want to belong to someplace try to find each other by combining their identifiable identities through an attempt to form emotional bonds. James Clifford writes in his book entitled *Routes: Travel and Translation in the Late Twentieth Century* (1997), argues that diasporic life experiences lead people to seek "ways of sustaining connections with more than one place while practicing non-absolutist forms of citizenship" (Clifford, 1997, p. 9).

Through Smith's novel, a phenomenon that has been portrayed in the figure Abdul-Mickey, the proprietor of "O'Connell's Pool House", wherein Archie & Samad gather on a daily basis to whine and complain concerning their spouses and kids as well as to discuss major life issues, which is a mark of appreciation for British cultural

identity. The entire family of Abdul-Mickey decided to add additional English nicknames for every children's Arabic name. Actually, AbdulMickey's family consequently finds a new way to (relatively and comfortably) live in both different worlds. Then they also, on the other hand, decide to ignore British acultural rules and refuse to follow all British societal customs. Abdul-Mickey is introduced by Smith as described in the following lines:

"It was a tradition, both in Mickey's wider and nuclear family, to name all sons Abdul to teach them the vanity of assuming higher status than any other man, which was all very well and good but tended to cause confusion in the formative years. However, children are creative, and all the many Abduls added an English name as a kind of buffer to the first". (Smith, 2001, p. 186)

Satirically, such homage in British society has been generated out of a yearning for distinctiveness rather than an aware and conscious reverence for London. Within that sense, Abdul-Mickey with all his own brothers had already inserted a British surname as just an extra layer mostly for their own individual identity, rather than adding a British surname onto their Arab names. That necessity for distinctiveness stems from a desire to individualize their cultural identities while maintaining their Arab citizen status instead of gaining British citizenship. Their personality (really how they distinguish themselves from each other that succeed in making themselves distinctive) has been structured in this way: Including both names and nationalities, which is both partly Arab and partly British. Abdul-Mickey feels angry about Britain's culture and traditions as a result of this renaming mostly and layering with "Britishness". Notwithstanding his proclivity for appeasing British feelings, Abdul-Mickey feels appalled by the actual impact British cultural heritage can have upon both his own family & children and social structure, in a general sense for instance . According to him, he asserts:

"Take a Look at my littlest, AbdulJimmy. Up in juvenile court next week for swiping fucking VW medallions No sense of tradition, no fucking morality, is the problem We're all English now, mate. Like it or lump it, as the rhubarb said to the custard" (Smith, 2001, p. 192).

As a matter of fact, Abdul-Mickey has indeed developed a determined attempt to blend into British society, altering his surname to fit in with the bar's British visitors; Abdul-Mickey also will not easily change or rename just his own bar's nameplate. Even though the name seems to be "neither Irish nor a pool house", it is only an Irish nickname (Smith, 2001, p. 183), however, he is still afraid of losing real business in this country when he adopts an Arab surname. Additionally, Changing one's surname to elicit

sentiments of connection to a certain region of the globe is not unusual. That is not really a recent occurrence.

Throughout the occurrences, it is made clear that Irie has low self-respect as a result of her lack of historical roots. Maybe that's why she seems to have a constant sense of alienation and marginalization as if she had been misplaced within her community. As a result, she wishes to obtain facts about her history in order to offer her something to which she can obviously belong. Irie is seen to be under the grip of a single idea: that if she succeeds in uncovering knowledge about her forefathers as well as family origins, she will be able to recreate her identity using solid proofs. Such thoughts are backed up by Karmer who says that whenever a person reconnects with his origins, it is a life-changing experience. However, this ensures that the future will be important (Kramer, 2011, p. 386). The fact that she is usually half Jamaican, as well as half English increases the gaping chasm between both her origin and the community she is in. Hence, she really prefers to be alone. As a result, she chooses to learn more about herself and look for her ancestors. As just a consequence, throughout the novel's final chapter, Irie chooses to see her grandma in order to trace her Jamaican ancestors:

"She laid claim to the past-her version of the past aggressively as if retrieving misdirected mail. So this was where she came from. This all belonged to her, her birthright ... and she stores the pictures and news articles 'under the sofa, so that if by osmosis the richness of them would pass through the fabric while she was sleeping and seep right into her". (Smith, 2001, p. 400)

Besides, Archie & Clara's girl, Irie, was born in the family of Archie and Clara. because she is still a young woman at the age of adolescence. she has always been perplexed about her origins and ethnic background, even though she is particularly depressed about her appearance. Irie has always been preoccupied mostly with the past so as to comprehend her own character, personal identity, as well as a sense of belonging. As a result, Smith portrays a need for historical roots but also a feeling of belonging. Furthermore, past experiences have been considered a part of oneself, therefore she has to have an understanding of reality's fragmentations, as well as indiscriminately character. Fundamentally, Irie has the impression that she has been completely lost, for she still has a strong desire to seek and discover her ancestors. Simply knowing the origins is crucial to "investigate" the real identity. Spivak says "my Indian example could thus be seen as a nostalgic investigation of the lost roots of my own identity" (Spivak, 1988, P. 281).

"The European proportions of Clara's figure had skipped a generation, and she was landed instead with Hortense's substantial Jamaican frame, loaded with pineapples, mangoes, and guavas; the girl had weight; big tits, big butt, big hips, big thighs, big teeth". (Smith, 2000, p. 221)

Paul Ricoeur proposes mostly in his book *Oneself as Another* how experiences "contribute to the necessity, retroactive, so to speak, of the history of a life, to which is equated the identity of the character". As a result, the chance becomes inevitable fate (Ricoeur, 1992, p. 147). Further in this regard, Smith demonstrates how the concept of historical roots may have been an important part of the story, that develops and shapes an individual's personal feeling of belonging, by providing a sense of community and belonging. There is also Irie, who has been caught in the middle and torn between the need for historical fiction and indeed the desire to break out from her historical roots. Undoubtedly, she apparently wants to locate her origins in order to recreate herself, although she may not be able to do so because the previous and present discourses continue to have a direct influence.

White Teeth can be situated as a multicultural story in which the majority of the protagonists have been trying to figure out who they are in Britain. Then they really are constantly looking for belongingness. However, "Irie Ambrosia Jones", is a Jamaican British woman, who looks for her roots and discovers who she certainly is. During the 1990s, she was regarded as 2nd generation, an immigrant from Britain. In addition, because of her history, she faces numerous problems during her entire life. Among the most crucial challenges, she should deal with is her looks to understand the ramifications of immigrants transcending cultural barriers. Smith emphasizes the issue of alienation. Further, Smith becomes adept at portraying the experiences and lives of immigrants due to her mixed-race heritage, plus her personal problems (Tancke, 2013, p. 62).

On the other hand, Irie has always been trying to figure out where she came from. She wishes to carve out a niche for herself in the community. This issue of recreating her personality has become an obstacle for her due to the obvious unique physical traits that she has as a result of her Jamaican ancestry. Her own lack of knowledge regarding her family's origins is also a problem. "Kinships Affinity and Connectedness", written by Anne-Marie Karmer, a lecturer in Sociology and Social Policy. She demonstrates and emphasizes the importance of genealogy within comparably a human being's life inside Great Britain. She does, truthfully, attempt to describe the concept of "identity". She demonstrates the relevance of the forebears and how they are used to create a feeling of

self besides demonstrating their historical significance. Thus, of the forebears are actually utilized to create a feeling of self. (Kramer, 2011, p. 391).

Numerous topics have already been covered within *White Teeth*, such as the belongingness and awareness of one's historical roots. As a result, these factors have an impact on someone's ability to recognize and reconstruct one's individual identity. Even though, Irie Jones feels like she does not fit in her culture, and becomes a fascinating and vital character in the narrative. She has always been completely aware of all of the others. She also does not know anything about her family's history. Smith acknowledges that even her private life influences her art and this is why she says in one of her chats, "Your roots come with baggage, and the baggage is not always fun" (O'Grady, 2002, p. 106).

As a result, recognizing one's roots and beginnings becomes extremely significant and crucial in forming one's identity and culture. Smith's history inculcates mistrust in the belief that discovering one's beginnings will indeed lead to the discovery of someone's real identity. However, Smith has often held the view that in addition to enhancing one's character and personality one must be conscious of one's historical roots. This issue becomes almost essential for Smith and maybe even for Irie too because they will be able to recreate various characteristics of themselves through their searching into their personal identities. Reconstruction of physical beauty has become one of those. Smith and Irie will be able to overcome both their own struggles and conflict with their culture and community accordingly. Through his conceptually based analysis, Nick Bentley recognizes Smith's criticism of immigration and multiculturalism as something which is not adversarial to Britishness (Bentley, 2007, p. 495), and argues that the work seems to be, in one sense, of multiculturalism; "an attempt to construct a new model of Englishness that is suited to the country's multicultural make-up at the beginning of the twenty-first century" (Bentley, 2007, p. 501). Smith, on the other hand, rejects some essentialisms and "moves beyond the idea of hybrid identities", which therefore implies a "mix of discrete races or ethnicities", according to Bentley. (2007, p. 496)

Smith attempts to raise how her own speaking voice is presented in this novel in order to draw attention and awareness to the hardships of life which immigrants have already faced. Nevertheless, such immigrants have been considered second-class citizens throughout this country and culture. however those subalterns, just like when

Spivak demonstrates, remain mute. Spivak's classic piece "Can the Subaltern Speak?", makes this point quite clear. As a result, she intends to give voice to such colonized peoples who seem to be voiceless and being unable to express their thoughts and identities. As seen in the example of Irie Ambrosia Jones, the young immigrant of 2nd generation, who already has found it difficult to discover her place, and even a female voice within the British community and culture. That one among those experiences seems to be the difficulty of being separated from her original roots and real background. Mostly as consequence, one must battle to uncover one's historical roots and maybe even recreate one's sense of national identity. Moreover, Molly Thompson explores how unlimited immigration into London is depicted in *White Teeth*, as well as the impact of a sense of belonging upon the main characters' sentiments as expressed in one of her essays (Thompson, 2005, p. 122).

Irie Jones has been one of the story's more perplexed and befuddled protagonists. As a result, she is a crucial case study to be examined from the perspective of her (recognizable) diasporic life experience. Because once Smith presents Irie, it will indeed be clear that she is uncomfortable about herself. Irie feels uneasy with her personal human flesh because she simply cannot find herself mostly in the place where she has been born and raised. Additionally, Irie considers her real body shape to be a very different cultural background; she says: "(shelf space for books, cups of tea, baskets or, more to the point, children, bags of fruit, buckets of water), ledges genetically designed with another country in mind, another climate", (Smith, 2000, p. 226). Irie, on the other hand, seemed to have no idea that she has been fine. Smith elucidates Irie's apprehensions, saying: "But Irie didn't know she was fine. There was England, a gigantic mirror, and there was h'ie, without reflection. A stranger in a stranger land" (Smith, 2000, p. 266).

Irie's claim that she has been "without reflection" illustrates her attempt to find a personal identity. Further, Irie understandably wants to be able to make sense of and extremely comfortable with herself in terms of feeling that she noticeably belongs to her community, however, to be able to recognize herself mostly in the mirror without feeling like a counterfeit from her own nation and people. Mostly in the preceding line, Irie expresses a yearning for a familiar and comfortable individual identity; her comment that she is "without reflection" (Smith, 2000, p. 266) refers to her wish to recognize

herself, and also to be recognized by everyone else in conventional (white) Britain, mostly as a member of the community rather than as an immigrant or outsider.

An investigation of Irie's recollected diasporic personal experience might throw light on her perplexing psychological or even emotional states at the same time. Whenever Irie finds that Clara's frontal teeth were false during or after a delayed dispute, then she really considers this only another in such a wide series of questions concerning her family's historical origins. It was just another example of her parents' hypocrisy, she said. According to her:

"This was yet another item in a long list of parental hypocrisies and untruths, this was another example of the Jones/Bowden gift for secret histories, stories you never got told, the history you never entirely uncovered, rumors you never unraveled, which would be fine if every day was not littered with clues, and suggestions; shrapnel in Archie's leg ... photo of strange white Grandpa Durham ... the name 'Ophelia' and the word 'madhouse' ... These parents were full of the information you wanted to know but were too scared to hear. But she didn't want it anymore. She was tired of it. She was sick of never getting the whole truth". (Smith, 2000, p. 379)

Such secrets have been kept hidden by Irie's parents since they are terrible and painful recollections of previous events that they would always prefer completely and forget to mention. Due to various troubles of her family situation, plus her background as just a 2nd immigrant's generation, Irie has been shown as feeling unloved, feeling rejected and uncertain of herself. Irie's sentiments of displacement, on the other hand, go back further than her own existence in the world.

Irie has always been convinced that she has been worthless in her community, which mostly undermines her personality as well as prevents her from seeing herself in such a "mirror," by which she already implies the large mirror in the community. "There was England, a gigantic mirror, and there was Irie, without reflection", although this story describes; "A stranger in a strange land", states the narrator (Smith, 2000, p. 222). She believes that England is like a huge mirror, but she sees herself only as a girl who is not reflected in it. Numerous different people's sentiments are reflected in her, and white people would look upon her in almost the same manner. As a result, Irie feels estranged, a strong feeling which is enforced upon her. On the other hand, she always believes as though she separates from the community, more like she has been on unstable grounds and is unfamiliar with her own culture. "Irie Jones was obsessed", even though the writer says, that she considers herself as being "all wrong" in terms of her physical appearance due to her form and bodily traits (Smith, 2000, p. 222). She thinks in this

way since she is unlike the other individuals she interacts with and lives mostly with them.

Irie despises the inherent nature of her natural hair since it appears wild and crazy and wavy at numerous points throughout the story. She is adamant about altering this, and one of her requests is to give her these unique characteristics in order to destroy the genes that are causing her so much pain. Also, She has always despised her African ancestors and has never been proud of the genetics that have given her such African features, but she still aspires to have white female's traits, such as "straight hair". As a result, she is continuously on the lookout for this trait. Nevertheless, Irie's discontent with her physical features has an impact on her personal relationship, namely her sentiments of love. Irie's dissatisfaction with her physical appearance is clear. She despises her Jamaican physique. This makes her despise herself.

CHAPTER THREE

ON BEAUTY: DISPERSION AND HOMELAND MIGRATION

INTO OTHER PASTS

3.1. *On Beauty*: Preliminary Overview

"The Door of No Return - real and metaphoric as some places are, mythic to those of us who are scattered in the Americas today. To have one's belonging lodged in a metaphor is voluptuous intrigue; to inhabit a trope; to be a kind of fiction. To live in the Black Diaspora I think is to live in fiction - a creation of empires, and also self-creation. It is to be being living inside and outside herself. It is to apprehend the sign one makes yet to be unable to escape it except in radiant moments of ordinariness made like art. To be fiction in search of its most resonant metaphor then is even more intriguing".

-Dionne Brand

A Map to the Door of No Return

Smith's third work, *On Beauty*, has been nominated for the prestigious Man Booker Prize mostly in the United Kingdom, and it seems like it will outperform *White Teeth*. These motion-picture rights and protections have been bought by Film Four, the British firm (Walters, 2008, p. 6). Her work *On Beauty*, published in 2005, is partially inspired by E.M. Forster's *"Howards End"*. This novel revolves around the life of a usually mixed-race American & British household living in America; therefore it explores cultural, and racial distinctions both within the United States, and the United Kingdom. Besides, the unique nature of real beauty, and the confrontation between both are "liberal and conservative" intellectual ideas. This then gets its name from Elaine Scarry's article "On Beauty and Being Just". *On Beauty* has been characterized mostly by *The Observer*; as being a "Transatlantic comic saga" (Merritt, 2005, p. no).

On Beauty explores the humor of university experience, a microcosmic universe characterized by familial and even professional strife, as well as its undertones, personal irresolution, and treachery. Several of the primary protagonists have been active or pretending to be intellectuals, while Smith documents the shibboleths or even fissures of a modern liberal society experiencing crisis via their existence. However, Howard's prior romance and female colleague Claire Malcolm, that have been originally hidden, and subsequently disclosed publicly, lurk beneath both political and social internal fighting and familial feuds. Smith maps out both fatherhood, as well as marital love, delving into ethical and respect issues throughout the faults of Howard's legal

marriage. But Howard's delayed inner awareness of the aesthetic duty helps him overcome his emotional and personal inarticulacy. The comedy in the work is centered on the writer's personal and societal experiences and observations, not to mention the conversation, which would be geared to the misunderstandings between extremely intellectualized ideas and an even more rational thinking viewpoint. This brings to light the different places when tensions between the two primary families come face to face: "The Belsey home, the Kipps homes in both Boston and London, Wellington College's campus, Boston Centre and Common, and the megastore where the youngest Belsey child, Levi, works" (Tew, 2010, p. 91).

The disagreement between Howard and Kiki, which has an influence on their children, enables Smith to examine the difficulties that exist in a mixed-race household. The essential boundaries of the debates, nevertheless, go beyond ethnicity, as any interested reader would immediately notice. According to Smith's words to Murphy Moo:

"I know it seems improbable, but it really isn't the race thing that I'm interested in. I'm just interested in the different things... The race thing is the first thing I reach for since I was brought up in a biracial family, but I was just as interested in Howard being really skinny and Kiki being really big as in them being of different colors. The race thing is not really their problem". (Moo, 2005, p. no)

Smith moves from the familiar scene of events in her first two works, *Greater London*, to a completely different theatre, this time the future Boston in the United States, with all of its influential university, cultural, and artistic features, in her new novel, which was recently published by Hamilton House of London. The novel *On Beauty*, according to reviewers, belongs to the academic comedy novel genre and evokes the ambiance of "Howard Lay's End." Smith calls *M. Forster* her "first literary passion."

Actually, the action of *On Beauty*, actually takes place across the Atlantic Ocean, at a certain time between both London & suburban Boston, although most of the events of the story occur within the American USA. However, the novel's American location is the fictional university town of Wellington, a learning environment inspired by Smith's year with the Radcliffe colleague at Harvard 2002-2003. This novel's name clearly emphasizes the influence of eminent Harvard professor Elaine Scarry, whereby the book; *On Beauty and Being Just* (1999), asserts that aesthetically (beauty) may have lost quite so much hard ground towards political correctness (being just) mostly in prior two centuries (Smith, 2006, p. 286).

On Beauty has been essentially the narrative of two families, each led by a man who is the adversary and enemy par excellence of the other. Meanwhile, readers have Howard Belsey, a white Englishman at a prestigious American institution who has spent years dismantling the air of sanctity that has surrounded the great Dutch painter Rembrandt and charged pettiness as a cover of power. On the other hand, there's Monty Capes, a black English conservative of Caribbean ancestry, whose book on Rembrandt contends, in direct contrast to his opponent Howard Belsey's, that Rembrandt is the indisputable photographic genius. Readers see that Howard Belsey is the novel's central character, therefore it is both unusual and significant because Smith puts forward ideas via him that she does not support herself. However, as Susan Alice Fischer points out within "A Glance from God': Zadie Smith's *On Beauty* and Zora Neale Hurston"; also another fundamental (and, I would argue, associated) difficulty seems to be that Howard just cannot comprehend his children, dreading any discussion concerning races (Fischer, 2007, p. 286–287). All his other concerns stem from his liberal relativism, which really is a remnant of the 1970s leftist boundless optimism.

The story in *On Beauty* exposes the humor inherent in the academy's inconsistencies, whose world has been concentrated upon Howard and Monty Kipps' entrenched yet adversarial friendship, both of whom become embroiled within institutional party politics. Howard, the white liberal with an inactive career, challenges the "high-profile, arch-conservative" Monty. Despite their seeming high-mindedness, they both tragically disappoint their family. And the ideological battles that erupt between Howard and Monty, especially when Monty goes to work at Howard University, appear to be the crux of the matter, but they are not, as readers travel through Howard's life to meet his wife Kiki, an African-American hospital director, and discover that she is the crux of the matter. After thirty years of a loving marriage and three boys, the subject they are dealing with has reached maturity. Their shared path began to falter, and Howard had an extramarital affair before the events of the novel began, and the events of the novel will lead us to another love story of the same kind, while Kiki, who used to have a very slim waist, now weighs 250 pounds and seems to be completely alien to herself. The readers are on a date with a complicated narrative full of inflections, but it is the changes in the characters that draw the readers in and make this novel a work they enjoys. Moreover, these well-informed academics have been certain of the ideological frameworks, in which they intervene, but they are unaware of it or

unconcerned enough about the repercussions of their activities. In the end, their dispute is overshadowed by their tremendous influence on others. Through their hubris and dishonesty, so they really become curiously complicit. Additionally, Smith informs Murphy Moo that:

"People profess to have certain political positions, but their conservatism or liberalism is really the least interesting thing about them. That's sort of what I wanted to write about. I'm really not interested in whether somebody is a conservative or not. I'm interested in what kind of human being he is when he makes various life choices. Sometimes that can be completely subsumed by politics and ideology, but I was interested in looking at two men who believe that their ideology is king when actually it doesn't have any impact on their day-to-day decision-making". (qtd. In Tew, 2010, p. 92)

Smith has become one of the most important English writers in a very short period of time, and she represents not only the new generation of writers in her country but also one of the most important phenomena in English literature today, the phenomenon of English writers with roots in the old colonies. It is important to mention that Smith's mother is a Jamaican immigrant. Since the release of her award-winning debut novel, *White Teeth* telling of three English families of various ethnic backgrounds, Smith has become an immensely popular author. However, Smith writes about an elaborate acknowledgment at the beginning of her third novel, for she intended to pay back the loan as shown in her wording of the idea; "It should be obvious from the first line that this is a novel inspired by a love of E. M. Forster, to whom all my fiction is indebted, one way or the other. This time I wanted to repay the debt with homage" (Tew, 2010, p. 93). Numerous reviewers found Smith's artistic, as well as aesthetic origins and shift of emphasis unsatisfying, and surprising, especially when Kermode points out: "To take as a model *Howards End*, a novel published in 1910, need not be a mere game or stunt, but it does tend to steal the limelight of critical attention Zadie Smith's real debt may not lie in her echoes of *Howards End*, though she does insist on them" (Tew, 2010, p. 93).

Smith, a Jamaican-born English writer, covers a wide range of topics in her long novel *On Beauty*; from art and academic life to family life and social relations, and children's relationships with their parents, not to mention the intellectual conflicts that bedevil our world, ethnic and religious minorities rights, and greedy exploitation. Readers read about the lives of many people from different intellectual, ethnic, and cultural backgrounds in the 860 pages of the novel, which takes us on a journey on both sides of the Atlantic, between Britain and the United States, to feel sympathy for them

at times, and to become bored with them at other times. The events of the novel's third section entitled, "*On Beauty and Error*" rage and become more intriguing.

The novel explores academic life, including romantic relationships between academics and, at times, between professors and students. It also explores the monotony of the "academic bubble," to the extent that such a term exists, and how some academics are incapable of doing anything else, even keeping up with new technologies. The author analyses the current status of Wellington University, how many individuals view joining it as a privilege that makes them more moral, and how working there alone does not make a person a part of the world, that others admire and respect. The first portion of Smith's *On Beauty* has been used to introduce the main protagonists and develop and maintain their relationships (Ralte, 2016, p. 17). The narrative starts here:

"With e-mails from Jerome Belsey to his father, Howard. Jerome is temporarily living in London. He is staying with the Kipps family. Howard Belsey and Monty Kipps have very different political and academic philosophies. Howard is liberal. Kipps is conservative. Howard is white and British. Kipps is a Trinidadian black. Both have taken a deep interest in the artist Rembrandt, but their opinions are quite different. Kipps has just published a book on Rembrandt. Belsey's book remains unfinished. With their great differences, jealousies, and dislike for one another, it is no surprise that Howard is not pleased that his son Jerome is staying at the Kipps's house Howard is mortified when Jerome writes that he is going to marry Kipps' daughter, Victoria Both families are incensed. Mortified, Jerome comes home in distress". (Ralte, 2016, p.17-18)

On the other hand, Dr. Belsey, a white working-class Briton married to Kiki, a black woman, and his struggles with Dr. Kipps, a conservative black professor who recently joined the university, are central to the novel. Both professors teach art history and are new at the University of Wellington. They are both from the United Kingdom. The majority of the conflict centers on ideological differences between the liberal Belsey and the conservative Kipps, as well as academic issues such as their criticism of Rembrandt's work and other issues concerning college admission and granting those who have not completed secondary education but possess certain talents and the opportunity to complete higher education. The dispute is about their political views, and how one person looks at the other as if his concept were shallow, authoritarian, and threatening, completely oblivious to the fact that each of them has ideas and points of view from one side. While Dr. Belsey condemns Kipps' refusal to host a philosopher with anti-Israel views and claims that he incites anti-homosexuality, Kipps accuses his colleague Monty of taking away his right as a Christian to express his rejection of certain issues, despite the fact that he has the right—according to liberal freedom of expression

principles—to play with them. He blames liberals for suffocating conservative Christian ideas, as well as Belsey for blocking Muslims from having a space to pray at university. Conflicts arise between the two professors, and they never come to an agreement until the very end, since each one sees the other's thinking as a threat to his or her own ideals, and tries to constrain it.

On the human side, both Kipps and Belsey are in love with younger students, Chantelle for Kipps and Victoria for Belsey, the daughter of his fierce opponent. As Kipps used to have an affair before and soon after his wife's death, and Belsey has an affair with Victoria on the same day her mother dies, he portrays the ugliness of marital infidelity. The dissolution of Dr. Belsey's thirty-year marriage to Kiki, which shows that they have keen to appear as an ideal couple, appears to be the end of Dr. Belsey's women's adventures.

It is significant to note that Belsey accuses her husband of not having a precise concept, and of being terrified of everyone who believes in a clear and plain principle—his opponent Kipps is meant in this regard—in the end. Thus, She accuses him of ridiculing and disregarding any difficulties with his sarcastic techniques, and she reminds him of his son Jerome's conversion to Christianity, which he dismisses and mocks. Despite the fact that it is his decision, he should respect it and consider it seriously.

On the other hand, Levi, the Belsey family's youngest son, has been seen engaging with a group of Haitians, whose members are struggling to make their voices heard throughout the world and participating in their demonstrations and activities in Boston and Wellington, which his mother is concerned about. Finally, Levi criticizes his family for contributing to the exploitation of the poor by paying the Haitian maid who works for them four dollars per hour, and makes a claim that a painting owned by Kipps is the property of the Haitian people and should belong to them; that is why he steals it from Kipps' college office. The mother discovers this and saves the presence of a gift for her from Mrs. Kipps before her death –which the family hid for fear of losing the sum of £300,000 sterling because of that foolish will in their eyes—saving Levi from legal problems, but she does not hide her concern about her son's drift with the Haitians. Even though, He did not actually know where Haiti was on the map a year ago, a reference to the desires of young people to support causes in their teen years.

On Beauty tackles the status of black people in America as indicated by the conversation between Kippes and Kiki, Belsey's wife. As you can see, high positions are not associated with the fulfillment of all requests and the accomplishment of all rights. Kippes, on the other hand, objects to this and claims that; Opportunity is a privilege, not a gift, and it must be earned. If opportunities do not arrive through genuine means, the system's worth will plummet. He tells her of a student who came out of his house sobbing, and how she wanted to help him gain a seat at the University of Wellington that was not hers just because she is black and poor and follows the same religion as he does, but he refused and confirmed his position to Kiki. Additionally, We will continue to think like victims as long as we create a culture of victimization; he said. The circle of laziness & indifference continues as new victims are born. Readers see that Kiki eventually agrees with him and recognizes that her children have achieved what they have achieved because she encouraged them and told them that they needed to work ten times as hard as their white counterparts to get their rights. Levi, on the other hand, accuses his mother of being cut off from her black roots by marrying a white man and living in a world apart from them, pointing out to her how most artists have died while starving and are unaware of the vast sums of money that critics of art and its market now earn from behind their works. In addition to all of these ethnic, social, and political issues, the novel is replete with references to Mozart's music, particularly his last mass, as well as many works by Rampart—which constitute the novel's main academic conflict—and dozens of works by other artists, as well as an introduction to the conditions of Haiti and its melodious music, to plunge into an atmosphere of Music, paintings, books, and poetry are indicative of the deep culture, that he writes. In the end, the story is lovely and worth reading, even though the first few chapters are a little tedious, nonetheless, the third section entices the reader to read it swiftly and excitedly.

3.2. Investigating Diaspora and the Sense of Belonging

"Sometimes we feel we straddle two cultures; at other times, that we fall between two stools".

—Salman Rushdie *Imaginary Homelands: Essays and Criticism 1981-1991*

Smith's storyline in *On Beauty* (2005), according to Maeve Tynan, has been distinguished by a break from the typical postcolonial presentation of hybrids being

"dependently stranded between two cultures"; while actually dealing with the mainly diasporised protagonists whose only known homeland seems to be the city (Tynan, 2008, p. 73). On the other hand, her most recent novel *On Beauty* is set in the United States, where she studied for a time at Harvard University, but it appears that the luck and precision that usually accompany her at this time have betrayed her, as American readers comment on each character's tone being inappropriate for her age, social background, and time of events. The characters, like in Smith's earlier works, are of many ethnic backgrounds, and their differences play a part in the events. Despite the criticisms leveled at the tone used in the novel's dialogues, the skill with which it depicts life in and around the university, as well as the beauty of the intertwined relationships and the rich characters in the novel, it does not detract from the skill with which it portrays life in and around the university. In addition, Phillip Tew summarises his point of view concerning Smith's three novels as follows:

"All three books incorporate structure and themes many of which feature in Smith's shorter fiction concerned with family, community, and possibilities (and impossibilities) of belonging ... the extremities of belief; the demand of system of faith, both secular and theological; the vicissitude of friendship and affection; the disruptive nature of seduction, passion, and sexual love; the comic possibilities of everyday realism; the simultaneously banal and heroic qualities of such quotidian human routines; and the often unexpected contradictions of an age exploring both diversity and a liberal version of multiculturalism". (Tew, 2010, p. 15)

Smith has been known for her evocative descriptions of locales and mannerisms, particularly in relation to her hearing for speech. Serendipity, uncertainty, and unpredictability are highlighted in the nonlinear story progression. She uses language with societal criticism, that occasionally borders upon comedy, and is full of a sense of humor as well as sarcasm. Smith's art is difficult to classify. It is indeed a mixture between contemporary culture and deep literary fiction language. Since every novel has become so distinct from the one before it, the breadth of her work is broad, and people's expectations have already been formed mostly by increased attention that has already been connected with Smith, and critical reaction was already varied.

Because of its relation to it and reinterpretation of the iconic work, Howard's End (1910) often by E. M. Forster, *On Beauty* is already rightly identified with postcolonial creative writing. According to Charles Pollard, indeed the author or playwright is correct in resurrecting repressed characters, but this resurrected figure is supposed to have a singular, cohesive personality (Pollard, 2004, p. 62). Smith, on the other hand, deviates from essentialist expectations about the main characters within

postcolonial stories, resulting in a representational dilemma. And through sites of these communication networks, the protagonists within Smith's *On Beauty*, as well as other works examine the complicated network of the entire existence of white people battling and clashing. Mostly in his article "Love Actually", Smith claims that: "Foster wanted his people to be in a muddle: he was the study of the emotional, erratic and unreasonable in human life" (Smith, 2003, p.no). Rather than providing the extreme opposite of her original material, Smith appropriates such aspects of that too. Not only do her superheroes have a proclivity for error, but they also have a proclivity for recurrent error. Moreover, she says; "have a tendency not just toward error, but toward repeated error" (Tynan, 2008, p.84). Smith's protagonists seem more than "immigrants and hybrids"; they are already members of the human race who aspire for a better existence, and therefore are prone to "repeated errors" through their endeavors.

Considering today's modern British society, conservative nationalism must be regarded as one of the impediments to diversity. But even though that whole British authorities have attempted a limited kind of diversity, as Ralph Grillo demonstrates, it has often confronted a nationalistic block within the British community. Despite the fact that British culture and:

"Society generally became more open to diversity, but there remained doubters. Far-right parties campaigned against turning Britain into a multicultural (sc.'multiracial') society, but there were skeptics in the mainstream, too, notably among Conservative ministers, and belief in the value of diversity was severely tested by the Rushdie affair (1989). By the turn of the millennium, however, reservations about multiculturalism could be found across the political spectrum. The opposition took many forms There were earnest discussions of Britishness". (Grillo, 2010, p. 53)

On Beauty depicts the sociocultural and intellectual transition of the colonized into the colonial power in the western imperialist center, refuting one-dimensional identification ideologies' ideas that identity-based animosities are a valuable approach to the opposition in capitalist development, from one class-centered viewpoint. Nevertheless, this novel's sociopolitical component reveals that one-dimensional identity politics has been unable to explain the full extent of black, as well as mixed-race colonialist subjects' multidimensional victimization.

On the other hand, the idea of blackness has been one of the aspects that contribute to the formation of human identity; it is indeed a point of personal identification concerning ethnicity & race that affects equally black and white people. Therefore every personality within *On Beauty* challenges what it essentially

means to really be black from one stage or another, emphasizing the ambiguity and competing claims around the term. According to Kiki Simmonds, this phrase denotes a starting point in the never-ending process of being. "Being black was not an identity but an accidental matter of pigment", Kiki says to Michael Kipps, son of Monty Kipps (Smith, 2006, p. 44). Blackness is reduced to a fundamental biological characteristic, according to Michael Kipps' observations.

Kiki with Michael's opposing views concerning blackness demonstrates how principles of inclusiveness have always been followed during British, as well as American diversity, and also multiculturalism. Additionally, Michael, who has also been absorbed into British culture, appears to be unaffected by the color of his complexion in his professional career. Moreover, Carl Thomas, a member of Roxbury's working-class neighborhood, sees blackness as just a moral issue: "You people aren't even black no more ... you don't live right", then he really yells at Zora Belsey during an altercation (Smith, 2006, p. 418). In addition, Carl sees blackness as a symbol of togetherness, a type of brotherhood, and a scale by which to assess one's value. Levi Belsey, here the youngest child to Kiki & Howard, looks to seek authenticity all through the fictional narrative. That issue of authenticity becomes central to Smith's stories' liberal identity politics. Even though, Howard Belsey, here the Belseys' dad, has a nuanced understanding of blackness. Further, there seem to be moments whenever Howard expresses concern about his adolescent kids who grow up within America just because he is an immigrant himself. Although he becomes a liberal, Howard has been terrified of having a race debate with his kids. Levi's speech pattern is described by Smith as having a "faux Brooklyn accent" (Smith, 2006, p. 5).

Kiki Simmonds, indeed the mother of the fundamental household mostly within *On Beauty*, seems to be a fifth-generation direct descendant of such a Jamaican home slave who has already risen through the ranks towards becoming middle-class. Within that narrative, there are also several times where blackness has been portrayed via the background of slavery, the one that Kiki has always been aware of. Although she has been married for over 30 years to such a white liberal British, she still constantly utilizes her blackness to fully comprehend her relationship with herself. Both sizes of Kiki's bosom and indeed the color of her beautiful complexion operate as a factor influencing her issue strategic placement:

"The size was sexual and at the same time more than sexual: sex was only one small element of its symbolic range. If she were white, maybe it would refer only to sex, but she was not. And so her chest gave off a mass of signals beyond her direct control: sassy, sisterly, predatory, motherly, threatening, comforting - it was a mirror world she had stepped into in her mid-forties, a strange fabulation of a person she believed she was". (Smith, 2006, p. 47)

It may be concluded that Kiki's body naturally becomes a focus of subjectivity due to the deeply rooted force of power and authority. Kiki is always negotiating with how others see her. Kiki's body controls her character within that environment, resulting in discursive connections. Although she can even connect with other human beings, Kiki's bosom constantly spoke to her eye of the gaze. and her own identity has already been drawn out from a preset connotation, constructed as a stereotype, upon witnessing her big bosom. However, Kiki's refusal to respond immediately to the reactions of others who demand or even expect particular conventions, as well as social norms of behavior from her often becomes unavoidable. Kiki gives in to such pressure, reacting to the acknowledgment of her new persona as constructed in the sight of everyone else. Further, the live body has been transformed into a text that could be read, as well as understood. Additionally, Kiki would indeed be perceived as a feminine object of interest or desire if she was white. However, Her ebony skin, on the other hand, actually happens to become a point during which power has been exercised, unleashing a chaotic sphere of potential beyond the just fixed sexual image mostly in eyes of those who see her.

For that reason, Kiki lacks a defined center or even core around which she may construct a single stable identity. She should negotiate with such a variety of centers, crafting a self out of crossing racial, gender, and maybe even class discourses. almost all these identity factors cause her to become more conscious of herself. Kiki becomes aware of how her body is seen throughout the narrative. she resembles Aunt Jemima from Tom & Jerry's cartoon show also on occasions (Smith, 2006, p. 51). Even her own interactions with other people are influenced mostly by her introspective reflections about the variety of messages her body emits and cannot regulate; "sometimes you get a flash of what you look like to other people" (Smith, 2006, p. 98).

Paul Gilroy's philosophical musing of forms of racism as the major challenge to diversity and multiculturalism has been reflected in Kiki's increased self-consciousness over her skin's darkness. Regarding terms of race, she tries to negotiate only with the degradation of her marriage relationship (Gilroy, 1993, p.7). When she realized Howard

had deceived her with "A tiny little white woman"; she was furious (Smith, 2006, p. 206). Furthermore, Claire Malcolm, a passionate poet, and teacher, brings her students to a "spoken word club" within section II of Zadie Smith's *On Beauty* (2005). "One of the best comic subplots in Zadie Smith's novel *On Beauty* concerns the wary alliance of Carl, a brilliant but unschooled rapper, and Claire Malcolm, the well-meaning poet who enrolls him in her college writing workshop. Claire first hears Carl perform when she takes her class to a spoken word night at a local cafe: the purpose of the trip" (May, 2021, p. 135). Smith claims that: "to show her new students that poetry was a broad church, one that she was not afraid to explore". Especially Claire has been taken aback when Carl grabs the microphone and also begins speaking "complicated multisyllabic lines with apparent ease"; says the author "a witty articulate tale about the various obstacles in the spiritual and material progress of a young black man" (May, 2021, p. 135). However, Claire Malcolm is a writer and a poet. These "temporal layers" from the historical past exacerbate Kiki's sorrow; the background of American slavery features prominently within Kiki Simmonds' modern reality (Fisher, 2013, p. 85). Howard's behavior, Kiki believes, was indeed an act of prior white dominance against her blackness. Due to the variety of her own devotion to their connection, Kiki informs Howard about the white component of the country, and the world she lives in as circumscribed by racialized cultural environment: "I am alone in this ... this sea of white. I barely know any black folk anymore... unless they are cleaning under my feet in the fucking cafe in your fucking college, or pushing a fucking hospital bed through the corridor. I staked my whole life on you" (Smith, 2006, p. 206).

Kiki believes her weight plus personal appearance are to blame for Howard's infidelity, which is why she continues silently criticizing herself as she is dissatisfied with her physical appearance. Additionally, she is unable to maintain her earlier good appearance. Moreover, Hebl and Heatherton both agree that: "Obese individuals recognize that the criticism or rejection is due to their obesity and lay the blame on themselves for being obese rather than on the critic or rejecter for being prejudiced" (Hebl and Heatherton, 1998, p. 399).

Because Kiki is already an African lady who lives among many white people, her friends are white, her neighborhood is white, and her spouse has been white, her fears grow and become quite visible over the novel's occurrences. Another factor seems to be that she works and lives among people who are virtually entirely white and regard

fatness as just a bad and passive trait. Due to the obvious aesthetic standards put over her by her culture, this situation exacerbates her anxieties. Her community becomes an odd one. She is unable to deal with that as well. Kiki's "Other" condition is heightened by her community. Though she is unable to exist in a world to which she does not really belong, she also feels alone, which makes matters worse when it comes to her spouse and just how he alters his affections for her. Moreover, racism and bigotry may be found anywhere including at home. From one of the narrative's greatest crucial quotes to her spouse, she says:

"I'm going ... And I don't know why I'm surprised. You think it's normal. Everywhere we go ... Howie. My whole life is white. I don't see any black folk unless they are cleaning under my feet in the fucking café in your fucking college. Or pushing a fucking hospital bed through a corridor. I staked my whole life on you. And I have no idea anymore why I did that". (Smith, 2006, p. 206)

To her spouse, Kiki communicates her true emotions. She believes she seems to be the only black woman in the universe. As though she were floating in the midst of a sea of white persons. They greatly enjoy & love being surrounded by seawater.

On the other hand, Kiki has never felt at home in this society. Her true seclusion begins with her husband's infidelity and ends with even her own society's norms of mistreatment. Kiki additionally embodies the racist stereotype of such an African real mother, which is "one of the most pervasive images of Black women" that "originated in the South during slavery" (West, 1995, p. 459). During his study "Mammy, Sapphire, and Jezebel: Historical Images of Black Women and Their Implications for Psychotherapy"; so West also describes African women as "bandanna-clad, obese, dark-complexioned"; moms whose "primary role was domestic service, characterized by long hours of work with little or no financial compensation" (West, 1995, p. 459). Kiki seems gorgeous in the early stages of her existence, but she does not have the same actual image as an African real mother. Moreover, she now has the appearance of an African mother and is attempting to alter her self-perception.

Howard fails to comprehend the body blow to Kiki not just as his spouse, but also as a black-skinned female in such a white-supremacy community when she responds to Howard's assertion that she has been "ludicrous". Although being a supporter of neoliberalism, Howard seems unable to see cultural history, mostly in the context of contemporary events.

Besides highlighting Howard's whiteness, Smith subverts the white western center-periphery dichotomy. Despite reality, Howard has been portrayed as feeling alienated, embarrassed, and even possessing a strong sense of unattachment, transferring sentiments that are frequently associated with individuals on the outskirts to someone who is ostensibly mostly in middle. Howard's sense of disconnection stems from his failure to communicate totally with his spouse's and kid's blackness. Moreover, Howard's occasional contemplation and hesitancy somewhat on the color of the skin of his offspring indicate his sorrowful sensibilities again toward imperial history because he is linked with Liberalism.

Howard Belsey, indeed the family's lone white person, absolutely refuses to recognize the importance of the past in contemporary events. Then he really despises his working-class roots and prefers to simply actually experience just a few facets of daily life. Smith's idea for 'temporal layers,' according to Susan Alice Fisher, encompasses both individual and community relations. These issues of the modern world are shaped by previous experiences. All characters' established positions in their private and ordinary lives have such a devastating effect that halts development in both domains. Fisher puts it this way: "The entrenched position that the characters take on in their intimate and public lives have a destructive effect which halts progress in both areas" (Fisher, 2013, p. 83).

Because the situation necessitates reflection, Howard has been unable to fathom where their personal relationship went horribly wrong. Nevertheless, there seem to be times when Howard completely fails to look the other way when it comes to contemporary history. And even his own well-intentioned, but the disastrous visit with his dad, Henry Belsey, at Cricklewood shows history's greatest inherent presence and an inevitability as well. Whenever Howard entered the house and could see the 1970s décor amid his long-deceased mom's mementos, the total impact of their entire history was evident. However, both father & son remain trapped in the past they cannot see or attempt to escape as well:

"For they fell into the same patterns at once. As if Howard had never gone to university (against Harry's advice), never left his piss-poor country, never married outside his color or his nation. He'd never gone anywhere or done anything. He was still a butcher's son and it was still just the two of them, still making do, squabbling in a railway cottage in Dalston. Two English men stranded together with nothing in common except for a dead woman they had both loved". (Smith, 2006, p. 295)

Even though, Howard will never be able to escape his working-class roots, exactly as he will never be able to accept them. His acrimonious general attitude toward his history caused him to make this just another blunder. Thus, his unsuccessful meeting with his real father naturally leads to inebriation, which leads to illegitimately totally inappropriate adultery mostly with Victoria Kipps, the former subject of his young son, Jerome's affections, and consequently to his family's disintegration.

On Beauty is haunted by Howard's adultery. Through the story's second portion, Zora exploits her dad's relationship to reverse Claire's denial of her request to have been in the "latter's poetry class", in which the liberal ideology dominates, in such a predetermined part encounter mostly with "Jack French, the Dean". Through almost all of the public answers on the university, fundamental dynamics of just a "politically correct" ideological position have been actually played out. Thus Monty throws a wrench in the works, but Zora tells French that she is looking forward to Monty's lesson after reading the journalistic article inside the local newspaper:

"I am definitely going to do Monty Kipps's lectures. I read his piece Sunday in the Herald about taking the "liberal" out of the Liberal Arts ... you know, so it's like now they're trying to tell us that conservatives are an endangered species—like they need protecting on campuses or something.' Here Zora took time to roll her eyes and shake her head and sigh all at the same time. 'Apparently, everybody gets special treatment—blacks, gays, liberals, women—everybody except poor white males. It's too crazy. But I definitely want to hear what he's got to say. Know thy enemy. That's my motto". (Smith, 2006, p. 148)

Smith starts one of the book's chapters with Eliane Sackry's words: "Distorting or belittling the relationship between universities and beauty is a mistake that can be made. The university is one of the most important things that can be destroyed" (Scarry, 2000, p.43). Smith's philosophy about the university and its relationship with its students, about the highly complex personal relationships within the university, and their impact on the study in some way, and about the intertwining of personal life with knowledge, she was talking, presenting her philosophy about time, that time is not what we know, but what we feel.

She shares her life philosophy and includes significant insights about women in the novel, including the idea of equality;

I myself have never been able to understand the meaning of gender equality", and I've never been able to grasp the concept of gender equality, I only know that people call me egalitarian when I express my feelings and feelings, that distinguishes me from the doormat that is placed in front of the door; says the author. Smith argues: "It is true that men respond to beauty and that their response does not cease, and this has to do with beauty as an inherent reality of life (Tew, 2010, p. 97).

Within terms of identity formation, roots, background, cultural history, and traditions have been highlighted in the multicultural society discussion. These stories of Smith explore the discourse dynamics between past steadiness, especially historical roots, and indeed the subsequent paths that have been linked to origins, which can be thought of as a path, just in the same way Suan Friedman describes the "root/route duality" as follows:

"A kind of geographical thinking that addresses the meanings of location and itinerary in the production of cultural identities. As such, geopolitical thinking is attuned to questions of borders and transgression-all kinds of borders and all kinds of transgressions". (Friedman, 1998, p. 178)

Smith's approach of layering and duplicating perspectives, which are frequently refracted by anyone else, adds depth to even her own viewpoints and is therefore incredibly successful. Howard's criticisms as well as his adultery haunt the scenario. Such ironies have been further complicated by Zora's nascent parochialism and manipulating inclination. Smith's deepest sympathies are unstable and the writer's stance is complicated, not just because of her ideological leanings. That community, like all others, is diverse and even at times contradictory.

3.3. Migration into Other Pasts: Dispersion and Homeland

"The formation of a diaspora could be articulated as the quintessential journey into becoming; a process marked by incessant regroupings, recreations, and reiteration. Together these stressed actions strive to open up new spaces of discursive and performative postcolonial consciousness".

- Okwui Enwezor

goodreads.com

In most of the works under investigation, Smith has successfully represented London's hybrid condition. Although "Smith's novel *On Beauty* is set primarily in the New England town of Wellington, in the episode of Carlene Kipps's funeral, which the Belsey's attend in London, Smith paints a vivid picture of the multi-ethnic physical component of London society, while also reflecting the fascination of the outsider with such a" composition:

"Every kind of person, whispered Jerome because everybody was whispering. 'You can tell she knew every type of person. Can you imagine a funeral –any event- this mixed, back home'? "The Belsey's looked around themselves and saw the truth of this. Every age, every color, and several faiths; people dressed very finely –hats and handbags, pearls and rings- and people who were clearly of a different world again, in jeans and baseball caps, saris, and duffle coats". (Smith, 2006, p. 282)

Smith's narrative method of expressing the multiculturalism of the London area through humorous aspects is frequently associated with the unpleasant end simply of such a particularly critical range. Smith's writings, according to James Wood, lack the seriousness of the situation and even fail to develop complex individuals with a convincing interior life. He has used the phrase "hysterical realism" to describe Smith's writings mostly in *"The Irresponsible Self: On Laughter and The Novel"*; a kind of writing that encourages "a culture of storytelling" and chases "vitality at all costs" (Wood, 2005, p.178), thereby abandoning "substance for the sake of shiny exteriority" (Wood, 2005, p.183). Nevertheless, it should be recognized that Smith frequently employs comedy as well as irony as she pauses before conveying the much more important and profound authorial ideas.

The Belseys' interest in London's multiculturalism is set against the background of Carlene's death, which also highlights the underlying agony and catastrophe that occurs when cultures collide. Despite the fact that the gathering is made up of individuals of all ethnicities, the occasion signifies the end of something such as the Kipps family's togetherness, since Carlene represents the family's new foundation. Since death signifies the ending of something, this even signifies the loss of the idea of a coherent, homogeneous "Englishness" within the British community.

Phillip Tew reacts to James Wood's criticisms of Smith's narrative technique in *On Beauty*, claiming that the essential theme of *White Teeth* seems to be a condemnation of trendy multicultural speech and indeed the multicultural society's reality. Thus Smith can talk over her protagonists on occasion, according to Tew, because she does so with "cultural shibboleths such liberalism, political correctness, and multiculturalism" (Tew, 2010, p. 50).

Tew's viewpoint is also applicable to Smith's subsequent works. These voices of protagonists including Howard Belsey, and Zora Belsey, as well as Monty Kipps, seem to be constantly laced with sarcasm in *On Beauty*. However, Zora's actual goodwill endeavors for Carl Thomas, a classmate student, have already been restricted within their convictions, and so has Howard's conversion to modern liberalism. Further, Howard demonstrates the superficiality of his political liberalism by exposing his prejudice toward those with "belief" when he finds a woman first from the parish who visits his parent's home nearby Cricklewood: "Why do you let these bloody people

in? they are just bloody proselytizers""Christian mutters–pushing their crap on you" (Smith, 2006, p. 295).

On the other hand, Zora stands up to the authorities on behalf of Wellington University's disadvantaged unregistered university students solely for making herself feel more important as well as intelligent. Additionally, Zora, following her dad, likes to experience everything secondhand all through the novel; her mom, Kiki Simmonds, observes how "Zora lives through footnotes" even though at a private concert, because Zora once listened to even her own Discman playing, the lectures upon Mozart's Requiem rather than enjoying the original performance (Smith, 2006, p. 70). However, according to West's investigative work: "Among Black women with African features, physical characteristics, such as dark skin and kinky hair, which are typically associated with the Mammy image, may perpetuate shame and feelings of unattractiveness" (West, 1995, p. 460).

Obviously, Kiki is self-conscious about some portions of her body, and she frequently attempts to conceal her tummy. Then she really, resembling Irie, the heroine in *White Teeth*, attempts to conceal parts of her body's appearance, by constantly placing her right hand over her tummy. To do, she really attempts to alter her hair so frequently. She clearly maintains her hair neat and structured, and she has never let it sag about her face all the time:

"She wore it in two thick ropes of plait that reached to her backside, like a ram's unwound horns. without looking up, she evened out each side of the material, threw her head back once more, spun the material twice round, and retired it in 50 exactly the same manner but tighter". (Smith, 2006, p. 14)

Her whole physical look causes her pain, and so this pain extends not just to Kiki but also to her eldest daughter Zora. Thus, this study demonstrates how Western standards of beauty regarding race and personal appearance have a significant impact on Kiki's and even Zora's identities. Kiki tries to manipulate white people's opinions about her as a black lady. Moreover, She "moves her head from side to side in a manner she understood white people enjoyed" (Smith, 2006, p. 52). Kiki, on the other hand, somehow does not play, love, and respect each white person's image of a black woman; for instance, during a formal dinner, she goes over there with her head wrap on along with beverages, and food between her hands all the time. Numerous different white folks think and see her as just the "maid in an old movie" (Smith, 2006, p. 98). However, this

sort of perspective by white society, makes Kiki feel irritated and self-conscious about her own personal appearance, as well as stereotyped pictures and perceptions of her. All of this has turned her into a feminist, therefore she criticizes the men of Wellington's behavior and interactions with women in general and their spouses in specific, all across the novel's incidents. Whenever she sees or hears Howard's buddy Erskine talking negatively regarding his spouse, she becomes more and more enraged and screams, "All these men ever do is talk about their wives with contempt" (Smith, 2006, p. 284). As a result, she is nevertheless confronted with issues relating to her personality as well as body shape by her generations as just a woman within her community, even though she is also aware of and confronted with issues relating to even her own daughter's generations.

Smith's approach to layering and multiplying perspectives, which are frequently refracted by many others, adds depth to her observations and therefore is incredibly successful. Howard's criticisms, as well as his adultery, haunt the scenario. These ironies have been further complicated by Zora's nascent parochialism and even manipulating inclination. Smith's deepest sympathies are shaky, and the author's stance is complicated, and not just because of her ideological leanings. This community, like all others, is diverse and at times contradictory. There is still a group of people that exhibit all or most of the predicted inconsistencies. Including its total rejection of the idea of liberal essentialism being unable of grasping reality, Smith firmly portrays Monty's conservatism, examining the possible contradictions about such an ethnic perspective of belonging and identity:

"In essence, by being common and recurrent such overlapping consciousness universalizes her characters, without negating such differences as ethnicity, gender, or disposition, and thereby Smith insists on their part of a human condition. In the intellectual debates, she also situates the individual self in a broader humanistic tradition, both aesthetically and culturally. This is precisely the reason for focusing the text on artistic expression and a cultural notion of beauty". (Tew, 2010, p. 102)

Within her essay entitled "Zadie Smith *On Beauty*, Youth, and Aging", Fenno explores how the novel *On Beauty* illustrates the obstacles that female protagonists confront when attempting, and struggling to reach the position of such an absolutely perfect female and the inevitability of nonsuccess as well (Fenno, 2014, p.183). Furthermore, Zora seems similar to Irie Jones, the protagonist of *White Teeth*, such that she feels dissatisfied with her appearance. Thus, Zora believes that her physique is unfit for her culture and therefore it should be improved. Hence, Zora has been continually

on the lookout for a solution for her body's normal concerns, and consequently for her character and identification. In *White Teeth*; Zora is just doing what Irie Jones seems to do. They are both attempting to imitate Western standards of beauty. Since both of them strive to eat very little in order to fit better into their female bodies, and even though each of them wants to improve their appearances and attractiveness. Additionally, in essence, Victoria and Zora represent two sides of the same coin, with Victoria representing the ideal female.

Zora seems to be a woman who aspires to be perfect. She aspires to be gorgeous and perfect in every way. Moreover, Zora, the same as her mom, has always been self-conscious about her status in the community and feels uncomfortable, for she is indeed a sensitive individual. She becomes annoyed because she has an issue with her proper standing within the community. However, She aspires to meet Western society's norms of beauty, attractiveness standards, and expectations. Then she really needs to feel like she's a part of her community. But she also attempts to blend in with the crowd. She has no desire to have been an Other. Zora feels irritated by this sensation. Due to their various hybrid and hyphenated identities, Kiki usually feels alone as well as an outsider within Wellington, just the same as her black children do (Walters, 2014, p. 99).

Zora, on the other hand, has become a hyphenated character with a mixed racial identity, which only adds to her misery. Victoria has been the Kipps family's only real daughter. She seems to be white and even stunningly lovely; she is indeed the epitome of Western attractiveness and beauty. Additionally, Howard, Jerome, and Carl are the men with whom she had an affair. Jerome adores her, although she does not feel the same way. Thus, she does not want to get married anymore. Because once Zora initially encountered Victoria, she would not actually fall in love with her; in fact, she perceives Victoria as a rival from the start. Since "the immediate awareness (from both parties) or even her own physical supremacy" occurs during their first encounter (Smith, 2006, p. 112). From such a point on, Zora has no feelings of closeness or love for Victoria. However, Victoria, Zora believes, embodies everything she hopes to do and have. Since Zora's older brother, Jerome, adores Victoria, Zora uses him to boost Victoria's self-esteem by dragging her down and making her look like a statue from Jerome's sight. Victoria becomes "purely decorative," according to Zora, as well as "just a typical pretty-girl, power-game playing, deeply shallow human being" (Smith, 2006, p. 240). Victoria is loved by Jerome, although he appreciates her as a woman with her own

individuality. She meets all of the criteria and standards of those days of western real beauty since she is a white, attractive woman. As a result, he disagrees with Zora's assertions and responds to Zora by stating that Victoria is far from useless or maybe even worthless. She is self-assured about her beauty. "It's a powerful thing, you know, to look like that", he concludes (Smith, 2006, p. 241).

Zora remains unsatisfied with Jerome's words and continues to have negative feelings concerning Victoria. Zora's assessment of Victoria demonstrates the degree to which societal stereotypes exist; if a woman is attractive and intriguing to males, she has little chance of being a pleasant person with as much substance as most of the other females. However, Zora shows her problematic conduct toward her individuality and character by underestimating Victoria. Because she once tried to meet together with colleagues, she would consider putting on a mask, which she did mainly when she accompanied a group with a mix of colleagues. Zora believes just because she has been usually a mixed-race hybrid, she will never be content with her beauty. As a result, she wishes to imitate them in order to be accepted by society. Furthermore, Satoshi Mizutani demonstrates whatever Homi K. Bhabha states in his work, "Hybridity and History: A Critical Reflection on Homi K. Bhabha's Posthistorical Thought":

"As the 'mimic man,' would not be a fixed, stand-alone identity by himself. Rather, the mimic man acted out a performance of repeating, duplicating, or mocking. He would not be an identity since that would make him visible and thus named and categorized by colonial discourse. As Bhabha writes, 'Mimicry repeats rather than re-presents'". (Mizutani, 2013, p. 35)

Whenever she is alone herself, "In fact, she didn't seem to have a face when she's not in a company", regardless of the fact of having her coworkers' mold views concerning her public persona as well as her own identification' (Smith, 2006, p. 209). As a result, Zora's coworkers symbolize society, shaping their judgments and beliefs about individuals based on their looks. Regardless, these viewpoints can never fully represent the views of others. Zora has always been nearly familiar also with beauty norms that dominate her lifestyle, wherein she spends plenty of time, trying to make her look presentable, although in the conclusion, "for the first time in months, she got dressed without attention to anything"; she comments (Smith, 2006, p. 420).

Smith draws parallels between her heroine and herself in each of her stories. She often makes references to her mixed-race status, her family's country, and especially her African ancestry. Irie Jones with Smith has a lot of parallels in *White Teeth*, as one can

see. There are numerous parallels between the narrator, the novel's protagonist, and Smith, particularly throughout their mature years, as if she were giving her readers hints about her own life and her struggle with her hybrid identity. Smith's heroes, like herself, represent the mix of a black mother and a white father. She is also acutely aware of her ethnic disparity because she has previously been the target of questioning stares from her white friends and neighbors. Apart from her neighbors' interests within their immediate community, the Smiths' lives were delightful and free of racial occurrences, as evidenced by the personalities of her heroines, particularly Irie and the narrator.

In consequence, *On Beauty* explores the anguish and miseries of black women in the twenty-first century. This work also highlights the disparities between the old and new generations, as represented by Kiki and Carle, and the youthful generation, as represented by Zora and even Victoria. Kiki ultimately makes her last decision, which is to leave her spouse, after all of her tries. She feels that separating them is the answer to all of their issues. She believes that after more than thirty years of marriage, she does not revisit her marriage relationship, and she suffers and endures a great deal in order to keep her spouse happy. She makes self-sacrifices for the welfare of her spouse and her entire family. She is the one who suffers anguish and pain. As more than just a result, the reader is reminded of Spivak's lady of Sati tradition: a lady who sacrifices her entire life for her spouse till his death. Then she has been burned, being sentenced to death in order to unite her soul with that of her husband. This "self-immolation" is plainly seen in Kiki's personality, according to Spivak's thoughts in her essay "Can the Subaltern Speak?" (Smith, 2006, p. 298-299). She is constantly far away from him, and she feels as if she had never belonged in her own life, as if everything in her life were white, and she lives for other people rather than for herself as a true woman in today's society.

Besides, Kiki feels the same way Irie Jones did in *White Teeth*: she never feels like she belongs in the location where she lives. Kiki and her husband Howard seldom communicate at home, and most of their small arguments result in an explosive battle because Kiki is irrational and her husband is cool. Indeed, their conversations expose Kiki's dissatisfaction with her physique, her physical appearance, the hue of her skin, and Howard's academic life. As a result, the distance between Kiki and her husband becomes wider day by day until they have separated. Despite this, she moves out of her residence due to Howard's persistent adultery. Nobody can deny that Kiki is the house's spirit since no one can deny her status among her family members. She is vital to her

children; they rely on her, which is the reason why nothing is the same without her. The mention of the home is significant because it is a symbol of closeness and belonging, both of which are absent from Kiki and her husband's marriage. "It was an offer to Kiki to open a door in the mansion of their marriage leading on to an antechamber of misery" (Smith, 2006, p. 15).

Consequently, she has the option of leaving her spouse with a grin on her face, declaring the end of all her difficulties. She has learned to be content with her own beginnings, her own identity, rather than recreating her personality as she does with her weight, age, and skin color. Despite being well aware of the cultural norms and physical beauty expectations that exist in the current culture in which she lives, she chooses to abandon these unrealistic beauty standards. She is well aware that her weight, her (obesity), her middle age, and the color of her skin indicate her (blackness), even though none of these characteristics are considered attractive by western standards. However, in the end, she seems to have the confidence to disregard all of these ideals and choose to feel attractive in her own skin and in the way she sees herself. In the same way, her daughter Zora, as a young woman, feels compelled to conform to these physical beauty standards. She makes an effort to stand out by altering her look, clothing, and style, as well as eating less than previously. She imitates these norms to be accepted by Carl, her lover, who symbolizes society's perception of her. Maybe that is why she considers Victoria to be her adversary and aspires to be treated and loved in the same way she does.

CONCLUSION

Zadie Smith has already made significant contributions toward the rise of postcolonial theory as well as multicultural society concerns. Mostly in the literature on immigration, and even Critical Race Theory (CRT), which evolved in the twentieth century, Smith becomes the most well-known writer. Furthermore, Zadie Smith may be described as a British-born political and social black female novelist since she is the daughter of a multi-racial household. This is because of her exceptional ability to convey a wide range of subjects. Zadie Smith's talent has earned great praise from critics and widespread critical acclaim. However, diaspora, Postcolonialism, cultural imperialism, racial or ethnic, and religious fanaticism are all discussed by Zadie. Even her own youthful age, brilliance, and newly acquired riches combined for an extraordinary narrative about modern contemporary literature's current face and pretty cool speaking style.

CRT study, in general, tackles a number of crucial and unique societal and racial issues. It relies mostly on the assumption that racism should be acknowledged as a normal component of American culture. However, this basically means that white privilege must not be considered as an outlier, but rather as a systemically created and coordinated conclusion. Mostly as consequence, one of CRT's most important contributions to the study of race is the implicit acknowledgment that racial prejudice underpins American culture, society, and administrative and enforcement institutions. Based on the notion that white privilege is prevalent, critical race theorists see power structures as processes that reinforce white supremacy and maintain a racial social structure that positions people of color at the bottom of the social ladder.

The concept of racial background as a unifying element and proof of historical beginnings that reestablish social connectedness and commonality is central to the diaspora community. Zadie Smith is indeed a postmodern author who explores how people in the West manufacture their identities. Women of those in the diaspora, regardless of background, cannot find refuge and residence in the real and social environment, according to this interpretation of Smith's stories. In *On Beauty* Kiki feels the same way Irie Jones did in *White Teeth*: she never feels like she belongs in the location where she lives.

This thesis focuses on several situations wherein Zadie Smith's female diaspora protagonists from *White Teeth* (2000) and *On Beauty* (2006) have personal experiences of diaspora and homeland. Zadie Smith presents women, whose whole strong sense of belonging to the community is endangered by their geographical, and cultural displacements or complicated transcultural backgrounds within those works. However, this research looks at how homeland and diaspora have been reimagined in Smith's books.

Smith may be described as a British-born political and social black female novelist since she is the daughter of a multi-racial household. This is because of her exceptional ability to convey a wide range of subjects. Smith's talent has earned great praise from critics and widespread critical acclaim. However, diaspora, Postcolonialism, cultural imperialism, racial or ethnic, and religious fanaticism are all discussed by Smith. *White Teeth* (2000) by Zadie Smith revolves around the lives of immigrant people in London and even the conflicts among both native and foreign societies, further the actual problem of cultural integration, and indeed the conflicts that arise among both first, as well as second-generation after generation of immigrants. Diaspora literary fiction seems to have a longstanding experience with famous and successful authors, although its popularity had already risen so far since *White Teeth* (2000) by Smith.

On Beauty examines black women's sorrow and misery in the twenty-first century. The contrasts between the old and new generations, as represented by Kiki and Carle, and the younger generation, as represented by Zora and even Victoria, are also highlighted in this work. After all of her attempts, Kiki finally takes her final choice to leave her husband. She believes that separating them will solve all of their problems. She feels that she does not reassess her marriage connection after more than thirty years of marriage, and she goes to great lengths to make her spouse happy. She sacrifices herself for the sake of her hubby and her entire family. She is the one who is in pain. Moreover, Smith's technique of layering and duplicating perspectives, which are frequently refracted by others, provides depth to even her own perspectives and is therefore quite successful. The situation is haunted by Howard's comments as well as his infidelity. Zora's growing parochialism and manipulative propensity have twisted such paradoxes even further. Not just because of her ideological leanings, Smith's innermost sympathies are insecure, and the writer's perspective is complicated. That community, like all others, is varied and conflicting at times.

In each of her works, Smith finds comparisons between her protagonist and herself. She frequently mentions her mixed-race heritage, her family's homeland, and particularly her African origin. As can be seen, Irie Jones and Smith have a lot of parallels in *White Teeth*. There are several parallels between the narrator, the novel's protagonist, and Smith, particularly in their later years, as if she were hinting at her own life and battle with her hybrid identity to her readers. Smith's heroes, like her, are the offspring of a black mother and a white father. She is also fully conscious of her racial discrepancy, having previously been the subject of perplexed looks from her white friends and neighbors. Because Smiths' lives were lovely and free of racial incidents, as indicated by the personalities of her heroines, notably Irie and the narrator, apart from their immediate community's interests. On the other hand, the concept of blackness has long been one of the factors that contribute to the construction of human identity; it is, after all, a point of personal identification that affects both black and white people. As a result, every character in *On Beauty* questions what it actually means to be black at one point or another, stressing the ambiguity and competing claims around the term.

The multicultural society debate has focused on origins, background, cultural history, and customs in terms of identity development. These Smith stories look at the discursive dynamics between previous stability, particularly historical roots, and the later pathways that have been tied to origins, which may also be looked at as a path.

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