THE QUEST FOR IDENTITY: BLACK FEMINIST STUDY OF ZADIE SMITH'S SELECTED NOVELS

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THESIS APPROVAL PAGE

I certify that in my opinion the thesis submitted by Shahad Hasan Sunaid ALMUHANA titled "The Quest for Identity: Black Feminist Study of 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

I hereby declare that this thesis is the result of my own work and all information included has been obtained and expounded in accordance with the academic rules and ethical policy specified by the institute. Besides, I declare that all the statements, results, materials, not original to this thesis have been cited and referenced literally.

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FOREWORD

All praise and thankfulness are to (ALLAH), the Almighty, who made it possible for me to finish my thesis by providing me with the opportunity and the courage.

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ABSTRACT

This study examines on the problem of identity in two of Zadie Smith's works of fiction. It aims to reveal that the theory known as "black feminism" pushes women of color to realize and admit that the intersection of their gender identity and race makes them vulnerable to several kinds of discrimination, and the phrase "black feminism" is used to refer to this ideology. The study establishes an understanding of the identities and experiences of the women of mixed origins portrayed in Zadie Smith's novels by drawing on a black feminist theoretical viewpoint. However, the goal of this thesis is to analyses the components of black women's identities, intersection, and diversity that are present in the novels that have been selected for the study. The analysis reveals that black women are the object of oppression, injustice, and racial perceptions that put them in constant questioning of their identity.

Keywords: Black Feminism, intersectionality, multiculturalism, identity, Zadie Smith

ÖZET

Bu çalışma, Zadie Smith'in kurgu çalışmasının ikisinde kimlik sorununu incelemektedir. "Siyah feminizm" olarak bilinen teorinin kadınları cinsiyet kimlikleri ve ırk kesişiminin onları çeşitli ayrımcılığa karşı savunmasız hale getirdiğini fark etmek ve kabul etmek için renkli kadınları ittiğini ve bu ideolojiyi ifade etmek için "siyah feminizm" ifadesinin kullanıldığını ortaya çıkarmayı amaçlamaktadır. Çalışma kuruluşları, siyahi feminist teorik bakış açısıyla Zadie Smith'in romanlarında resmedilmiş karışık kökenli kadınların kimliklerini ve deneyimlerini anlamaya çalışmaktadır. Ancak bu tezin temel amacı, çalışma için seçilen romanlarda bulunan siyahi kadın kimliklerinin, kesişimlerinin ve çeşitliliğin bileşenlerini analiz etmektir. Analizde, siyahi kadınların, kimliklerini sürekli olarak sorgulayan baskı, adaletsizlik ve ırksal algıların hedefi olma olasılığının çok daha yüksek olduğu ortaya konulmaktadır.

Anahtar Kelimeler: Black Feminism, kesişim, çok kültürlülük, kimlik, Zadie Smith.

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SUBJECT OF THE RESEARCH

Zadie Smith, a writer who was raised in the United Kingdom but descended from Jamaica, investigates both her heritage and, more generally, the influence that migration from the Caribbean has had on the identity of the British people. The idea of identity has emerged as an essential point of debate in contemporary Societies, in which there are ongoing efforts to reimagine both what it means to be "British" and the characteristics of a society that can coexist peacefully with a wide range of cultural backgrounds. The combined forces of patriarchy and racism have subjected black women to a great deal of exploitation and repression throughout history. Black women have been subjected to the strains of inequality and contempt up to this point in time. This posed a challenge for black women to raise awareness among all communities so that black people may break the cycle of oppression they inevitably face. It is now an obligation placed on each and every Black woman to cultivate a higher level of consciousness in the vain expectation that doing so would allow them to travel on the same road as males as well as with other ethnic women. It is mainly due to the contributions of black feminist theorists and Womanists that our awareness of how the situation of Black women articulates intricate frameworks of domination and defiance of those systems has been brought back into focus. In fact, the most extreme varieties of Black feminism are founded upon racist and capitalist patriarchy, while the Womanist approaches to the oppositional awareness of Black women are informed by a cultural lens with deeply embedded roots. Women of color continue to bear the double stigma of being subjected to discrimination for many reasons, namely racial and gender differences. These responsibilities are intricately connected to racial and gender dynamics. In comparison to white women, black women are subjected to a far higher incidence of being the target of discrimination, oppression, and unfavorable stereotypes, as well as a much wider range of diverse and singular life experiences.

RESEARCH OBJECTIVES

The current study aims to investigate the novels written by Zadie Smith from identity, intersectionality, and multiculturalism perspectives. The objectives of this study are to explain the black feminist movement as a separate movement from feminism, to study selected novels by British writer Zadie Smith and figure out the different aspects of black women's identity, intersectionality, and multiculturalism in the selected novels, and to discuss the concepts and themes of national identity, gender-based oppression, black women identity migration, and major and minor identities that are depicted in the work of Zadie Smith.

PURPOSE AND IMPORTANCE OF THE RESEARCH

Inequality and discrimination in intersectional and multicultural societies are all made more distinctive for black women in various communities due to the interplay between race and gender. However, these issues continue to be a problem for black women. As a result of their color and gender, black women are subjected to unfavorable stereotypes, and they are silenced and oppressed by society. The study, therefore, is an investigation of how intersectional and multicultural society affects the identity of black women presented in the novels of Zadie Smith. The study discusses issues like immigration and its reflections on black people. This creates the need for black women to question their identity on a racial and gender basis.

METHOD OF THE RESEARCH

This study employs the framework of 'black feminism' to redefine to represent women who question their identity. The study follows intersectionality and multicultural approach that hypothesizes racism, gender, and social division. Black feminists oppose women's oppression and criticize white feminists who overlook the racial oppression of women giving gender oppression much more importance in their works. The selected novels by Zadie Smith are analyzed depending on the concept of black feminism along with other concepts and themes. The thesis follows a qualitative critical research design,

and it is based on a theoretical and textual analysis of the novels of Zadie Smith. The library method will be used as the basis for the study, as well as the internet.

HYPOTHESIS OF THE RESEARCH

The thesis discusses multiculturalism and multicultural features such as racism and identity crisis in contemporary society in the fiction written by Zadie Smith. It is crucial to a group of black women who fight against injustice within feminism and emphasize how race and gender cannot be separated. This group fight against oppression within an independent movement which is "black feminism", which refers to a movement within the larger feminist movement. In regard to race, gender, and culture, women of color both subjected to all these types of oppression throughout history.

SCOPE AND LIMITATIONS / DIFFICULTIES

The term "black feminism" refers to an ideology that urges women of color to comprehend and acknowledge that their race and gender make them subject to several types of oppression. This thesis examines the ways in which the novels of Zadie Smith deal with questions pertaining to racial and gender identity. An examination of the female protagonists in these novels from the perspective of intersectionality theory and multiculturalism from the ideas of Patricia Collins and Stuart Hill is presented here.

1. THEORY AND CONCEPTS

1.1. The Rise of the Black Feminism Movement

Mostly half of all people on Earth are women. Everywhere in the world, women are subjected to prejudice, subordination, and second-class status at every turn. They commonly experience oppression, marginalization, and exploitation in patriarchal societies. Before the First Industrial Revolution, men did not dominate human existence, and both sexes made equal contributions to society. In the beginning between 1750 and 1760, the IR lasted from 1820 to 1840 in England. The IR substantially changed the social structure of the world, which led to the spread of a new gender system that was unfair to women (Mohajan, 2019). At this time, men started working outside the home; women were still prohibited from working outside the home. As a result, they are still weak in social, political, and economic spheres. Industrialization led to the emergence of the aristocratic elite (B. S. Anderson & Zinsser, 2000). In the twenty-first century, it is difficult to define what is a "feminist". There are presently as many definitions of feminism as there are feminists, but gender equality connects them all. Definitions of feminism vary according to each feminist's particular ideals, history, and society. Feminism, according to Ferree (2006), is activism that seeks to question and alter women's subjugation to males.

According to the thought of feminism, women and men should have equal rights in terms of politics, decision-making, careers, and having children. It consists of a number of social, cultural, and political movements that fight for the advancement of gender equality and the rights of men and women (Widya & Asnani, 2020). It is considered a struggle to achieve the same rights, opportunities, and dignity in society as do men (Raj & Davidson, 2014). Women have fought for their rights to abortion and the right to vote, and it has become a significant issue in upper-class Western society (Agger & Baldus, 1999). According to Fuchs & Thompson (2005), women of all classes became more conscious of how their sex affected their life opportunities and experiences as feminism gained traction in Europe. It strives to remove gender disparity and grant equal rights to both sexes in all contexts, including personal and political life (KULELİ, 2019).

Among the sciences that provided the particular philosophical foundations for feminism were sociology, philosophy, economics, and politics (Herouach, 2019).

In addition to explaining and offering suggestions for how to change social and environmental issues, feminism offers a perspective for analyzing the social and environmental experiences of groups and individuals, independent of sex or gender. It also makes an effort to highlight the suggested solutions for the interpersonal and intrapersonal problems faced by women. It has changed the lives of millions of women (H. S. Anderson, 2016).

According to Walker's original definition, a "womanist" was a "Black feminist or feminist of colour" (p. xi). Walker thus essentially uses the two terms interchangeably on a fundamental level. Many African American women, like Walker, don't see much of a difference between the two because they both promote the same goal of Black women's self-definition and self-determination. African American women also give the term Black feminism various interpretations. According to Black feminist activist and scholar bell Hooks, feminism is "the idea that women are complete human beings capable of participation and leadership in the full range of human activities-intellectual, political, social, sexual, spiritual, and economic" (1997, p. 198). As a result, the term Black feminism challenges Black women to think about how their particular set of issues in the United States relate to the greater global struggle for women's liberation (Oesterreich, 2007). Additionally, by referring to feminism as "Black feminism," the prejudice suggested by depicting it as a political doctrine that is only practiced by white people, is subverted. The word "Black" calls into question the feminism's presumption of whiteness and casts doubt on the idea that this statement applies to all women, whether they are white or Black. Notably, the term Black feminism makes many African American women uncomfortable because it compels them to consider their own views on sexism and the oppression of women (Morley & Robins, 2002; Oesterreich, 2007). Collins highlighted:

> That no homogeneous Black woman's standpoint exists. There is no essential or archetypal Black woman whose experiences stand as normal, normative, and thereby authentic. An essentialist understanding of a Black woman's standpoint suppresses differences among Black women in search of an elusive group unity. Instead, it may be more accurate to say that a Black woman's collective standpoint does exit, one characterized by tensions that accrue to difference responses to common challenges (p. 28).

The early roots of the black feminist struggle return back to the times of slavery in the US. Ula Taylor (1998) notes that the early stages of feminism's fight for equality in the United States overlapped with the fight against slavery at the same time. This initial wave of feminism is commonly known as the first period or wave of feminism. African American women, both free and enslaved, used a wide variety of methods and tactics in order to combat racially gendered sexual assault and bring an end to enslavement as a legal institution in America. When a struggle for social justice was being undertaken in the form of the "Civil Rights Movement". The first thing that was taken into account was race. People of color, especially women, continued to battle against oppression based on their racial background and gender they were born. The activism of black women in the 1960s may be directly linked to the development of black feminist philosophy and can be traced back to its historical roots. This introduction lays an emphasis on the ongoing nature of oppression that is rooted in racial, economic, and gender inequality (Brewer, 2020).

The Black Women's movement began to emerge in the 1960s, which is the time that is known as the 'second wave of feminism'. This took place as a result of a political strategy that included uniting together radical women of color in order to effect revolutionary change. This organization gave the resistance against imperialism a boost. This approach tied the hegemony of the United States and racism to the Third World as a whole. Linda Burnham (2001, p. 4) describes this thought as "the context of a highly waged struggle to establish the legitimacy of the Black female voice speaking on her own behalf". These concepts continue to be relevant in the modern day (Brewer, 2020).

Patricia Hill Collins conceived the concept of 'black feminism' to promote the real image of black women as helpless, oppressed subjects. After being marginalized in a white-dominated society, black women were then neglected by white feminists, who were the founders of feminist thought and the advocators of women's rights in the beginning. After being subjected to pressure due to their gender, black women then found that their ethnicity was another obstacle to overcome in white society.

There are many black female authors who do not face the same challenges as their white female counterparts. Women eventually come to an understanding that, in addition to their knowledge of sexual problems, they must also consider ethnic and all other components when building their worldview. This is something that women have

come to realize. Therefore, "womanism" is the driving force behind many of the prevalent topics that can be found in black female literature that is produced in the English language (Ogunyemi, 1985).

The black female author, as a representative of a racial group that feels helpless and under threat and receives little respect in society, is unable to completely join arms with white feminists to fight a war against patriarchy. She is a "womanist" as a result of the racial and sexual challenges that she has faced (Ogunyemi, 1985, p. 63-64).

The theoretical scope of "black feminism" was established to modify everything they found it be insufficient in the earlier feminist movement and philosophy. The earlier Feminist advocates continued to be tainted by racism and developed a strategy that White women used to exclude Black African-American women from the transformation that was taking place (Collins, 2002). When it comes to voicing the need for equal rights for women, white women have not been without fault. White feminists pay very little attention to the process of establishing rights for women who are of white ethnicity since they are considerably involved in institutional racism and continue to uphold racist stereotypes about black women. This has been the case because white women's feminism has been the dominant form of feminism. This has been the case due to the fact that white women have traditionally taken the lead in the feminist movement among white women. Hazel Carby, a Black British feminist (1982), states, "White women listen" she criticized white racial feminists in the framework of the British culture in a direct and forceful manner (Brewer, 2020, p. 95).

Hazel V. Carby explains how white feminism condenses black women opinions and experiences to be simply comprehensible. This accepts and eliminates black women from feminism since it is simple. She highlighted African American women's difficult circumstances.

> The fact that six black women eventually addressed the World's Congress was not the result of a practice of sisterhood or evidence of a concern to provide a black political presence but part of a discourse of exoticism that pervaded the fair. Black Americans were included in a highly selective manner as a part of exhibits with other ethnic groups which reinforced conventional racist attitudes of the American imagination (Carby, 1987, p. 5).

As a result of this, it is essential for them to bring up the perspective of feminists from the perspective of black women considering that the predicament of women of color is much more complicated as they suffered both racial and patriarchal oppressions.

The concept of "black feminism" refers to a movement that encourages African-American women to recognize and accept the fact that the nature of their identity renders them susceptible to several forms of oppression. The theory of black feminism contends that sexism, oppression based on social class, and racial discrimination are the real problems they face in a white-controlling society. This society treats them as something inferior for the first reason they are women and the second is they are black. White women, who at the time dominated the feminist movement, were unaware of the contrasts in their experiences compared to those of African-American women. White women failed to carry out the stipulation that all women should be granted equal rights, which was the foundation of the feminist movement that they helped to build. In a profound meaning, what they argue is not implemented since racism is inherent in the concept of discrimination against women (Collins, 2002).

It is essential to refer to the term womanism, which is a concept within black feminist thought but doesn't mean to be used interchangeably with it. Alice Walker maintains that the idea of a woman's complete sense of identity, or "holism", lies at the center of the Womanist concept. Walker argues that a Womanist is someone who is conscious of her own worth. Indeed, in Walker's view, blackness is an inherent part of the phrase. It is not necessary, to begin with the word "black", as in "black feminism". However, Walker established links that were complimentary to those of "womanism" and black feminism. It was abundantly evident that Alice Walker thought of Black women's emancipation when she first invented the word "womanism" in 1983. As a result, "womanism" is intrinsic to the political fight of black people, as Walker so eloquently highlighted.

In fact, Walker utilizes the word "womanism" to establish a connection between feminism and black women. Walker provides a further elaboration of what it means to be a womanist, "committed to survival and wholeness of an entire people, male and female. Both you and sisters love themselves." Therefore, 'womanism' should not be confused with black feminism as a substitute for it; nonetheless, both terms 'womanism' and 'black feminism' do have a connection to each other (Brewer, 2020, p. 98).

1.2. Black Women's Identity in British Feminism

The process of identity creation, which refers to the feeling of being an inhabited, positioned person, does not take place separately from inside a singular logic of cultural development and formation. When it comes to expressing "black and female" in the United Kingdom, there is a wide variety of alternative approaches that might be taken. There is evidence to suggest that some black Britons who are professionals are feeling confident and creatively opportunistic even as an option of becoming able to assert a distinguishable 'blackness' in addition to their 'Britishness' is starting to emerge. This is in response to the fact that 'blackness and Britishness' are not mutually exclusive. Avtar Brah contends in the case

> white' feminism or `black' feminism in Britain are not essentialist categories but rather [that] they are fields of contestation inscribed within discursive and material processes and practices in a post-colonial terrain. They represent struggles over political frameworks for analysis . . . But they should not, in my view, be understood as constructing `white' and `black' women as `essentially' fixed oppositional categories (Brah, 1996, p. 111).

African-American feminist study and literature have provided black British women with a good chance of 45 academic nourishment as well as connections for support and discussion. In this context, one question that merits consideration is the degree to which black American feminism is relevant to the situation in the United Kingdom. This is somewhat contingent on the extent to which it is feasible to extend from the specific difficulties faced by African-American women to those faced by black women (Young, 2000).

The quest for identity stemmed from the fact that there is so much variety that it is difficult to discern with any degree of precision which of the following factors—race, sexual orientation, or social standing—is being prioritized at any one moment in time. Additionally, it gives birth to a more conflicting place for black women. Avatar Brah (1996, p.102) argues, "Our gender is constituted and represented differently according to our differential location within the global relations of power… we do not exist simply as women but as differentiated categories, such as working-class women, peasant women or migrant women".

Safia Mirza asserts in her criticism of identity that the political notion of blackness does not inspire a sense of belongingness or connection; rather, it creates a fake sense of identity that disempowers lighter shades of black people while

marginalising those with a darker complexion. It collaborates with the colonial classification of immigrants as "outsiders, alien, different constructions of unidimensional black identity can only reinforce white supremacy by the logics of duality" (Mirza, 1997, p. 15).

Documenting the transition of people of color in Britain from immigrants to permanent residents should be one of the primary concerns of feminism in Britain. This ought to be done by focusing on how black women have situated themselves, as well as how they have been placed by other policies and governmental viewpoints on multiculturalism, schooling, accommodation, social assistance, health, racial harassment, work opportunities and employee relationships, and so on. In the 1960s, a paradoxical state existed in which women who migrated from South Asia were stigmatized as being weak and uneducated while at the same time having the potential to cause a threat to the steady and supposed diversity of white Britishness through the presumption that they are fertile. This seemingly contradictory condition formerly prevailed in the United Kingdom (Young, 2000).

The development of wide moral and cultural democratic values and a rising level of integration with Europe are some of the factors that have influenced identity. Another important aspect for black people in Britain is racism, which has not only influenced their attitude toward being British but also given rise to a wide variety of tactics of resistance. Literature and other forms of black cultural tradition, such as media performances, contribute to the establishment of historical and present expressions of black identity and to the analysis of the status of black people, particularly black women, in the United Kingdom (Arana & Ramey, 2004).

1.3. Intersectionality

The theoretical issue surrounding black women is an intriguing one. Collins contends that women of color are in a particularly challenging spot because they are under the pressure of two oppressive systems, namely those based on race and those based on gender, which are both very pervasive and strong. Having the ability to comprehend this stance as something that she refers to as "intersectionality" paves the way for the potential of seeing and comprehending a great deal more areas that include

intersecting interests. That is to say, having an awareness of the social status of black women needs to motivate us to identify and explore additional places where different forms of injustice intersect with one another. Collins explains "Intersectionality" as,

> analysis claiming that systems of race, social class, gender, sexuality, ethnicity, nation, and age form mutually constructing features of social organization, which shape Black women's experiences and, in turn, are shaped by Black women (Collins, 2002, p. 299).

Kimberlé Crenshaw founded the concept of "intersectionality", which rearticulated the criticisms about the marginalization of black women in feminist theory. In their academic writings, black feminists such as Angela Davis, Patricia Hill Collins, and Audre Lorde were the first to address these concerns (Cho et al., 2013). The "Combahee River Collective" established one important aspect of intersectionality. This thought outlined the profound interrelationships of patriarchy, sexism, racism, and classism. They asserted that the struggle against patriarchy needs to be waged concurrently with those waged against imperialism, racial dominance of white people, and the capitalist system. Anna Julia Cooper, an advocate for the rights of African women who lived in the nineteenth century, recognized the significant connection that exists between race and gender, as well as the need to fight for justice on all fronts (Brewer, 2020).

Intersectionality offers an extensive conceptual framework of very valuable information that thoroughly reveals the real condition that women of color experience. Black women and women of ethnicity who are put in different systems of authority and marginalization that constitute oppressions on the basis of race, class, and sex are subjected to these structures (Brewer, 2020). However, all formulations of black feminism acknowledge discrimination on the basis of race and gender, as well as the part that these factors play within the lives of black women (Brewer, 2020).

Identifying the connection among ethnic background, race, class category, and sexual preference defined intersectionality; this implies the fact of existence of many differences in feminist theory between white and black. This is because black women and white women have different experiences of oppression in American culture due to their different races. Besides race, sexuality is an essential component of feminism due to the fact that being sexual is an inherent element of being a woman. "In feminist contexts, sexuality represents a central site of the oppression of women; rape and the rape trial are its dominant narrative trope" (Hammonds, 1994, p.134). According to

feminist ideology, the core of oppression is in one's sexuality. Patricia Hill Collins outlines three distinct ways of considering sexuality in her work. To begin, sexuality may be investigated as a separate kind of injustice, comparable to that of racial background and social rank and gender. The second method examines the manner sexuality is exploited within different oppressive systems. Third, the idea of gender is the crossroads at which several forms of oppression combine (Collins, 2002).

Racial oppression is another important aspect of intersectionality. The majority of African-Americans have been subjected to racial oppression ever since the system of slavery in America. The definition of oppression is that it is "any unjust situation where, systematically and over a long period of time, one group denies access to the resources of society" (Collins, 2002, p. 5). Patricia Hill Collins states that the oppression of women of color may be broken down into three categories: the economic, the political, and the intellectual components of discrimination. The economic part of oppression is shown by the exploitation of black women's work, which has been an essential component of the capitalist system in the United States. The most important thing for black women has always been to maintain their physical well-being; as a result, there has never been much room in their lives for intellectual pursuits. The second category of oppression is political; thus, the political aspect of oppression may be seen in the fact that African-American women were denied the opportunity to vote for many years. African-American men and women did not get equal treatment in the legal system, and neither group was allowed to hold public office or hold political office (Collins, 2002).

Third, the other aspect of oppression may be seen in the stereotypes that were drawn of African women throughout the time of the slave trade. The culture of the United States has institutionalized a number of racist and sexist ideas to the point that they are seen as acceptable behavior. In the culture of the United States, it was often considered women of color had a number of undesirable attributes or traits, and the majority of white Americans utilized this belief to support their own system of discrimination. As a result, women of black color were often prevented from holding positions of great authority, which enabled white Americans to remain in roles of power and maintain their system of oppression (Collins, 2002).

In addition to white males, oppression, white females have also been complicit in the subjugation of black females throughout history. Although Black feminist

advocates emphasized the significance of the interconnectedness of 'gender', 'racial group', and 'class', conventional feminists haven't incorporated the issues of black women suffering and in their battle for equality. This is despite the fact that intersectionality is an important concept. African-American feminists have emphasized the reality that 'gender', 'race', and 'class' are interconnected and cannot be perceived independently from one another, despite the fact that advocates of traditional feminism often do not address this intersectionality (Carby, 1987). The overall discussion suggests that the ideas presented in feminist theory demonstrate that there has been some kind of institutionalized oppression ever since the establishment of slavery and that this form of oppression continued until the 20th century.

The concept of 'simultaneity' serves as the foundation on which the Black feminist philosophy is built. For instance, the construction of white, male privilege, and female all take place at the same time, which is when race comes into being. During the height of European colonial domination in the 19th century, this idea dominated practically the African continent, which would later be referred to as inferior. Within this racist and sexist ideology, they are seen to be the most inferior. In spite of this, the systemic fact is that 'race' and 'gender' are expressed in profound connectedness in the framework of the theft of labor, slavery, and lands, as well as rape and the formation of colonies. The concept that gender is a multifaceted and multidimensional issue has been central to Black feminism for at least the last four decades (Brewer, 2020). This argument is made by Kimberlé Crenshaw, who is widely regarded as responsible for the introduction of the term intersectionality. Crenshaw attacked feminist philosophers who essentialized gender, making the interconnection of gender to issues of racism, class, and sexuality invisible in their works. Under the ideology of white supremacism, for instance, racial identity functions as a potent signifier. However, this does not mean that class and gender do not have a significant role in shaping it. This is the fundamental principle that underpins Black feminism (Brewer, 2020).

1.4. Multiculturalism in Feminism

In the middle of the twentieth century, cultures started to turn into "multicultural" more and more. Colonialism, slave trade, forced migration due to war, and immigration all had a role in creating this cultural diversity. However, the existence of several

cultures in a given country has resulted in the emergence of a number of conflicts. The concerns of self-determination, representation in government, national rights, and identity led to an upsurge in conflicts between the minority and the majority.

According to Charles Taylor (1994), "Multiculturalism as a demand by ethno cultural groups or minority cultural groups for recognition of their marginal cultures" p. 41). The quest for identification drives the political activities of feminists, multiculturalists, and members of minority groups in today's politics. The politics of identification is of particular significance to them due to the fact that it is linked to identity, which either reveals the individual's identity based on the people with whom they interact or defines the characteristics of individuals in relation to those of their surroundings.

The concept of multiculturalism continuously mixes with the debates over the acceptance and limitation of different kinds of cultural variety within a society. According to the definition given by Stewart Hill (2000, p.209), 'multiculturalism' is the "strategies and policies adopted to govern or manage the problems of diversity and multiplicity which multi-cultural societies throw up". Therefore, the pursuit of gender equality frequently comes into conflict with the interests of minority cultures and the rights of individuals. The core position of women can never be abandoned for the purpose of minority rights, which do often maintain existing inequalities; as a result, the pursuit of gender equality often comes into conflict with existing inequalities. Furthermore, Stuart Hall states that the "multicultural question" mainly questions "how we are to envisage the futures of those many different societies now composed of peoples from very different backgrounds, cultures, contexts, experiences and positions in the ranking order of the world; societies where difference refuses to disappear" (Hall & Hesse, 2000, p. 209).

Susan Moller Okin (1997) contends that both the theory of feminism and multiculturalism intend to figure out "the recognition of difference in the context of norms that are universal in theory but not in practice" (p. 131). According to Okin's train of thought, protecting the rights of cultural groups ought to involve offering the members of those groups a meaningful way of life, one that encompasses not only the public but also the private sphere and, as a result, includes the social, religious, educational, and recreational aspects of living.

> Cultural minorities need special rights, then, because their cultures may otherwise be threatened with extinction, and cultural extinction would be likely to undermine the self-respect and freedom of group members. Special rights, in short, put minorities on an equal footing with the majorities (OKIN et al., 1999, p. 20).

In this argument, Okin suggests that group rights have two fundamental concerns. First, they portray cultural groupings as though they are homogenous, ignoring disparities between and within groups; second, they give little or no recognition to the reality that minority cultural communities are fundamentally gendered, with significant power and advantage discrepancies with both males and females. Furthermore, the other concern holds that the proponents of minority rights neglect the private domain, which is vital to the establishment of any nation since it centers around key problems like families, gender, and fertility. The social realm, where women historically make the greatest visible contribution to culture, is removed in favor of an abstract notion of cultural identity that ignores the roles cultural organizations impose on their members. This notion of cultural identity overlooks the reality that women contribute most to culture by taking care of their families (OKIN et al., 1999).

Collins is concerned about the viability of multiculturalism in the United States, which appears to be more concerned with the development of this idea than with genuine social transformation to improve desegregation, residential accommodation, and general populace educational standards for black people. Collins brings attention to the tension between feminism and multiculturalism, focusing on feminism's connection with black women,

> Black women's placement within the global social relations created by globalization, a transnational-ism that has weakened African and Caribbean nation-states and fostered major population shifts, and a persistent racism that denies first-class citizenship to Black women within advanced industrial societies converge to frame a common set of challenges for Black women (Collins, 2002, p. 23).

The presentation of minority opinions and the examination of diasporic networks are two of the many ways in which multiculturalism serves to consistently bring both the regional and the international into focus for us. In order to avoid giving a false impression of multicultural discourses and policies, it is essential that feminist points of view be articulated and positioned with care. Accordingly, it is of the utmost importance that feminism and multiculturalism develop partnerships on the world stage in to better represent group women and promote their rights. Establishing a 'multicultural feminism' necessitates making considerable contributions to both feminist theories and

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multicultural discourses in order to operate beyond national limits and academic divisions. This is done in order to develop a transnational multicultural feminism. The goal is to pay a lot of attention to the viewpoints of underrepresented groups and use those perspectives to challenge prevalent discourses and behaviors (Ponzanesi, 2007).

The United Kingdom is a multicultural country. Because of the huge number of people who have settled in Britain throughout the course of history, diversity has developed into an essential component of British politics and ideology. The vast majority of immigrants came from countries that were formerly part of colonial empires, such as those in Africa, India, the Caribbean, and many other third-world nations. The end of World War II marked the beginning of a significant surge of immigration to the United States. Because of the lack of jobs in Britain, the government started looking for people in other countries to bring in to fill the vacancies. When a black identity did not previously exist, its development was helped by the experience of living in a mostly white and racist nation. They had a negative outlook as a result of Britain's policies. In spite of the fact that members of immigrants to Britain were subjected to racism and found themselves in the lowest of the hierarchy in Britain.

Black women have historically been at the vanguard of the fight for civil and human rights, pouring their blood, sweat, and tears into the cause in order to support their families, communities, and lay the groundwork for the United States. The "titans of the Abolitionist Movement" (Murray, 2000, p. 187) were women like Harriet Tubman and Sojourner Truth who demonstrated unrestrained leadership qualities (such as self-sufficiency, self-sacrifice, militancy with an egalitarian spirit, resilience, and spiritual grounding) at a time when Black women's "womanhood" was being defined and exploited by a racist, sexist, and oppressive. The control that slave owners had over Black women's reproductive rights, according to Marble (1990), is one significant example of sexism, however Davis (1983) would argue that reproductive control is still present in some forms now. Black female slaves were raped by their owners; they were taught when and how to have children; a Eurocentric creation of the "Black female matriarch" was imposed upon them; and, worst of all; they were not treated as women. Black women used resistance as a means of expressing their power in the face of these forces. For instance, Sojourner Truth exposed her breasts in front of a white women-only antislavery protest more than 150 years ago to demonstrate that she was a woman.

According to Hooks, when audience members shouted back at her that they didn't think she was a woman, "America's disgust and disrespect for Black womanhood was unknowingly voiced" (1997, p. 22). Later, Truth became one of the first feminists to draw attention to the "lot of the Black slave woman, who, compelled by circumstance to labour alongside Black men, was a living embodiment of truth that women could be the work-equals of men," in her famous "Ain't I a Woman" speech delivered in Akron, Ohio in 1851 at the second annual convention for the women's right movement (Marable, 1983, p.198). Regarding racism, Oesterreich (2007) argued that Black women's fight for the right to vote is a potent example of the effects of the combined sexist and racial oppression they experienced. Due to their positions within both the Black and female communities, Black women still have to fight for social, political, and economic parity today. This is one of the main causes of their lack of political power.

Women like Cooper, Truth, and Tubman "embody and demonstrate strength, directness, honesty, and fire" according to the author. Tubman was a fugitive slave who laboured for 12 years to guide over 500 slaves out of the South. They are "womanly," without emotion or feigned reticence, and are thus perfectly admirable in the eyes of women today; they are not "ladies" in the genteel sense of the word (Palmer, 1983, p.449). These women, along with others, had a vision for liberating Black women's bodies and minds from patriarchal restraints. Hooks (2007) stated:

> [u]nlike most white women's rights advocates, Tubman, [Truth, Cooper and others] could refer to [their] own personal life experiences as evidence of women's ability to function as a parent; to be the work equal of men; to undergo persecution, physical abuse, rape, torture; and to not only survive but emerge triumphant. (p. 207).

Thus, it is undeniable that their legacy still has an impact on many women's lives today. Undoubtedly, the oppressive Eurocentric factors that forced Black women into inferior roles in society had an impact on how their leadership formed. In contrast to their male colleagues, both black and white, black women have historically been compelled to attain leadership and authority through unconventional means. Thus, the rise of Black women in leadership positions in the United States is a historical reflection of their fight for freedom from tyranny in order to "raise" the Black community out of racial, economic, and educational servitude (Hanson, 2003; Hanson, 2003, Hanson, 2003). In support of this idea, Angela Davis was described by Hill Collins (2000, p. 219) as saying in her 1989 book Women, Culture, Politics, "We must aim to 'raise as we ascend'... We ascend in a way that ensures that all of our sisters, regardless of social

class, and in fact all of our brothers, ascend alongside us. The key dynamic in our search for power must be this. According to a Black feminist perspective, even traditional leadership theories and modern leadership paradigms have largely neglected the contributions Black women have made to their communities and the effects of the interconnected system of class, race, and gender dominance. As an illustration, Black women traditionally create networks that offer the framework for the formation of their community leadership. However, social scientists in general and community leadership/development specialists in particular frequently neglect these community structures (Allen, 1997, p. 1).

Eagly et al. (1995) did study on this very issue, however they were unable to glean Black women's leadership experiences from their investigations. The author found that there are differences between women and men's effectiveness, which are influenced by socially constructed gender roles, in their study of gender differences in leadership effectiveness, which builds on earlier research exploring gender related variables that define women's leadership style from men's. According to the study, leadership roles that are stereotypically feminine and for males are more beneficial for women in general than ones that are stereotypically masculine. The researchers acknowledged that examining "effectiveness" in the context of leadership presents a number of difficulties, particularly when competing theories are employed to account for leader effectiveness. They cited a number of studies that, on the one hand, provide evidence that leadership effectiveness is related to socially constructed gender roles, women who exhibit traditional masculine leadership qualities are less effective, while other studies show that one's actual effectiveness as a leader is unaffected by one's gender. Another set of studies even goes so far as to claim that even though women still have to put in twice as much effort as men, they ultimately gain from oppressive circumstances because as more women rise to positions of high leadership, negative perceptions of women's leadership abilities gradually fade (King & Ferguson, 2001; Parker, 2004; Parker, 2004, A. P. Thomas, 2004).

Given the lack of agreement about leadership efficacy, Eagly, Karau, and Makhijani (1995) claimed that it would be reckless to generalize the results of their study. This is at least one sign that they may be conscious of the racial disparities in women's leadership. According to the researchers, the only reasonable inference to be

made from their data is that "female and male leaders are differentially effective in many settings...and that gender role expectations spill over onto leadership roles within organisations and groups and produce important consequences for the effectiveness of leaders" (p. 140). The author agrees with the researchers that by paying closer attention to the mechanisms that result in those consequences, it may be possible to reduce the impassibility of the barriers to effectiveness for both white women and particularly Black women who lead in masculine defined settings as well as men who lead in feminine defined settings.

There are huge ramifications for adult leadership training as our society grows more ethnically diverse and more women occupy positions of authority previously held by men. In building leadership programmers for women and historically underrepresented groups, leadership development specialists can benefit from this study and other similar research. As shown, these ideas based on the experience of white men aim to generalize leadership traits, which does not reflect or value the leadership experiences of Black women and other disadvantaged groups.

A growing body of literature that centers conventionally sexist and racist leadership literature and centres. Black women's distinctive leadership experiences particularly the nuanced process through which they and people of colour, in general, come to leadership is now available thanks to Black feminist social science scholars. In the past, Black women have occupied executive positions in businesses "whose aim is institutional change" (Collins, 1997, p. 23). Additionally, there is evidence that Black women activists have had a viewpoint on the use of power through leadership as well as the function and role of a leader that is distinctly different from both conventional and modern ideas of "leadership".

> Black women's organizational style within predominantly Black organizations reveals much of how many U.S. Black women exercise power. Understandings of empowerment gained as community othermothers and cultural workers shape Black women's political activities. Drawing on the models of education as empowerment, many Black women routinely reject models of authority based on unjust hierarchies. (Collins, 2002, p. 218).

For instance, Septima Clark and Ella Baker, two well-known Black civil rights activists, brought "distinctive conceptions of leadership and empowerment into the black civil rights struggle," according to which any leadership should be aimed at producing additional leaders and fostering group cohesion (Allen, 1997, p. 62). Despite the fact that neither of the movement's female leaders possessed official positions of authority,

their leadership style demonstrates that women "wielded substantial power within their organisations, which emerged from their perspective on social change" (Collins, 2002, p. 34). By doing this, both women questioned the management style of Black male-dominated enterprises, where it was widely believed that Black women may work in the background but shouldn't strive to take the lead. Black women have effectively been compelled to "build safe havens from the toxic work environment that impeded personal progress and communal survival" since they have to deal with racism, sexism, and class oppression in addition to that from Black men (Allen, 1997, p. 64). As a result, black women "expanded their duties as homemakers and labourers to embrace those of caretakers of the race", creating a "culture of political resistance" (Collins, 2002). Therefore, black female leadership was developed and put into practise by how they participated in their families, communities, and political organisations (DeLany & Rogers, 2004, Hanson, 2003). In essence, Black female leadership developed from and is influenced by both internal and external factors that have an impact on their daily lives.

The literature on Black leadership lacks a single, accepted definition. But throughout the literature, three themes centred on Black female leadership have surfaced. First, Black female leadership in family, church, and community organizations serves as an example of tenacity and innovation for the good of the group (Allen, 1997; Rogers, 2005, Rosser-Mims, 2005). Second, both official and informal Black female networks are dynamic, interconnected systems that strengthen the Black community as they foster leadership for a better future. Last but not least, Black female leadership exemplifies the group's experiences and efforts in community empowerment. Due to these factors, Black women frequently create concepts and models that challenge the ideology of dominance and reflect the reality of their own experiences (Allen, 1997; Rogers, 2005, Rosser-Mims, 2005). As a result, "Black women do not readily embrace the word leader" (Allen, 1997, p. 62). Furthermore, scholars still haven't offered a definition of Black female leadership despite the growing recognition of the value of Black female networks in the Black community. Allen (1997), however, provided the working definition of Black female community leadership as follows:

> the struggle for group survival whereby group collective experience, and group socio-supports, as well as the instrumental aspects of developing and maintaining internal female networks for institution building, merge to form collective action for cultural maintenance and Black community empowerment (p. 63).

This definition's underlying message is that Black women and their male counterparts have a legitimate obligation to ensure the survival of the community. The framework for the formation of Black women's community leadership is provided by Black female networks. Furthermore, the survival of the Black community means, more precisely, that Black female leaders are crucial to the development of the Black community. The Black female networks, are essential to the "transmission of tradition from generation to generation" (Allen, 1997, p. 64) and that athem to collaborate to overcome institutional and social barriers that (for example, the current power structure) negatively impact underprivileged groups, are even more crucial. Consequently, the emergence of Black women's leadership comes from these networks.

1.5. Zadie Smith

Zadie Smith is an acclaimed British fiction writer whose birth name was Sadie Smith. She has been known for her representation of ethnic background, spirituality, and cultural heritage in her books. Zadie Smith was born in 1975 in London. White Teeth, her first novel, was released in the year 2000, and it was this work that propelled her to the forefront of the literary world. She has made a name for herself as one of today's most influential and well-liked writers. Her ethical background is not pure English; Smith was born in Kingston to an English father and a Jamaican mother. Racial and social class dynamics are explored in her works of literature, as are the subtle changes that minority groups experience as a result of a multi-racial society (Sarıoğlan & Bağlama, 2020).

She had a wide range of interests as a child and acquired skills like tap dance, acting, and jazz singing, but reading and writing were her calling. She attended public schools and completed her literary studies at Cambridge University's King's College. She had already released May Anthologies while still a student, a compilation of a few short pieces. Her writing career quickly found success. The publisher of her short tales gave her a contract right away for her debut novel. She decided to look for a literary agency, and the Wylie Agency promptly accepted her on the strength of just one chapter. White Teeth was completed by Smith in her final academic year, three years after Hamish Hamilton had acquired the book's rights. The book was a huge bestseller and received numerous awards, including the James Tait Black Memorial Prize for Fiction,

the Betty Trask Award, the Commonwealth Writers First Book Prize, the Whitbread First Novel Award, and the Guardian First Book Award in 2000. Although The Autograph Man, her second book, did not have the same level of success as White Teeth when it was published in 2002, On Beauty brought Zadie more accolades in September 2005. It placed on the Man Booker Prize shortlist and took home the 2006 Orange Prize for Fiction.

The third generation, for whom "the ideas of migrancy and exile have become too distant to carry their former freight of crippling rootlessness", is how Smith sees the multicultural society (Head, 2003, pp. 107-108). It helps her to describe situations in a lighthearted and amusing manner. Her fresh perspective, inventiveness, and competence as a novelist are all evident in her work.

White Teeth launch makes Smith's career at its peak. Her first book's commercial success and quick ascent to the top reflect the current trend in literature. Young authors must make their debuts as soon as possible to avoid obscurity. Young authors are a lucrative market for publishers, and aggressive marketing techniques can make them household names. With her beauty, Zadie Smith was destined for this. She delivers several interviews and readings in Europe and America, but her success is well-deserved because her works are superb thanks to her sophisticated approach. Her previous novels have expanded her recognition internationally, particularly in the USA.

Throughout Smith's years as an adolescent and adult, she retained an awareness that was marked by the presence of fiction. She claims that her mother encourages her to read stories written for black women. In particular, she used to read works by "Toni Morrison", "Alice Walker", and "Zora Neale Hurston". These women novelists focused mostly on the tough circumstances of black women who immigrated to the United States. Through reading these works, she was able to have a better understanding of the challenges that black immigrant women in Britain, particularly her own mother, confront (Smith, 2009). Smith views "multicultural society" from the standpoint of the third generation, for whom "the concepts of 'migrancy' and 'exile' have become too distant to carry their former freight of disabling rootlessness" (Head, 2003, p.107). It allows her to describe events with a light tone and a witty disposition. Smith has succeeded in integrating multiculturalism into daily life in London. She is conscious of the difficulties associated with living in a culturally varied society, but in her attitude to diversity in the

UK towards the last period of the twentieth century, she demonstrates a different perspective than that of her predecessors or "earlier migrant writers" for instance the prominent writer Salman Rushdie expresses his worries of assimilation, Smith, on the other hand, understands integration "as a productive, two-way street" (Head, 2003, p. 111).

Pascal Nicklas (2013), states that Zadie Smith has self-created her character. At the age of fourteen, she modified her name to be "Zadie" instead of "Sadie", emphasizing her oddity in the British culture. Her cultural background which is a mixture of English and Jamaican is portrayed through her novel White Teeth, and Smith doesn't identify herself as an immigrant but rather as an ordinary black woman. "Zadie" is the Arabic name of "Zaida", which means "prosperous", while "Sadie", a miniature of "Sara", has been widespread in the twentieth century in the United States and Britain. In addition, Nicklas explicitly explains that "the combination of Zadie and Smith is comparable to the names in White Teeth and creates an identity which has, however, nothing to do with the Jamaican roots of the author but destabilises the Englishness of Smith in a way which Sadie did not" (Nicklas, 2013, p. 127). Thus, "Zadie Smith" as a writer and media persona represents what the author advocates for, especially during the first introduction: a woman who is an immigrant with a blended identity who functions inside a postmodern framework.

> We live in a world where blackness and womanness are important, and it is seen and it is something that you will be identified by, no matter what you do and what you try to do, and it does influence your art. But it doesn't make it more or less, it just is. (Kim, 2017).

Smith considers herself a minority in Britain's cultural world since she is both black and a female writer, while white males predominate in the field. She takes writing as her method of artistic expression, and it is through writing that she reflects on her black identity. In an interview with "Daily Northwestern", Zadie Smith said: "To black, British women, part of me wants to say get out of Britain," Smith said. "It's painful for black, British women who wonder when their time will come. From a black, British person's perspective, it feels exciting in the United States" (Kim, 2017).

She employs observation, humor, and witty criticism to express her understanding of ancient English literature, and she does so in a way that accurately conveys the difficulties of the experience of living in today's post-colonial world. Through the use of her multiethnic characters, she prompts readers to consider the effects

of immigration generations of immigrants living in the contemporary culture of the United Kingdom (Sarıoğlan & Bağlama, 2020).

Smith addresses several issues associated with living in a multicultural culture and the divide between two generations of immigrants. She has discussed the significance of her characters' backgrounds and the memory of their roots. Most of her protagonists still have a strong connection to their ancestors and heritage and are upset by contemporary life.

2. ZADIE SMITH'S ON BEAUTY

2.1. Introduction to On Beauty

Inspired by E. M. Foster's novel Howards End (1910), Zadie Smith published her novel On Beauty in 2005. The novel is set in the USA, and its narration reveals the story of two families of distinct origins, mainly American and British. The plot of the novel examines the cultural contrasts between the members of these families, explores the concept of beauty, and compares the philosophies of liberal and conservative intellectuals. An American essayist, Elaine Scarry, named this novel On Beauty and Being Just. In the British newspaper, The Observer, the editor called the novel A Transatlantic Comic Saga. For the appraisal of Zadie Smith's efforts in writing fiction, she was awarded Orange Prize and Anisfield-Wolf Book Award for fiction (Kokate, 2020).

The main objective of publishing On Beauty is to discuss and highlight racism and prejudice among members of different cultural origins and the relationship between art and life. According to Imki Beens, "As the title of the novel suggests, beauty plays an important role throughout the narrative. Beauty in the novel refers to art and life in general, as well as to individual people" (Beens, 2017, p. 19). The United States of America has, for a very long time, been associated with racial tensions, and examples of such conflicts continue to be seen in popular culture and works of art. According to Kokate, the novel On Beauty portrays racism and discrimination in American Society. The pieces of evidence of these racial and discriminant events are obvious. For example, the popular culture of the white class and paintings or rap dance music of the Black class are fine examples of binary cultural clashes (Kokate, 2020).

According to Krickle, the writer of the novel On Beauty, Zadie Smith, has frequently presented various characters of varied ethnic, racial, and political backgrounds. While appealing to the reader's dichotomous thinking, she undermines it by purposefully exploiting stereotypes. In addition, she demonstrates that we are socially created and that, despite our differences, we all possess the same fundamental human needs and goals. According to Krickle, "Zadie Smith writes mainly about people from different racial and national backgrounds, political beliefs, and viewpoints" "(Krickl,

2009) According to Basuki and Khaan, the novel On Beauty discusses the lives of two distinct families; Howard and Kipps, whose paths eventually cross and become intertwined. The Howard family is headed by Professor Howard Belsey, an Englishman who specializes in the works of Rembrandt. He lives with his wife Kiki, who is an African-American, along with their three children, Levi, Jerome, and Zora. They live in the fictitious town of Wellington, located just outside of Boston. Professor Howard's enemy is Monty Kipps, who is a Trinidadian. His wife is a British woman. They have two children, Victoria and Michael. Basuki has claimed, "On Beauty is a novel about a pair of feuding families, the Belsey's and the Kipps" "This novel is set mainly in New England and partly in London" (Fahma et al., 2021).

The news that Howard Belsey's son Jerome, who was recently born again as a Christian, would be spending his summer break working for the extremely conservative Christian Kipps family infuriated Howard Belsey especially. Jerome had recently become a Christian. Howard Belsey is particularly enraged by the news. After the relationship with Victoria Kipps comes to an end, Jerome returns to his house. The Kipps move to Wellington nine months later, which coincides with Monty's starting a new job at the university, and this causes the families to get closer together once again. During this period, Howard's affair with Claire, a family friend, and employee, causes problems to arise inside the Belsey home.

Carlene and Kiki can become excellent friends even though their families have a hostile relationship. A painting by Haitian Artist Hector Hyppolite can be seen hanging in Carlene's library, and it is responsible for bringing the women together. Carlene says Kiki that she had purchased the photo in Haiti long before she ever met Monty. Sadly, Carlene's terminal cancer diagnosis and treatment limit the number of times the women see one other after their initial two meetings. When the Belsey family goes to London for Carlene's funeral, Howard finally gets the chance to kiss his student, Victoria Kipps. As the Kipps family goes through the process of going through Carlene's will, they learn that Carlene's intention was for Kiki to inherit Maitresse Erzulie. Because Monty believes that Carlene is not thinking properly, he decides to store the artwork in his college dormitory room.

The conflict between Monty and Howard heightens as Monty speaks out against liberal campus norms on issues like affirmative action. The two men's antagonism

reaches its zenith when they argue about the topic in front of a gathering of Wellington students and faculty. When Monty did well in school, it brought to light Howard's inadequacies and the fact that he never did write that long-awaited book. When Zora and Levi meet Carl, an African-American guy from a lesser socioeconomic background than their own, they instantly hit it off. Zora uses him as a spokesperson for her movement to get talented people who aren't in college programs to join those programs. Levi's sense of self comes from his relationship with Carl, who is embedded in what he calls a more "authentic" version of black culture than he experiences.

Zadie Smith has made her characters appear convoluted and riddled with flaws, even though she talks about their beauty, decency, and truth. She has failed to make her characters appealing. According to Glab, "Smith presents her characters as complex and flawed; she does not make them appealing even though she writes about their beauty, goodness, and truth" (Głąb, 2016, p. 571). Similarly, Levi, who is torn by his mixed-race upbringing, finds solace among a group of Haitian men who operate as street vendors in Wellington. Even though Levi believes the guys to represent the "essence of blackness" he finds it awkward to be openly connected with Haitians in Wellington. The reason why Levi and his buddy Chouchou stole the Hyppolite artwork from Monty's office is that they want to demonstrate their solidarity with other Haitians who have to deal with racism. Chouchou claims that Monty obtained the image from some less fortunate Haitian villagers. Jerome finds the missing painting in Levi's room and reads a note written by Carlene on the back of the artwork. In the note, Carlene states that she intends for the painting to be a gift to Kiki. After Zora's second affair, she decides to talk to her mother about it. In the last scene, Howard is unable to successfully give a potentially career-reviving lecture. Instead, he gives a smile to his wife, who is seated in the audience at this point. The above-stated plot accurately proves the statement of Jackson, one of the scholars,

> It is a work of fiction. Names, characters, places, and incidents are either the product of the author's imagination or used fictitiously, and any resemblance to actual people, living or dead, business establishments, events, or locales is entirely coincidentalm (Jackson, 2012, p. 860).

The novel explores multiple perspectives on gender, ageing, and physical attractiveness. The book is illustrative of the harmful effects of cultural myths about youth and beauty on men and women of all ages, including the young and the elderly. These narratives inflict these struggles on men and women of all ages, including those

who are young and those who are ageing. This novel gives multiple viewpoints, each of which shows how contemporary beauty standards affect not only young people's perceptions of themselves and their behavior but also those of middle-aged men and women. This book is about beauty ideals for young women. This work by Smith contributes to a better understanding of ageing by shedding light on the ways in which especially limiting standards of beauty can become ingrained in, and destructive to, an individual's identity, regardless of an individual's age, gender, ethnicity, or race. This is done by illuminating the ways in which especially limiting standards of beauty can become ingrained in and destructive to an individual's identity.

According to Kokate, this novel examines the challenges that people living in poverty in the United States face, as well as the various ways in which they are prevented from receiving an education. Every person, regardless of their socioeconomic or racial standing, needs to have the opportunity to pursue their educational goals, which is a right that ought to be guaranteed to them. These are some of the conflicts covered in the novel On Beauty (Kokate, 2020).

2.2. Black Feminism on Beauty

African, White American, British, and Caribbean immigrants are among the characters in On Beauty who represent mixed-race families living in the United States. Monty Kipps, a Trinidadian who resides in Britain with his wife Carlene and two children, Victoria, and Michael, is Howard's intellectual competitor. Monty, a prominent black conservative academic who practices religion, has already published the book Rembrandt to rave reviews, but Howard hasn't, so he's envious of him.

Only Jerome and his Belsey family members practice religion. In England, Jerome resides in Monty House. He is an employee of Monty's office, which has ties to the race commission. In front of Monty, Howard consistently believes himself to be powerful and has a sense of superiority. Due to the fact that Kiki and Carlene share a similar black culture, their friendship is good. Carlene has grown ill, but when Kiki arrives to greet her with a delicious chocolate pie, she cheers up. Carlene is too emotional and frail to meet someone who knows how she feels emotionally. Despite her love and

concern for Carlene, Kiki worries about her. The children of the Belsey family, however, are not close to Carlene.

Five people make up the Belsey family, and each of them has taken a different path. Every member has a different way of life. Kiki lives by herself. Other than Carlene, she has no other friends. While his mother is talking, Jerome persuades her. It investigates how immigrants deal with ambivalence and dilemma. In fact, despite her reluctance to see them, she takes the risk, and they wind up sharing intimate thoughts and feelings. They converse about the past as well.

The author depicts the cultural entanglement that separates Kiki and Carlene, two women who are in a relationship, from one another. Similar to how race matters to cement relationships, so does culture. In the fictional culture, living in a different culture might lead to misunderstandings, powerful emotions, and relationships. At the same time, it adopts the issue brought on by the culture. After realizing the importance of culture, characters adopt a social lifestyle. Culture is a type of value in that it facilitates social interaction while interfering with it.

The youngest son of the Belsey family, Levi, is on the lookout for who he is. He seeks out black immigrants with whom he connects. A deep connection develops between Carlene and Kiki. They are grown-up enough to put aside their differences and problems from the past brought on by the mixing of the races. Here, Smith has been given a clear presentation of the discordant relationships between the father and son and the husband and wife. The characters depict the ambivalence that pervades American society as well. Carlene is the reason Jerome stayed at Kipps' home in London. Different people from all around the world have converged in Wellington.

Since Howard is white and Monty is of a different culture, he gets upset with him. Due to the uniqueness of their cultures, they have a sort of scholarly competition. The cultural traps that limit their perspectives hinder them.

Black feminism aims to make sense of the connections among classism, sexism, racism and other political and social categories by looking through the experiences of Black women. For various reasons, women of African heritage have been excluded from both the white feminist and black liberation movements. Black feminism was significant because it gave women of color a voice to address issues of racism and sexism in the

workplace. Black women have been and remain crucial in the struggles for black liberation and gender equality while experiencing substantial challenges in both pursuits. A similar state of mind is exhibited by Zadie Smith in her novel On Beauty, where she says, "I myself have never been able to figure out precisely what feminism is. I only know that people call me a feminist whenever I express sentiments that differentiate me from a doormat" (Smith, 2005, p. 195). Hence, the meaning of feminism, according to Zadie Smith, is making struggle for gender equality where she can struggle for her rights. In the quotation, the word Doormat is the term that is associated with black women or African-American women. The word doormat also symbolized a slave. And female slaves were excluded from the early feminist movements. Whenever Zadie Smith struggles for black liberation and gender equality against oppression, people call her a feminist.

It is very important to understand the various causes of oppression that black women had gone through in the late 19th C. and early 20th C in order to understand black feminism. The first cause of black women's oppression is highlighted by Maria Stewart (an African-American black woman), as Patricia Hill Collins has said Richardson in his book Black Feminist Thought that Stewart raised an objection to the unfairness of the current circumstances by saying that they have worked for the shadow and gained the substance Because the labor was done by the female workers by planting vines and Americans have taken away the profits and consumed them. (Collins, 2002, p. 01).

Similarly, Fannie Barrier Williams has lamented the black women by calling them "problems" as, "The colored girl . . . is not known and hence not believed in; she belongs to a race that is best designated by the term 'problem,' and she lives beneath the shadow of that problem which envelops and obscures her" (Washington, 1987, p. 150). Stewart offered the advice to black women that they should act more like men as a response to the type of oppression described above, and this advice went on to become the very first tenet of black feminism.

For black feminists, it was essential to secure equal rights of class, race and gender on the political stage. For this purpose, Maria Stewart urges black women to foster the powerful mechanism of political actions by saying,

O, ye mothers, what a responsibility rests on you!" Stewart preached. "You have souls committed to your charge." "It is you that must create in the minds of your little girls and boys a thirst for knowledge, a love of virtue, and the cultivation of a pure heart (Collins, 2002, p. 02).

In this way, black women's role as mothers became the second tenet of black feminism. For example, Zadie Smith has shown female characters' trials in seeking equity in her novel On Beauty. In seeking equity, Zora Kipps makes a resolution to be like boys. She is conflicted because she wants both a partner and good grades, so she dresses contrary to her feminist beliefs, puts on too much makeup, and acts desperate and flirty with Carl. One way she deals with the patriarchal system that controls how women see themselves is by being an outspoken supporter of women's rights and independence. Zora's preoccupation with her physical attractiveness mirrors Howard's admiration for the attractiveness of Claire and Victoria in terms of their looks. Even when they dismantle every preconceived notion of what constitutes beauty, they are still unable to escape the view that society has of the ideal body type for women. Zora's estrangement from her mom and the fact that she holds her mother responsible for her father's affair with Claire are both related to the fact that Zora's mother is overweight. Like other young women, she is a victim of the system, but unlike most, she is self-aware enough to prevent it from destroying her. Smith says, "She's awl business." Whatever she gets in front of her, she rips apart to see how it works. "She's going to go a long way" (Smith, 2005, p. 145). Another example is when Carlene makes a point of differentiation between men and women. At this point, Carlene argues,

Everything I do I do with my body. Even my soul is made up of raw meat, flesh. Truth is in a face, as much as it is anywhere. We women know that faces are full of meaning, I think. Men have a gift of pretending that's not true. And this is where their power comes from. Monty hardly knows he has a body at all! (Smith, 2005, p. 96).

When Carlene and Kiki discuss the gender gap, Kiki thinks that Carlene implies that women are weaker in the classroom because of their emotions. Despite the fact that this is not what Carlene intends, Kiki reads it this way since she believes that Carlene is saying this. Carlene's observation is not completely off base, particularly when seen in the light of the thoughts and tales presented in the remainder of the book: women are noticeably more concerned with their bodies and require more exercise. The intersections of race and the domination of white intended to improve standards are explored by Zadie to demonstrate how these forces create our ideas of beauty and the extent to which we are ready to recognize, accept, and possess them.

But it's the women of the Kipps family who suffer the most under patriarchal norms. Carlene puts her husband's wishes before her own, while Victoria is frequently the object of men's sexual advances. According to Ana Bosnjak, Victoria is a rebel in her own right; she exhibits sexually progressive conduct, which may be taken in two ways. The first interpretation might suggest that she is strong and self-reliant, while the second could be read as a type of patriarchal tyranny due to her views on her sexuality and promiscuity (2020, p. 19). She also claims that her physical attractiveness is the sole reason guys find her interesting; In contexts when women are subjected to forced societal meanings, such as sexual objectification, their capacity for self-presentation is directly harmed (Bosnjak, 2020, p. 19). Therefore, Victoria's attractiveness prevents her from highlighting her other traits except from seeking freedom of gender.

In this novel, members of the same culture work together. But despite their distinct cultures, they don't get along. After the party three weeks ago, Kiki hasn't seen Carlene Kipps again. Carlene's mood is not good. While on her way to see Kiki, Carlene mentions how helpful she is to Kiki in a visiting card she delivers. Kiki calls her after having read a visiting card to her. But simply the bell rings and it is not received. Levi was also sent by Kiki, but it did not receive a response. Kiki says "Carlene, I wanted to give this to you as a way. There's no need for any such thing. I'm sure" (p. 168). Carlene seems to be delicate. They discuss their personal lives, including their spouses, kids, and artworks hanging on the walls of Carlene's home. They also ate pie, which Carlene clumsily passed to Kiki, who of course served it coil-style. Given that they share a common African culture, their relationships are often good. A shelter is located between them.

Carlene and Kiki were cultural pals in the novel. It demonstrates how social formation differs depending on culture. The friendship between Kiki and Carlene demonstrates their shared affinity for one another, regardless of whether they share the same culture or not. Carlene is also a cancer patient. The Kipps family was unaware until after she passed away. Actually, the Kipps Family is unaware that Carlene has been away from home all day.

The intricate relationship between a son and father who are from different cultures is brought forth by Howard and Monty Smith's complicated friendship. Levi attempts to keep his parents at a distance. He observes the unfavorable surroundings and

feels unfavorable feelings. Levi left his home to seek out new, fun locations to hang out. Levi's father is not sensitive to them. The main challenge for the family is something that Howard cannot comprehend: the issues of his wife and kids. When it comes to his father, Levi feels confused. He does not comprehend Howard, and the other way around. Compared to his father, Howard feels a stronger connection to his mother.

Thus, we can examine Howard and Zora's unfavorable perception of Monty. Monty is criticized by Howard and called out to support black art. Actually, the opinions of these two are completely at odds. Monty's loves are despised by Howard.

Monty is of black heritage. Howard is of Caucasian ethnicity. Monty appreciates art because it can advance his sort of culture if it is displayed at Willington College, but Howard fears it since it is white, and he does not support black culture. They argue as a result to preserve their own culture. In the third stage of multi-culturalism, according to Fanon, one fights for his or her native culture, and hybridity is evident during this time. Due to the uniqueness of their cultures, they have a sort of scholarly competition. Furthermore, it is harmful to limit people's horizons with cultural traps.

Carl ought to be a recognized authority in their fields. For fifteen years, Monty and Howard, who are both Rembrandt scholars, have been moving in the same circles, attending the same universities, contributing to the same journals, and occasionally sharing states. However, Howard and Monty have never expressed an opinion during a panel discussion because Howard has always disliked Monty, just as any sane liberal would dislike a man who has dedicated his life to upholding right-wing politics.

Levi finds refuge in Haitian music and friends like Carl, Choo, and Felix while Kiki and Carlene find refuge in one another. Levi enjoys listening to his favorite music on his iPod; the headphones never left his ears. The Belsey siblings met in Boston, where they were also taken aback. Play was pressed on his iPod (the earphones of these had never left his ears). He laid his brother and sister down before jogging up to meet Felix, the Levi group's commander.

> Felix was blacker then any black man Levi ever met in his life. His skin was like slate. Levi had this idea that he would never say out loud and that he know didn't make sense but anyway he had this idea that Felix was like the essence of blackness in some way. You looked at Felix and thought. This is what it's all about, being this different this is what white people fear and adore and want and dread (242).

It is possible to consider Levi to be a sincere supporter and thoughtful advocate for black people who have enjoyed civil rights since that time. In comparison to white folks, black people always have various worries and adoration. These folks relish taking on responsibility for the black community or culture, says Levi. Amelia, the Kipps son Michael's fiancée, sobs on one hand while Monty reprimands Ms. Belsey and says: "She is nasty I saw her that time in the station and she looked right though me like I didn't even exist! She's uppity. And she's practically a Rastafarian" (280). Monty, however, rejects Amelia's assertion and chooses to extend an invitation.

The Besely family believes Carl to be a good person. He is thoughtful and intelligent at the Wellington College musical library. Carl claims that Zora's appeal to him is unnoticeable since he is preoccupied with Victoria Kipps observing Zora's proximity to himself: "I'm just trying to understand why you would act so crazy" (415). Zora almost falls into his Carl Levi and Choo. They loved Haitian music and country. "He would like it. It would more you. It's political music, like reggae- you understand. I could tell you things about my country. They would make you weep. The music makes you weep" (360). Those who lack their rights have their own universe, way of life, culture, and music. It affects those who are self-centered and view others as nothing more than objects.

Family members of Belsey are perplexed by Jerome's fascination with Haitian culture and the fact that, despite his passion, he has never visited the country. It simply seems a little... odd, in my opinion (400). Jerome, the oldest of Belsey's children, is a similar hybrid who harbors some natural dreams. He is able to feel the struggles and suffering of such immigrants as well as some future hopes for their forklift drivers. The oldest child in Belsey's family is Jerome. His faith is Christianity. He was adored and valued by Carlene, Michael, and Howard. During his summer vacation, he accepts a temporary position with the ultra-conservation Kipps family. Victoria, the family's daughter, sparks his romantic interest. Victoria sent his father an email. Despite Jerome's long-lasting relationship with his father, he becomes angry to retrieve his son from the Kipps homes, Howard starts to travel there a little bit more quickly. Howard stopped from Victoria since he was in a rush. He eventually learns Monty Kipps' address, calls, and reports being in Kill Burn Station after occasionally Michael Kipps, Monty Kipps'

son, arrived and picked him up for his destination. Jerome kept himself upright by placing his hand against a tree's wet trunk. Howard claims to be upset with Jerome:

> This was not me, said Carl adamantly, shaking his head. I didn't do this man Carl adamantly, shaking his head. I didn't do this Damn! He kicked a step hard. You people don't behave like human beings, Man- I ain't never seen people. You all act so superior, but you're not telling the truth! You don't even know a thing about your own father man. My daddy's a worthless piece of shit too, but at least I know he's a worthless piece of shit. I feel sorry for you- you know that? I really do? (417).

Carl avoids discussing his father. Carl corrects his dad. Carl tells Howard that he is a useless piece and that he even doesn't think people like the people since Howard doesn't act in a way that is nice for the black people. We are aware of your father, Carl says, so please spend some time in Wellington. Carl is a black man and cannot fit in among the white people. The difference between the white and black races demonstrates how poorly they get along. The truth is not what Howard says. He merely considers himself superior to others. Carl then remarked, cutting her eyes at him haughtily. Zora is unable to understand Carl's statements.

> Carl please doesn't talk about our father. We know about our father. You go to Wellington for a few months, you hear a little gossip and you think you what's going on? You think you're a Wellington because they let you file a few records? You don't know a thing about what it takes to belong here. And you haven't known got the first idea about our family or our life, ok? Remember that (p. 417).

Howard is not accountable for their children's needs. Backbiting about her father annoys Zora. She continues to believe that Carl belongs there, and she also criticizes our family. Carl finds it intolerable how white people treat black people,

> "Carl laughed bitterly, but that's joke around here, man; people like me are just toys to people like you… I'm just some experiment for you to playwith. You people aren't even black any more man. I don't know what you are you think you're good for your own people. Don't even live right. You people are all the same" (p. 418).

Carl believes that he must maintain his unique identity since he is unable to adapt to the new culture. White people always treat them like toys and consider themselves to be superior. I need to be among my people, man I can't do this any longer, Carl muttered, gazing down and speaking to his own shoes. Writes Robert S. Burton, "A habit of "othering" or "differentiating" that threatens to contain, rather than open up, the field of cultural and cross-culture threatens to contain studies" (p.302). According to Burton, if people had a propensity for othering or discriminating one another, there would be no openness in the area of cultures. Instead, there would be intimidation, which forbids intercultural understanding. The whites treat Carl differently than them.

Levi aspires to be less white and blacker than he currently is in order to live a blacker lifestyle. He revels in his family's way of life. He enjoys hip-hop, has pals who are homeless, and eventually finds a job that requires him to work on the streets. It's crucial to Levi that he makes enough money to leave Wellington on a Saturday night. He quits his work because he believes that his weekly paycheck was the only thing keeping him half normal, half black, and half sane. He made the decision to associate with some Haitian streets.

Smith establishes realistic images of women by portraying them as actual women who are bright and very perceptive, particularly in comparison to their male counterparts. She does this to make On Beauty essentially a feminist novel. While pointing out that women are intelligent, analytical, capable of a wide range of emotions, and also possess a wide range of virtues and skills, Smith also acknowledges the flaws that women have. According to Ana Bosnjak, On Beauty is fundamentally a feminist novel thanks to Zadie Smith's portrayal of women as strong, independent, and smart, especially when compared to males. Smith shows that women are sophisticated, analytical human beings with a wide range of emotions and abilities, but she also admits their flaws (Bosnjak, 2020, pp. 12–13). Further, Ana Bosnjak claims, "As for the feminist actions against patriarchal oppression in On Beauty, Smith describes the various ways female characters are defined by men" (Bosnjak, 2020, p. 16). Take, for instance, Kiki; she has lived with her husband Howard for some time but does not have any friends or other social connections. Zadie Smith says for her, "The friendship of other women hadn't mattered to her in a long time. She'd never needed to think about it, having married her best friend" (Smith, 2005, pp. 168–169). When she finds out her husband has been cheating on her, she realizes how much she has sacrificed her own needs in order to satisfy others. She feels an urgent need to leave the house and interact with people beyond her close family. Smith says, "You have friends, Jerome. And Zora has friends, and Levi practically lives with his friends, and... well, we sure as hell know now how close your father is to his friends, and what? I can't make friends. "I'll have your lives, and I have no live" (Smith, 2005, p. 165). Smith not only describes the many ways that black females suffer subjugation at the hands of patriarchy, but she also investigates the myriad of ways in which they fight back against this subjugation.

Kiki Belsey is a colored mother, and she is acutely aware of the dominant imbalances present in Western civilization in the world today. Kiki Belsey is satisfied with who she is as a woman, and more particularly as a black woman. Kiki's knowledge of her personal appearance and the prejudices attaching to these notions have turned her a feminist. Throughout the story, she critiques the manner that the professional men of Wellington behave with their spouses and other women. "hatred of women and their bodies was everywhere, and "there was no way to control it" (Smith, 2005, p.197). Not only is she conscious of the difficulties that were encountered by her own time, but she is also concerned of the challenges that will be faced by her daughter's generation. Zora, her daughter, is nevertheless tremendously impacted by social mores despite her mother's best efforts to shield her from them by removing all forms of entertainment and cosmetics from the household. At the outset of On Beauty, the protagonist, Zora Belsey, is in the midst of her freshman year at college. Zora is the only child that her parents, Howard, and Kiki, have ever had. Zora is an incredibly intelligent who also prides herself on being an exceptional student.

Neither Zora nor Victoria wants to end up subservient like their moms, so they look to their respective father figures for guidance as they form their sense of self. Victoria, Monty's daughter, is aware of her mother's powerlessness and does not hold her up as a positive role model. Her father, the masculine character Monty, is the source of her power fantasies. A chasm has opened up between Monty and Carlene, her daughter, because of Monty's dominance and Carlene's passivity. Since Monty represents the male dominance, he is the one who prevents the mother from influencing her daughter. He believes that fathers should be the primary influence in their children's upbringing.

To emphasis Carlene's sense of alienation, Zadie Smith chooses not to reunite her with her family at any point. Carlene's sickness in the future is not attended to by any member of her family, which is more evidence of her isolation from her family. As a result, the passing of Carlene will not have a profound impact on her family or leave a void in their lives since they did not include her in their activities while she was in life.

However, multiculturalism is a notion that encompasses a variety of identities coexisting under a single social framework. European frontiers were established to restrain and dominate other countries, adding complexity to concerns about identity and

personal belonging in the post-colonial period. Typically, when people hear the word "multiculturalism," they think of the cultures and ethnicities of immigrants from minority groups (Adilova, 2008, p. 36). It is clear that mass migrations have had a significant role in the development and continued survival of this idea. According to Adilova, "multiculturalism is a social doctrine that distinguishes itself as a positive alternative to policies of assimilation, connoting a politics of recognition of the citizenship rights and cultural identities of ethnic minority groups" (Adilova, 2008, p. 36).

Individuals who come from diverse cultural backgrounds are forced to face this conundrum in everyday life, and their uncertainty about the future or what the most effective course of action is has become a popular topic of discussion. When people move from one place to another, they experience feelings of estrangement, loneliness, and acculturation. People are forced to coexist with various cultural, religious, linguistic, and geographical groupings, and this mixing can have positive and negative effects on all of these aspects of human life (Thasleema & Khaan, 2022, p. 3054).

When immigrants' cultural and social roots are at odds with those of the culture in which they reside, it can lead to the loss of identity for both colored people and their offspring. This problem is experienced by immigrants as well as their offspring. In the novel On Beauty, Smith investigates the ways in which the lives of these people and the generations that will follow them are chronicled in a postcolonial metropolitan setting. As a postcolonial writer Zadie Smith has a unique perspective on immigrant relationships because she is a third-generation mixed-race person. According to Khaan, Laura Moss has claimed that by giving the characters a wide range of racial, cultural, and linguistic backgrounds, Zadie Smith paints a picture of hybridity in a North London district (Thasleema & Khaan, 2022, p. 305). For example, in her other fantastic work, On Beauty, Smith approaches the topic of multiculturalism with a great deal of delicacy and sensitivity. The novel's central conflict is between the two intellectual protagonists, Howard Belsey and Monty Kipps. Howard Belsey, a white Brit, and Kiki, an African-American American, are the parents of Jerome, Zora, and Levi. Also included in the Belsey family is the white British Howard. Monty Kipps, a native of Trinidad, is the patriarch of the Kipps family. Michael and Victoria are two of his and Carlene's (both of whom are from the Caribbean) children. When it comes to their Christian faith, the

Kipps family is as traditional as they come, whereas the Belseys have always considered themselves to be progressive and atheist. Carlene and Kiki get quite close to one another in spite of their problems; they try to put the past behind them. Kiki hears Carlene Kipps saying, As Carlene Kipps puts it to Kiki, "Yes, you sit down, and we can talk properly". "Whatever problems our husbands may have, it's no quarrel of ours" (Smith, 2005, p. 91).

Mixed-race children Jerome, Zora, and Levi are children of a British father, and their mother is a colored African American. It is hard for them to make an identity and find their position in the world since they are black people in a predominantly white society. Howard, the leader of the family, does not care about his relatives' problems and does little to help them feel safe and secure (Thasleema & Khaan, 2022, p. 3056). The same holds true with the kids and him being close and loving. Perhaps this is why they have trouble settling in and always seek new adventures. Howard never makes an effort to build a closer relationship with his wife, and he distances himself from both Kiki and his kids. There is an inevitable chasm between him and his offspring of mixed race, as he is white, and they are not. Concerning this, Susan Alice Fischer says that Levi, Howard's son, is met with hostility by white bystanders as he walks up to his home, and Howard can't seem to get his head around what it's like to be a young black guy in America today (Fischer, 2007, p. 285). But Howard isn't in the mood to hear Levi out about his dilemma when he attempts to tell him about his observations of the neighborhood. Zadie Smith says, "He disliked and feared conversations with his children that concerned race, as he suspected this one would" (Smith, 2005, p. 85).

The story focuses on two families; the Kipps and the Belseys, the patriarchs of which Monty and Howard have been competitors in the professional world for many years. In contrast to the progressive values and analytical rigor that Howard's family instilled in him, Monty's are deeply rooted in their Christian religion and are more conservative in nature. Both Zora Belsey, are greatly affected by the manner in which society imposes traditions on girls and women, despite the fact that their upbringings are quite different from one another. Zora is Howard and Kiki's kid, while Victoria is Monty and Carlene's. In contrast, Kiki is very well conscious of these traditions as well as the added challenges that black women confront in today's society. Kiki's own identity is completely established in her views, but Zora's and Victoria's identities are strongly

impacted by conventional beauty ideals surrounding race and gender (Beens, 2017, p. 19).

Kiki Belsey is a registered nurse who is married to Howard Belsey and takes care of their three kids, Jerome, Zora, and Levi. According to Zadie Smith, she is "a goddess of the everyday who embodies the beauty-goodness-truth triad" (Smith, 2005, p. 227). Her attractiveness stems mostly from her capacity to love, which is based on a sympathetic understanding of the world. At first glance, it appears that her love and happiness are unshakeable. According to Anna Glab, Sabine Nunius notes that Kiki Belsey's image is dictated by her physicality and that she emits a true, passionate, and plain femininity. Smith does not reject corporeality but accepts it as that which determines Kiki's identity as, "Kiki's body, according to the gynocentric perspective and especially to its biological model, is inseparable from her individual or self-awareness and perhaps may even be understood as its basis" (Głąb, 2016, p. 493).

> Levi, honey, I'm interested—do you know who I am?" Pay any attention at all to anything that goes on around here? Remember Jerome? Your brother? Jerome, are you here? Jerome cross the big sea to a place called England?" or when leaving for a drink with a friend, she tells Howard, "You know Theresa, Howard—she's one of the people who exist on this planet who isn't you (Smith, 2005, pp. 12–13, 339).

Kiki's kindness is seen in the way she consistently brings the presence of others to the attention of those closest to her. She constantly reminds them, usually in the guise of a joke, of the scope of their ethical responsibilities. Hence, Kiki's identity is multi-dimensional. Another female character in the novel who shows her identity by displaying goodness and morality is Carlene Kipps (the wife of Monty Kipps). Although she doesn't make much of an appearance, Carlene is one of Smith's most interesting characters. Our first glimpse of her comes courtesy of Levi, who either spots her or is spotted by her as she relaxes on the porch of her new home, which is located close to the Belseys': "A very old black lady sitting on her porch was eyeing him like there was no other news in town" (Smith, 2005, p. 80). Carlene Kipps is not attractive physically, as Levi notes; at least, not in the manner a sixteen-year-old would interpret attractiveness. Her hair is disheveled and stuck in random directions; her fingers are curled like claws; and her legs are as slender as toothpicks. But she does resemble a fairy-tale queen and is thus interesting, "framed by two yellow-leaved trees on each side of her house" (Smith, 2005, p. 80). Here, Zadie Smith testifies to the identity of Carlene Kipps as an embodiment of goodness by saying, "Carlene is not physically beautiful but radiates

goodness" (Smith, 2005, p. 80). In this way, Zadie Smith exhibits Carlene's identity in the novel On Beauty.

The term "intersectional" is used to depict the tangled web of interconnections among many types of oppression, including but not limited to gender, race, class, sexual orientation, disability, and gender identification. Intersectionality, as defined by Patricia Collins, is "analysis claiming that systems of race, social class, gender, sexuality, ethnicity, nation, and age form mutually constructing features of social organization, which shape Black women's experiences and, in turn, are shaped by Black women" (Collins, 2002, p. 299).

In order to understand intersectionality, the term "identity" is analyzed to determine its scope and the point of intersection where it occurs, along with other concepts such as race, class, gender, etc. According to Poudel, the protagonists of Smith's novel On Beauty are all trying to figure out who they are. In order to establish their individuality, they revolt against one another (Poudel, 2018, p. 16). Howard, for one, does not get along well with his offspring. There is a fundamental difference between him and his offspring, who are of mixed race since he is white, and they are not. Howard's flaw is that instead of consoling his family with his emotions, he withdraws from them. Without social interaction, or "socialization," there would be no "people" in the sense that we use the term today. As said by Poudel, establishing one's own identity is rarely a painless process. It's put forth as insurance against annihilation, the nature of which can be deduced either by means of some other identity or through a reduction in the difficulty of establishing new identities. (Poudel, 2018, p. 17). Instead of being a given, one's identity is something that is shaped and developed over time. You can't find a society that doesn't make use of the "big seven" while discussing its own culture.

There is no truth to one's identity outside of its cultural manifestation; it is totally a social construction. Poudel argues that, despite substantial cultural differences, all civilizations rely heavily on the usage of standardized markers, especially those having to do with the biological qualities of age and gender (Poudel, 2018). There is no single defining characteristic that constitutes a culture; rather, cultural identity is always formed within the context of similarity and diversity from which it may arise. Included are identifications based on class, gender, sexuality, age, ethnicity, nationalism, political

position, morality, religious belief, etc., although no such discursive stance is ever complete or comprehensive.

Zora is making significant efforts to transform herself into the perfect woman, while Victoria has already reached the pinnacle of female perfection. The first thing that other characters say about Victoria is a compliment on her appearance while they are discussing her with one another. On several occasions, the term "goddess" is used to allude to her, and males, in particular, go into great length while discussing her figure. For example, Zora and Victoria, two of the novel's young female protagonists, are the ones who initially bring up concerns about physical attractiveness, youth, and old age. Zora, the daughter of Howard and Kiki, is a sophomore in college who is struggling to find her place in the world while sharing her dad's idol status with the man she sees as her role model. Victoria, the daughter of Monty and Carlene, is Howard's pupil and the most popular female student at Wellington. The stories of Zora and Victoria (Vee) highlight the manner in which cultural beauty norms impact young women's conduct and self-worth, despite the fact that the two protagonists face distinct challenges. Instead of fetishizing youth, they depict the anguish young women feel when they fail to live up to society's standards. Through Howard's two affairs, the narrative also examines gender-based oppression. According to Fenno, "Zora and Victoria are the two young female characters" (Fenno, 2014, p. 183).

Zora, Howard, and Kiki's daughter is a college sophomore trying to establish her own identity despite sharing her college experience with the father she idolizes. Victoria, Monty, and Carlene's daughter is Howard's student and the most sought-after woman on Wellington's campus. Zora and Victoria, in their own ways, both draw attention to how societal beauty standards affect young women's behavior and sense of value. This is the point of intersection where both females share a common cause of experiencing pain and failure despite having different backgrounds. Victoria is failing to make an impression as she falls from her moral standpoint and exhibits beauty but not goodness, whereas Zora is failing to maintain western beauty standards and loses her beauty by showing goodness as well.

We can infer from the textual evidence that the families have strategies for dealing with issues. Families form, disintegrate, and deal with issues. Families reunite and split up, dealing with various issues in different ways that aren't usually tied to skin

tone. Character differences are typically brought on by the fact that characters' mixed-race parents are stuck in various roles.

At the end of the narrative, Smith subverts the roles of the traditional male figures, Howard, and Monty, in order to demolish the strong male identity that has been constructed throughout the novel. When it is discovered that Monty has been having an affair with a girl of his students that causes his loss of the last dignity he had as a traditional and devout person. In addition, Zora discovers her father had an affair with Victoria, which causes her to lose respect for her father, Howard. She was under the impression that her father was a real person, but upon more investigation, she discovered that this was not the case. Since Victoria is just Howard's student at the same age, she cannot accept her father's affair as normal. Once Zora inquiries about the affair he had with Victoria, Howard is unable to provide any information. Zora has reached a crossroads in her life because she is now able to see through the mask that her father has created with his ideals and authority.

3. ZADIE SMITH'S *NW*

3.1. Introduction to *NW*

NW (2012) is the fourth book by the British author Zadie Smith which like her other novels, depicts multicultural groups in a white society. The multicultural aspect is a major and consistent topic in each of Smith's four books, linked to a variety of other challenges, such as the problem of class, the feeling of belonging to a certain region, and the quest for identity. Both White Teeth and NW are located in the 'Northwest' of London, discussing living in a modern multiracial society, and investigating postcolonial identity. White Teeth is also set in the same neighborhood as NW.

NW consists of five parts, each one with a different title, 'Visitation', 'Guest', 'Host', 'Crossing', and 'Visitation', which is repeated twice. The first part focuses on Leah, the second on Felix, and the third and longest on Natalie, whose relationships with Nathan and Leah are explored in the novel's last two parts. The novel takes place in the multinational city of London, where every one of the characters has identities that are distinct from one another. Nathan is of African and Caribbean descent, whilst Shar comes from India, and Leah is the only white person working in some of her workplace

Willesden, Smith's hometown, serves as the central focus of NW, much as it does in many of Smith's other works of fiction, marking the author's recurrent travel to London's northwestern quadrant for the first time in White Teeth. Smith focuses on some of her early childhood experiences to illustrate her points (Bollen, 2012).

The characters of NW serve as a model of post-colonial multiculturalism. At first, the narrative seems to center on Leah, the most locally rooted character, yet she is oblivious to the fact that the Irish, as well as the English, are two of the most antagonistic civilizations in the British Isles. All around her, individuals disclose their cultural background through this little identity conflict. The problem of the character's identity is one of the most important themes in the novel. Natalie is a black woman who is on a quest to discover her identity and individuality. As a result, she is the one who is most susceptible to incidents of black female identity.

3.2. Black Women's Identity in *NW*

In NW, Zadie Smith explores themes of black female identity at the beginning of the twentieth century, making it her best feminist novel. The novel has the markings of Smith's prior works, including her unwavering preoccupation with Britain's postcolonial past and concerns pertaining to human relationships (López-Ropero, 2016). Smith places women at the forefront of the narrative to illustrate how individuals from immigrant backgrounds have struggled to attain identity while living in a culture that was once colonial, like the United Kingdom.

For David Marcus (2013), NW is a fictional work constructed from the fragments of class history, the cares and worries of its characters, and the sometimes traumas they have experienced. The novel's primary focus is on the question of identity, and the protagonist, Natalie, is on an ongoing quest to better understand who she is. Keisha, formerly known as Natalie, is changing her name to Echo Natalie in an effort to seem whiter. Zadie Smith herself (Tamuly & Mahanta, 2020)

Zadie Smith's NW, a significant work of postcolonial literature, explores how black women deal with modern problems including anxiety, poverty, racism, and misogyny that have emerged since 9/11. The novel explores how people construct their identities as subjects who remain below the present anxiety threshold. Keisha/Natalie, the black female protagonist of the tale, lacks the ethnic values linked with her lineage because she was born in London. Despite the fact that the characters believe they have the authority and control to be "the sole author" (Smith, 2012, p. 3), by observing how black women (re)constitute their identities in a metropolis that is constantly changing, NW emphasizes the difficulty of authentic identities.

In this context, Smith's NW provides a narrative that examines the challenges of contemporary urban life in London and a counternarrative to earlier postcolonial works that associated the term "Englishness" with a specific skin tone or ethnicity. NW presents us to hybrid personalities who seek paths across London's transitional neighborhoods, in line with Paul Gilroy's comparison (Gilroy, 1993, p. 133). According to David Morley and Kevin Robins, the characters in NW encounter "the question not so much of where they are from, as of where they are between." (Morley & Robins, 2002, p. 129). This emphasis on pathways rather than beginnings suggests a more inclusive way of interpreting the identities of postcolonial people.

NW analyses the dynamics that come from the contemporary issues in a city and how these dynamics affect identities, according to Wendy Knepper, who considers it "a highly experimental, revisionary late modernist novel" (Knepper, 2012, p. 112). Smith focuses on how characters react to these changes and how "anxious dynamics [and] socioeconomic pressures" (p. 112) impact people's lives in Northwest London. Smith makes the implication that these are days marked by nervous politics and identity crises. There is a different path that Remainder may take that would make it more difficult for the book to move forward with its constructive deconstruction (p. 259). The specific award Smith gives Remainder is for the book's refusal to sell itself as authentic in order to "demolish the idea of cultural authenticity" (p.244). She berates Netherland for giving readers "the authentic account of a self" (p. 229) and questions whether this is actually how having a self feels. Do people ultimately look out for themselves? (p.229). Overall, whether first- or second-generation, "black British" or white, London "emerges as a city whose transnational dimensions and transhistorical linkages are woven, in different and surprising ways, into the fabric of its citizens' lives" (Ball, 2004, p.226).

Zadie Smith challenges the narrow notion of Englishness that white Britons are entitled to by accurately representing the varied characteristics of the Northwest. Instead of Willesden being a backdrop to the story accidentally, she depicts it as an active force that shapes the lives of the protagonists. Smith applauds Remainder for "filling time up with space by breaking bodily actions [...] or by investigating the layers and textures of a wet, cambered road in Brixton as a succession of physical events rather than emotional symbols," among other examples from her examination" (Smith, 2012, p. 265). "Forcing us to acknowledge space as a nonneutral thing" is the realist viewpoint that employs external factors as metaphors for characters' interior struggles (p. 265). The book is praised by Smith for showing how the self and the world are intertwined and "circling each other in space" (266). Smith therefore includes the zinging spaces that actively contribute to the enigmatic self in his conception of a complete book.

Smith's inquiries serve as the foundation upon which the spatial aesthetics of NW are built. Smith chooses to give voice to the various ethnic groups who make up London's outskirts, as has already been mentioned. The streets in Willesden "become European, people go barefoot," as NW's opening scene demonstrates (Smith, 2012, p. 3). The rest of the book maintains this multicultural theme with Irish-English Leah,

Jamaican-English Natalie, Afro-Caribbean Felix and Nathan, French-Algerian Michel, Indian-English Shar, Afro-Italian Frank, Polish nanny, and Indian and Pakistani neighbours. In NW, Smith's determination to show multiethnic individuals and her attempt to present space as a nonneutral concept combine to allow her to study the racial and cultural Others and their identity constitutions in their surroundings.

Wendy Knepper offers comments about Smith's endeavour to produce customized cartographies and makes reference to Smith's 2006 public speech, "How to Fail Better." To exist under the direction of pure thinking, according to Kierkegaard, "is like travelling around Denmark with the aid of a miniature map of Europe, on which Denmark shows no larger than a steel pen-point - Aye, it is still more difficult," (2013) (Knepper, 115) As for Copenhagen, Smith says, "You have to be open to the concept that it can look and feel very different from what you expect or might look and feel entirely different from what you imagine it to be. You must discard other people's maps. Smith challenges the idea that London has a singular centre made up of Trafalgar Square and Buckingham Palace and reimagines new pathways with the implication that each person experiences the city differently.

Political deconstructions are also encouraged by Smith's use of spatial context. People of various races, cultures, and social groupings are not shown on the widely recognized map of London, which depicts the myth of England. Whether because of its geographical location or historical significance, central London's ascent to prominence has political implications. The prejudice that was common when immigrants arrived in London in the years after World War II has changed its shape in modern culture as a result of Immigration Acts that tried to strip immigrants of the status of being an Englishperson.

The 1982 Falklands War and the British Nationality (Hong Kong) Act, according to Kathleen Paul, show that "the British national identity nonetheless retained an element of imperialism" (Paul, 1997, p.185). This imperial mindset "created a demographic hierarchy" due to the basic division between the centre and the periphery. By attempting to redraw the limits of London, Smith is thus able to analyses and dismantle identities (re)constitutions in political and geographical categories. In "F. Kafka, Everyman," her article on Kafka, she reflects about the following:

In what, for example, does the continuity of 'Blackness' exist? Or 'Irishness'? Or 'Arabness'? […] What is Muslimness? What is femaleness? What is Polishness? What is Englishness? (Smith, 2009, pp. 197-9).

By asking these questions of her characters, she helps them reconstruct the map of London and builds their fictitious maps. Although hectic, the novel NW is not in a negative way. It is a multi-voiced novel, which adds to the tranquilly and livability of the environment. According to Smith's fiction, everyone has a job in the English nation. In order to eliminate racism, class concerns, gender inequality, and heteronormativity, Smith rewrites and reconstructs English identity at the edges of the periphery.

Ruth Franklin (2012) argues that it is a novel about an identity crisis in which the main character is going through an identity problem. NW is set into five parts, each written in a different narrative style and according to a different literary tradition. These sections all centre on people whose lives sometimes intersect with one another. Further, Molly Slavin points out,

The postcolonial northwest of London of Zadie Smith is not the London of Boswell, Johnson, Dickens, or Woolf even though the area is expansive enough to encompass many ideas of what it means to live in this space at this particular time. Multiple geographies were visible in NW, layered on top of and next to each other, weaving together to form an urban fabric. (Slavin, 2015, p. 98)

The region of Caldwell that appears in the novel is an imaginary neighborhood located in Northwest London, and all four of the major characters are residents of it. They are Leah Hanwell and Keisha Blake, who later changes her name to Natalie while she is a student at the university, have been friends since childhood. Nathan Bogle is the person who will kill Felix Cooper, a recovering alcoholic and drug addict. NW refers to the area code, and the sole made-up location on an otherwise detailed map is the public housing estate called Caldwell, where the protagonists were born and raised (Enright, 2014).

Smith infuses modern feminist thought into the novel by focusing not on oppressed women but on those who have benefited from previous suffrage and equality efforts. Leah and Natalie, both of whom are working-class immigrants of Irish and Caribbean descent, have been given a chance to reach their full self-acceptance. (López-Ropero, 2016).

Other characters besides Natalie are continually constructing an authentic identity for themselves while also searching for their own sense of self-identification.

When they are in their thirties, nearly all protagonists are attempting to locate their origins within the context of a diverse and mixed world. But the focus of this chapter is directed to Natalie; each part reflects the character's mentality, while Natalie's fragmented subchapters show her disconnection from the origins of low-class immigrant and high-class life. Barrister 'Natalie De Angelis', who is of Jamaican descent and specialized in commercial law, and her husband, Frank, who is also a member of the Jamaican (Shaw, 2017). Her entire life shows the effect of multicultural society on her as a black woman, which makes her in a constant quest for identity as a black woman,

> She became Natalie Blake in that brief pause in their long history, between sixteen and eighteen. Educated herself on the floor of Kensal Rise Library while Leah smoked weed all the live-long day (Smith, 2012, p. 71).

Keisha (Natalie) feels like an outsider at Bristol University since her origins make it unlikely that she would adopt the same customs as her other classmates. At college, Keisha decides to start over by choosing the name Natalie, "you changed your name ... It's like "Dress for the job you want not the one you have" (Smith, 2012, p. 55). Through creative self-expression, she becomes Natalie who meets her future husband, Francesco De Angelis, at university. "Wore chinos with no socks, and those shoes that have ropes threaded along the sides, a blue blazer, and a pink shirt. An indescribable accent. Like he was born on a yacht somewhere in the Caribbean and raised by Ralph Lauren" (Smith, 2012, p. 204). Francesco is from a far different socioeconomic background than Natalie, and their differences are evident in everything from his dress to his music preferences.

The fact that Keisha decided to change her name to the more indifferent Natalie reflects the fact that she was uncomfortable with her Jamaican heritage and wanted to establish a new identity in order to balance out her differences. The challenge that Natalie is up against is, in large part, associated with her incapacity to clearly articulate who she is. She asks what her identity is based on and how it came to be. She considers the components that make up her personality and wonders what they are (Guignery, 2014).

As a young girl, Keisha dreamed about the independence that would come with having nowhere to call home. However, when Keisha surrenders to the limits of assimilation, this essentially empowering thought is suppressed. She comes to the conclusion when she is a girl that she is filled with contradictions and conflicting

attitudes. Some examples of these perceptions include her newly awakened passion and the suppression of it by religious morals. What exactly she is trying to do is,

> Trying to keep up with 'these people', she soon found herself with nothing again, now that she glimpsed the possibility of a future, an overdraft did not hold the same power of terror over her. The vision Marcia Blake had of such people, and had passed on to her daughter, came tumbling down in a riot of casual blaspheming, weed and cocaine, indolence. Were these really the people for whom the Blakes had always been on their best behaviour? On the tube, in a park, in a shop. (Smith, 2012, p. 211)

Keisha appears to transcend yet another metaphoric dimension when she begins college, and it is there that she transforms into Natalie. Her professional and social aspirations, as well as her desire to fit in with her friends at university, motivate her to go through with this process of reconstruction (Zapata, 2014). It seems like Natalie is really driven. After a shaky beginning on a housing estate, she has transformed herself into a successful black lawyer, and the contrast between her life and that of her best friend, Leah, who has made less impressive progress.

Unlike Natalie, who gained her seat with hard work and then struggled to feel like she belonged there, Frank is comfortable in the university setting since his rich upbringing has conditioned him to enroll in college since he was born. Although Natalie is experiencing an identity crisis, she is confused and attempts to mask it by working even harder. She is under the impression that her efforts would be enough to shift her outward persona completely and she will never have to look back.

Natalie is often called a "coconut" or someone who pretends to be white in order to gain favor with the power structure. Without being able to confide in her childhood best friend, Leah, Natalie begins to feel further detached from her original group. The reformation of the social class structure is a clear problem in the characters' lives. The case of Natalie demonstrates that one's ethnicity does not necessarily imply membership in a certain milieu in the same way that it did in the past when it was considered a distinguishing aspect of an individual's identity. Natalie is the woman who "does not know where there is. She did not know they had set off, nor in which direction the wind is blowing. She does not want to arrive" (Smith, 2012, p. 28). In the competitive environment of Natalie's London, being a member of an ethnic minority is no longer a guarantee of any kind of communal support. Even though ambitious immigrants are joining the top class through their own money creation, there is still much tension

between the many classes that live in London. This is due to the widening economic gap between the classes.

There has never been much place in the lives of black women for creative pursuits since the maintenance of their bodily well-being is always and has always been the most essential thing for black women, she "completely forgotten what it was like to be poor. It was a language she'd stopped being able to speak, or even to understand" (Smith, 2012, p. 276). The pressures of her life are compounded by the existence of two repressive regimes, particularly those that are based on race. The term "intersectionality" was coined to describe the relationship between a person's ethnic origin, race, class categories, and gender identity. Oppression based on race is yet another vital component of intersectionality. The economic aspect of oppression may be seen in the way in which the labor of black women is exploited,

> It is clear that Natalie has suffered a great deal of misery. Despite having the ideal partner, ideal home, and ideal career, she is unhappy and feels estranged from herself. Natalie's identity dilemma stems from her alienation from her former life and the realisation that her fantasy existence is not ideal. Natalie Blake lives her childhood in the so-called district of Willesden called Caldwell, where she works hard to rise beyond her economic and racial background. She faces the challenges of her mixed-race upbringing and works to rebuild a self-identity that is not limited by sexism and classism. I am very aware that I am not what most people have in mind when they think of a 'Banker's wife'. I am a highly educated black woman. I am a successful lawyer (Smith, 2012, p. 273)

Natalie's stories give fragments of her life from infancy forward. In "Host", Natalie reveals her decision to leave the community in which she was raised. Keisha Blake is the product of Jamaican immigrants. She is insatiably inquisitive and has an iron will. In Natalie's part, the history of her connection with Leah is clearly documented, highlighting her own transition from the sensitive Keisha Blake to the frigid, uncaring, and selfish Natalie De Angelis (Shaw, 2017).

She went from being a girl who belonged to Caldwell's low background to being accepted as a woman of the high-style life. She was able to advance socially and professionally thanks in large part to the privileged position she was able to secure after she enrolled in college and started her university studies. Natalie is able to free herself from both her ethnic heritage and her immediate environment because of her wealth, which enables her to find answers and employ techniques that prevent her from engaging with unfavorable elements of society (Shaw, 2017).

Natalie puts forth a lot of effort to be a part of this prestigious, exclusive, and highly ideal social class; maybe the mansion she likes to imagine is her very own. She changes her name, dress, and speech, and she does very well in education and in her studies to become a lawyer. Natalie thinks Frank is accepted and at home, wherever he goes, and with anyone he chooses to be. Natalie aspires to live the life Frank was raised in, but she finds that doing so has left her feeling like she has no existence in the world. She starts to wonder who she really is. Natalie feels anxious on her vacation in Italy because she is unable to swim; her background is so radically different from that of her husband that her glimpse into his affluence only serves to separate them further.

Angela McRobbie states Smith's presentation of the female experience as "the principles that underscore the new gender regime requires a willingness, motivation and aptitude on the part of young women that if instilled within the school system will be sustained and further developed in the workplace" (2009, p.75). Both Leah and Natalie's dissatisfaction may be traced back to the complicated connection that they have cultivated with the feminine standard in accordance with which they have constructed themselves. Smith manages to catch their existence at a point in which they are losing their identities: "I am the sole author of the dictionary that defines me" (Smith, 2012), p. 3). Natalie dives herself into the rising world of finance and trade. Natalie runs her own law firm and has devoted her professional life to protecting corporate clients. She achieves this goal by concentrating on legal matters (López-Ropero, 2016).

Leah and Michel got married, but now they are both working hard to get into the middle class, despite the fact that they were never able to achieve that position on their own. Unlike Natalie, who has wealth, a family, and a nice house, Leah works for a charitable organization and lives in a small apartment from where she can view the remnants of the former housing estate,

> Leah watches Natalie stride over to her beautiful kitchen with her beautiful child. Everything behind those French doors is full and meaningful. The gestures, the glances, the conversation that can't be heard. How do you get to be so full? And so full of meaningful things? Everything else Nat has somehow managed to cast off. She is an adult. How do you do that? (Smith, 2012, p. 57).

Her encounter with the man called Shar, an addict who stands knocking on the door of Leah for the sake of money. He will follow her about as if she is experiencing the rebirth of a long-lost part of herself, rekindling her yearning for women even as her female loved ones constantly remind her of her procreative responsibilities. (P. Thomas,

2012). In choosing to get an abortion behind her husband's back, Leah feels that she is quietly asserting her independence. Leah appears to want for Natalie's lifestyle, even though she is successful and self-reliant.

After making the decision to get married to Michel, Leah begins to confront a difficult situation of finding a way to resolve her marital relationship with her refusal of motherhood and her unexpressed explicit sexual drive, both of which are feelings that are in conflict with the conventional expectations of femininity.

Because Leah is shown as being alone, embarrassed, and with a profound sense of not belonging, the author shifts sentiments that have traditionally been associated with someone who are on the edge to someone who is supposed to be in the centre of everything. The primary contributor to Leah's disadvantaged situation is her low social status. The story's narrator notes that whenever Leah and her partner Michel, who is originally from Algeria, are asked to events reserved for people of a higher social level, they always decline (Zapata, 2014).

Despite growing up on the same land, Leah and Natalie each had a completely distinct family dynamic as they were raised. Both Leah and Natalie were born into respectable and hard-working families, despite the fact that none of them comes from a financially rich background. Every family has its own unique circumstances, and those circumstances will be the primary factor in determining the kind of financial portfolio each person will bring with them when they leave home. Because of the circumstances in which Natalie was born, she was able to make rapid progress through the school system and achieve the level of success that she achieved.

However, by introducing Natalie in part entitled "Host", which is the dominant narrative for the novel's main character, Smith shows that the locals consider the concept of a successful black woman to be, at best, exceedingly impossible. Smith tells a story about a lifestyle of climbing the social ladder. Natalie was raised in the same place as Leah, but she went on to become a powerful and wealthy lawyer. She now has a banker partner, two beautiful babies, and a house that remains in the domain of Northwest but is considerably more high-class,

> I will be a lawyer and you will be a doctor and he will be a teacher and she will be a banker and we will be artists and they will be soldiers, and I will be the first black woman and you will be the first Arab and she will be the first Chinese and everyone will be friends, everyone will understand each other. (Smith, 2012, p.252)

This indicates that one can achieve ascending movement and freedom even while remaining within one place. Natalie seems to have the most multicultural life in terms of substance, but she also has the hardest time forming meaningful connections with others. But when considering these various attitudes she struggled to think what would be the most authentic, or perhaps the least inauthentic (Smith, 2012, p. 333). Her life goal is also the least common among her classmates, leaving her feeling aimless and alone.

Despite her best efforts, Natalie seems the most disoriented of the three main characters. She has no sense of belonging, and her attempts to form relationships with others only leave her feeling more isolated. She comes up with a reason to return to the Northwest, "ambitious though she was, she was still an NW girl at heart" (Smith, 2012, p.259), this time in her very own lavish mansion. But her feelings of isolation only intensify, and so she starts looking for sexual encounters online with a mail called " "Keisha NW" on personals websites, leading to the breakdown of her marriage, "She had no name, no biography, no characteristics. They had all fled into paradox. Certain physical memories remained… She reached Caldwell's boundary wall." (Smith, 2012, p. 300).

After her fight with her husband, she leaves her home and when Franklin asks her about where she is going: her answer was for "Nowhere". However, it turns out that this nowhere is really NW, and it brings her to Leah. Jennifer Leetsch , states that "she has arrived where she suddenly finds and locate herself" (2021, p. 112). As it becomes clear that Natalie's true identity is in her previous self, the ending of the novel further elaborates on the difficulties of capturing an original identity. This occurs when it is discovered that Natalie's true person seems to be in her original background. Her character as Keisha has been preserved, and not just as an ego that exists in her subconscious. In her online persona as "Keisha NW," Natalie has maintained both her previous personality and her position as a resident of the working-class neighborhood of Willesden. The internet provides Natalie with the opportunity to maintain Keisha's existence, despite the fact that the topic she produces is essentially an imitation of her previous self. In spite of the fact that it may seem that this option enables her to be both Natalie and Keisha, the story indicates that she maintains to lack the identity she quests

(Zapata, 2014). Her desire to seek out online relationships is evidence of the disappointment she feels with her inability to feel like she belongs anywhere.

The feeling of separation that Natalie experiences between her former life and her new one, as well as the realization that the ideal life she had dreamed of leading has not worked out to be as ideal as she had imagined it to be, might help to explain Natalie's identity crisis. Natalie dismisses her husband's suggestion of a residence in Marylebone and instead purchases a home in Kilburn, which is located on the more upscale side of Queen's Park but is still relatively close to Caldwell. Then, when their relationship finally comes to an end, she leaves her house and her comfortable life behind, and she begins to make her way through north London. All the events in the novel's fourth part, titled "Visitation" take place on a lengthy walk that symbolizes her return to her true home and her real identity. The suffering is represented in Natalie Blake's rejected sense of ethnicity. To be liberated from ancestral heritage, cultural constraints, and erroneous expectations, she must reject her roots, kill herself, and get away from her heritage in order to achieve success. She does not end up free; instead, she is locked in a false persona that will eventually crumble (Annalisa, 2014).

The narrator notes that Natalie has wasted her time trying to reinvent herself since it is not working. Leah and Natalie finally see one other again after being apart at separate colleges for a while. As Leah is leaving, she tells Natalie that she has never found anybody else with whom she feels really comfortable being herself. Pérez Zapata explains that "These selfless subject results from the influence of political, patriarchal, and neocolonial discourses which silence Natalie's origin as a working-class woman and force her to assimilate into what her new society considers to be universal and normative"(2014, p. 91). Thus, Natalie's involvement in such a system necessitates the forging of a new identity, one that stems from her social practice. Keisha/Natalie is approaching a new period of her life, and she finds stability in being with the individuals with whom she has lived a connection for many years. Leah, like Keisha/Natalie, may find support in her family and friends. As with every other component in the formation and development of one's identity, the link between location and one's sense of self is not black and white; rather, it has both positive and negative aspects,

> "It occurred to Natalie that she was not very happily married. Happiness is not an absolute value. It is a state of comparison. Were they unhappier than Imran and Ameeta? Those people over there? You?" (Smith, 2012, p. 298).

Smith demonstrates Natalie's core belief, expressed in the novel's last words, that individuals can influence the course of their own life based on their actions and decisions, whatever their circumstances are. Natalie believes that she can entirely throw away her class origin as she climbs the social ladder; yet this transfer cannot be completed since her background constitutes a vital part of her and has influenced her way of life. Although this may be the case in her personal life, she must not forget the underlying motivation behind the quest for success, and contentment. Due to her excessive quest of the profound individual liberty in which she thinks, she eventually becomes estranged from herself, her loved ones, and her friends, and develops her own concept of artificial contentment.

Because women make up the population of the racial, ethnic, cultural, gendered, and sexual Others, their stories can be exploited in this position to develop the plot and construct detours from the envisioned London's city centre. Leah and Natalie are two instances of the diversity that exists outside of the city centre. They are both female, of Irish and Jamaican origin, and reject monogamous heteronormativity. They criticize the traditional English family, which forbids childless mothers, polygamous relationships, adulterous affairs, or bisexual pleasures, in addition to assaulting the traditional English family and attacking the term "Englishness" for being a racial and cultural Other.

CONCLUSION

The focus of this thesis is the British author Zadie Smith, and its purpose is to analyses the many components of black women's identity, intersectionality, and multiculturalism that can be found in Smith's works. The study has explained that the liberation of black women's voices in the twentieth century may be traced back to the historical underpinnings of black feminist thinking, and it is possible that this movement had a direct influence on the growth of black feminist philosophy. In this emergence, the pervasive nature of repression, which has its roots in institutional racism, economic imbalance, and sexism, is brought into the spotlight. Because the situation of colored women is much more difficult as a result of their suffering from both racial and gender oppression, black women believe that elevating their feminism viewpoint from the perspective of black women is critical.

Although Zadie Smith was born in Jamaica, she was raised in the United Kingdom. She investigates not just her own history but also the influence that migration from the Caribbean has had on the identities of black people, especially women, in the United States. The study of black feminism in Smith's novels On Beauty (2005) and NW (2012), identifies that the fact that there is so much variation among people made it clear that no one factor such as ethnicity, sexual orientation, or financial status could possibly be the most important, and this realization inspired the quest for personal identity.

On Beauty is a novel that illustrates the challenges that many female characters go through while attempting to attain identity. The experience of being a woman, and more especially a black woman, is portrayed in On Beauty. The novel emphasizes the disparity between an elderly lady named Kiki and two younger women named Victoria and Zora. Kiki represents the older generation. Kiki has developed the ability to be at ease inside her own body, despite the fact that she has a keen awareness of the cultural standards and aesthetic ideals that are prevalent in the culture in which she lives. Zora Kipps comes to the realization that the only way women can achieve self-recognition is to behave in accordance with masculine standards. She is conflicted because she desires a substantial relationship but also needs exceptional grades. Because the majority of female characters are continually exposed to white beauty standards, this is the primary

reason why they attempt to alter their features in order to be more appealing in settings that are mostly white. As a consequence of this internal conflict, she dresses in a way that is antagonistic to her feminist ideas, puts on an enormous quantity of cosmetics, and appears desperate while flirting with Carl. Zadie Smith explores the intersections of race and the dominance of whiteness as a means to improve standards in an attempt to show how these forces create our ideas of beauty and the extent to which we are able to recognize, accept, and possess them. This fact is revealed from the viewpoint of Kiki, who believes that Carlene is implying that women are less capable in the workplace due to her sentiments when they debate the gender gap. Carlene and Kiki have been having this conversation. Kiki interprets it in this manner irrespective of the fact that this is not what Carlene wishes to convey since she feels that this is what Carlene is trying to convey. Women are significantly more preoccupied with their appearances and need more exercise than men.

The conflict of identity is explored in NW by Zadie Smith, which was published in 2012 and focuses on the characters of Leah Hanwell and Natalie Blake as they strive to find their place in a post-multicultural London. The novel NW exemplifies postcolonial multiculturalism through the multiethnic origins of its protagonists as well as the attitudes they have toward one another. NW illustrates how Natalie is a representation of black women in modern British culture who have a common goal of discovering their true selves. These women are represented by Natalie. Smith infers from this that contemporary society is so broken that black women are forced to search for their identities while simultaneously being subjected to discrimination on the basis of both their race and their gender.

The struggle that an individual goes through to discover who they are is one of the primary ideas of the novel. Black female Natalie has made it her personal goal to learn more about herself and where she came from. As a result, she is the one most likely to have problems related to the identity of black women. A result of the fact that it is very impossible that she would adopt the same traditions as her fellow students given her background, Keisha (Natalie) gets the sense that she is a foreigner at Bristol University. This gives her the idea that she is an outsider at the school. When Keisha arrives to college, she thinks about changing her name and eventually settles on Natalie as the one she will use. Natalie seems to have the most profoundly multicultural

existence, but she also has the greatest difficulties building strong connections with anybody. This is despite the fact that she is the one who seems to live the most diverse life. On the other hand, it was difficult for her to determine which of these viewpoints was the most authentic or had the fewest contrivances. The situation with Natalie demonstrates how, in a society that is becoming more multicultural, there appears to be a lack of understanding on how one must find a balance between societal expectations, newly acquired freedoms, economic possibilities, social status, and cultural identity.

The analysis has reached the conclusion that black feminism tries to make sense of the connections between many political and cultural dimensions, such as class separation, racism, and patriarchy, by looking at the world through the perspective of black women. The study has shown that it is possible for immigrants of color and their offspring to lose their sense of self when their traditions and customs clash with those of the country in which they settle. For nations with a history of discrimination based on race, this may be a particularly difficult issue. Characters from the working and middle classes who are immigrants, black, from multicultural backgrounds, or both, are conscious of the discrimination that is directed at them; nonetheless, some of these characters, like Natalie in NW, make a concerted effort to rise to success and change their living circumstances.

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