

**T.C.
VAN YÜZÜNCÜ YIL UNIVERSITY
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ENGLISH LANGUAGE AND LITERATURE**

**A STUDY ON A POSTCOLONIAL READING OF ANDREA LEVY'S *SMALL
ISLAND* AND ZADIE SMITH'S *WHITE TEETH***

M.A. THESIS

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Betül GÜNEY tarafından hazırlanan A Study on A Postcolonial Reading of Andrea Levy's <i>Small Island</i> and Zadie Smith's <i>White Teeth</i> adlı tez çalışması aşağıdaki jüri tarafından OY BİRLİĞİ / OY ÇOKLUĞU ile Van Yüzüncü Yıl Üniversitesi İngiliz Dili ve Edebiyatı Anabilim Dalında YÜKSEK LİSANS TEZİ olarak kabul edilmiştir.	
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Betül GÜNEY

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ANDREA LEVY’NİN *KÜÇÜK ADA* VE ZADIE SMITH’İN *İNCİ GİBİ DİŞLER* ROMANLARININ SÖMÜRGEÇİLİK SONRASI ELEŞTİRİ İLE İNCELENMESİ

ÖZET

Sömürgecilik, uzun yıllar hem sömürgeci hem de sömürülen devletleri siyasi, ekonomik ve kültürel olarak etkileyen sosyal bir olgudur. Sömürgeci devletler dekolonizasyonla birlikte geride ekonomik, kültürel ve siyasi izler bırakmışlardır. Bu izler edebî eserlerde geniş bir yer tutmuştur. Buna göre, kapsamlı tanımıyla Postkolonyal Edebiyatın, sömürgeciliğin etkilerini ve sonuçlarını yansıtan edebiyat olduğu söylenebilir. Kârlı veya zararlı, avantajlı veya dezavantajlı; dekolonizasyon hem sömürgeciler hem de sömürgeler için yeni bir siyasi, kültürel, edebi ve ekonomik çağ başlatmıştır. Dekolonizasyonla birlikte, sömürgeci devletlerin edebi eserlerine ek olarak, sömürge devletlerinden de yazarlar, sömürge sonrası etkileri eleştiren eserler ortaya çıkarmışlardır. Postkolonyal yazarlar, sömürgeleştirilmiş insanların kendi kültürleri ile diğer kültürler arasındaki çelişkiyi tartışırlar. Onların içinde bulundukları bu durumun ve duygularının derin bir analizini yapmak, bazı kavramlarla daha mümkün hale gelecektir. Bu kavramlar; diaspora, müphemlik, taklitçilik ve melezlik olarak sıralanabilir. Diaspora, anayurtları dışında yaşamını sürdürmeye çalışan etnik gruplar ve postkolonyal yazarlar için kullanılan özgün bir olgudur. Müphemlik, duygu ve tutumları arasında kalan bir kişiyi tanımlar. Taklitçilik, sömürgecinin kültürünü ve geleneğini taklit eden bir sömürgeyi anlatır. Melezlik, iki kültürü karıştırmak anlamına gelir. İki taraf vardır: sömürgeleştirilenler ve sömürgeciler. Onlar birbirlerinin kurallarına ve kültürlerine uyum sağlamak zorundadırlar. Andrea Levy ve Zadie Smith Jamaikalı fakat İngiltere doğumlu iki yazar olarak eserleri *Küçük Ada*’da ve *İnci Gibi Dişler*’de, karakterlerinin çok kültürlü postkolonyal Londra’da yaşadıkları kimlik arayışını, aidiyet problemlerini ve müphemliklerini konu alırlar. Bu çalışma, bu iki postkolonyal yazarın eserlerini diaspora, kimlik arayışı, aidiyet problemi, ötekilik, yersizlik/yurtsuzluk, müphemlik, taklitçilik ve melezlik kavramları üzerinden incelemeyi amaçlamaktadır. Bu eserler incelenirken, postkolonyal teorinin önde gelen isimlerinden Homi Bhabha’nın, Edward Said’in ve Frantz Fanon’ın da düşüncelerine yer verilecektir.

Anahtar Kelimeler: Sömürgecilik, Sömürge Dönemi Sonrası, Kimlik arayışı, Aidiyet Problemi, Ötekilik, Taklitçilik, Melezlik.

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A STUDY ON A POSTCOLONIAL READING OF ANDREA LEVY'S *SMALL ISLAND* AND ZADIE SMITH'S *WHITE TEETH*

ABSTRACT

Colonialism is a social phenomenon that has affected both colonial and exploited states politically, economically, and culturally for many years. Along with decolonization, colonial states left behind economic, cultural, and political traces. These traces have been extensively featured in literary works. In this case, Postcolonial Literature, in its broad definition, is the one that reflects all the influences and results of colonialism. Profitable or harmful, advantageous or disadvantageous, decolonization has ushered in a new political, cultural, literary, and economic era for both the colonizers and the exploited. Along with the decolonization, in addition to the works of colonial literati, writers from the exploited states produced works criticizing the postcolonial effects. Postcolonial authors discuss the conflict of the colonized people between their own culture and the other. Making a deep analysis of their feelings will be possible with other concepts: diaspora, ambivalence, mimicry, and hybridity. Diaspora is an authentic phenomenon for the ethnic groups and postcolonial writers who try to maintain their life in the motherland. Ambivalence defines a person who is in between his/her feelings and attitudes. Mimicry defines a colonized who imitates the colonizer's culture and tradition. So hybridity means mixing two cultures. There are two sides: the colonized and the colonizers, and they have to adapt to each others' rules and cultures. Two Jamaican but British-born writers, Andrea Levy and Zadie Smith, in *Small Island* and *White Teeth*, focus on their characters' problems of belonging, ambivalence, and the search for identity in a multicultural postcolonial London. This study aims to analyze the works of these two postcolonial authors through the concepts of diaspora, the search for identity, the problem of belonging, otherness, unhomeliness, ambivalence, mimicry, and hybridity. While examining these works, thoughts of the leading figures of postcolonial theory, Homi Bhabha, Edward Said, and Frantz Fanon, will be included.

Keywords: Colonialism, Postcolonial Period, Search for Identity, Problem of Belonging, Mimicry, Hybridity.

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CONTENTS

ÖZET	v
ABSTRACT	vi
CONTENTS.....	vii
INTRODUCTION.....	1
1. COLONIALISM AND POSTCOLONIALISM.....	4
1.1. Historical Background	4
1.2. Postcolonialism	7
1.2.1. Defining Colonialism and Postcolonialism	7
1.2.2. Exploring Postcolonialism: The Aftermath of Colonization	7
1.2.3. The Meaning and Significance of 'Post' in Postcolonialism	8
1.2.4. A Literary Perspective on Capitalism, Colonialism, and Imperialism	10
1.2.5. A Brief Overview of Colonial History in the Caribbean	11
1.2.6. The Impact of Postcolonial Migration on England: The Caribbean Diaspora	13
1.3. Literary Background	14
1.3.1. The Diverse World of Commonwealth Literature	14
1.3.2. Postcolonial Hybridity and Diaspora	16
1.3.3. Theories about Colonialism	18
1.3.4. Colonial Theory	19
1.3.5. Postcolonial Theory	20
1.4. The important Writers in the Period: Homi K. Bhabha, Edward W. Said, Frantz Fanon	21
2. LITERARY PORTRAITS OF ANDREA LEVY AND ZADIE SMITH.....	25
2.1. Andrea Levy (1956- 2019).....	26
2.1.1. Levy and Postcolonialism	28
2.2. Zadie Smith (1975 -)	32
2.2.1. Smith and Postcolonialism.....	33
3. LITERARY ASSESSMENT OF ANDREA LEVY'S <i>SMALL ISLAND</i>.....	42
3.1. <i>Small Island</i> and Plot	42
3.1.1. Characters	44
3.1.2. Themes	47
3.2. Literary Significance of <i>Small Island</i>	49

4. LITERARY ASSESSMENT OF ZADIE SMITH’S <i>WHITE TEETH</i>	52
4.1. <i>White Teeth</i> and Plot	52
4.1.1. Characters	55
4.1.2. Themes	60
4.1.3. Literary Significance of <i>White Teeth</i>	63
5. POSTCOLONIAL ANALYSIS OF LEVY AND SMITH	66
5.1. Similarities	66
5.1.1. Similarities in Plot Structures	69
5.1.2. Similarities in Symbolic Representations of Identity	69
5.2. Differences	70
5.2.1. Historical Context	70
5.2.2. Cultural Focus	71
5.2.3. Writing Style	72
5.2.4. Themes	72
5.2.5. Symbolic and Motivic Differences	73
5.2.6. Cultural References	73
5.2.7. Personal Objects	74
5.2.8. Natural Elements	74
5.2.9. Differences in Character Portrayal	74
5.2.10. Cultural Background	75
5.2.11. Family Relationships	75
5.2.12. Social and Cultural Issues	76
5.2.13. Differences in Plot Structures	76
5.3. Comparison	77
5.3.1. Writing Style	77
5.3.2. Themes	78
5.3.3. Characters	79
5.3.4. Setting	80
5.3.5. Historical Context	81
5.3.6. Postcolonialism	81
CONCLUSION	83
REFERENCES	84
CV	
ORIGINALITY REPORT	

INTRODUCTION

Literature is a multidimensional reflection of life. It shapes according to/with life and, by extension, changes as life changes. Each literary period or understanding, which has common tenets, even if it is possible to mention idiosyncrasies for each literary figure, is the product of these pictures shifting and evolving in every sense. In this context, the postcolonial period has its characteristics and benefits. In order to have the feel of this period, it is crucial to understand the previous one, the colonial period. Additionally, readers should be familiar with concepts such as decolonization, diaspora, otherness, unhomeliness, ambivalence, mimicry, and hybridity to embrace the experiences and psychologies of both the colonies and the colonists. While doing this, it is necessary to do postcolonial readings and to read the works of theorists who analyzed the period in depth. Accordingly, this thesis will present a distinct perspective through a Postcolonial Reading of Andrea Levy's *Small Island* and Zadie Smith's *White Teeth*. It will encompass both the characteristics of the Postcolonial Period and multicultural life in the capital of England, referring to two good examples of the period. Three theorists and their theories that shed light on this period will also be read throughout this study. They are Homi Bhabha, Frantz Fanon, and Edward Said. To mention what these three famous theorists contributed to postcolonial reading, they must be read and understood to be familiar with the characteristics of the period and to analyze postcolonial literary works in depth. Frantz Fanon's main interests are decolonization and Postcolonialism, revolution, psychopathology of colonization, and racism; Edward Said's main interest is orientalism, and Homi Bhabha's are hybridity, mimicry, and third space. That is why this thesis will fulfill a postcolonial reading on Levy's *Small Island* and Smith's *White Teeth* basing the issues and characteristics on Bhabha's, Said's, and Fanon's postcolonial theories.

This master thesis is divided into five parts. The first chapter examines the postcolonial period from a historical, literary, and theoretical point of view. In this chapter, theoretical definitions of terms such as imperialism, colonialism, and Postcolonialism will be made by reading Bhabha, Said, and Fanon, who are the leading theorists of Postcolonialism.

In the second chapter, by looking at the lives of Smith and Levy and their works in general, it will be mentioned how they reflect Postcolonialism in *White Teeth* and *Small Island*, which form the basis of our thesis in particular. Our writers, who represent second-generation immigrants as the children of families who migrated to London from the Caribbean, reflect Postcolonialism with their characters and plots in their works. Therefore, this section will focus on the two African origins, London-born, Postcolonial, and Postmodern author identities of Levy and Smith.

The third chapter of this thesis will deeply analyze Levy's novel with its plot, theme, and characters. Accordingly, in addition to Levy's literary identity, it will be discussed how the novel's characters reflect postcolonial terms such as marginalization/otherness, alienation, mimicry, and hybridity in a multicultural London where postcolonial immigrants and natives live together. Similarly, in the fourth chapter, Smith's novel, *White Teeth*, will be deeply analyzed from a postcolonial point of view with its plot, characters, and themes.

In the fifth and last chapter, the authors and their works will be handled comparatively in terms of their similarities and differences based on Postcolonialism. When these works are examined from a postcolonial point of view, the effects of colonialism on both colonized and colonial states are seen through the characters of novels representing Africans who came to London with postcolonial migrations. In the Postcolonial period and with the end of World War II, Jamaicans immigrated to the motherland with the Empire Windrush ship with great expectations to rebuild post-war England and to provide labor. However, contrary to their expectations, immigrants' exposition to racism and discrimination has some inevitable results, such as the search for identity, the problem of belonging, otherness, and unhomeliness. Accordingly, in this chapter, problems experienced by immigrants and natives in London in the postcolonial period will be discussed in terms and key concepts of Postcolonialism, such as ambivalence, mimicry, and hybridity, as Levy and Smith reflected in their works through their characters and themes.

In the conclusion part, the essence of the study will be given briefly by connecting what is explained in the parts of our thesis, the messages to be given, and the target to be reached. The study will be concluded by mentioning the colonialism and postcolonialism theories that are tried to be explained throughout the study and

the contributions of the mentioned theorists to this study and how Levy and Smith reflect Postcolonialism in the works that are the subject of the thesis.

All in all, Levy and Smith try to analyze the atmosphere of postcolonial England and the improvements of the ethnic diaspora. The cultural identity of the immigrants is the key term in the postcolonial literary heritage. So, they construct their works with a Caribbean identity and synthesize the diaspora population's problems in the multicultural British society. In short, this work is a modest attempt to understand natives and immigrants through the eyes of Levy and Smith in a multicultural postcolonial London.



1. COLONIALISM AND POSTCOLONIALISM

In order to examine, write and comment on literary works, more is needed to know their authors and the subject of the works or to analyze their characters. It is also necessary to look at the period in which it was written and to think about how and how much it reflects the characteristics of the period. Literature, which mirrors life, is undoubtedly as multidimensional as life. Critical theories guide the reader with which dimension a piece of literature is handled. Each theory is a literary filter enabling the reader to read the works by extracting from a specific perspective. It is possible to examine a literary text in many respects and to interpret it in different contexts according to the critical lenses of theory preferred. Every literary theory enables the reader to fill in the deliberate or unconscious gaps of work in the light of critical tenets of the theory in concern. To this thinking, the Postcolonial period and the theory that Levy and Smith shed light on while writing their works, which form the basis of this study, will be frequently mentioned, and the reading of the works will be based on this theory.

1.1. Historical Background

The modern period is a milestone in the history of humanity that causes the world to change its shell in every sense through the scientific revolution, social, political, and, accordingly, philosophical changes. The foundation of modern mentality, the guide of which is the reason, was laid in the 17th century when a human being began to materialistically perceive the whole existence with the trigger notions of some names. They are Francis Bacon who claims that the universe is a 'mere commodity' for 'human utility and power', and Rene Descartes, who reduces all existences excluding humans to the level of automata' to be used 'for the sole benefit of mankind', and Newton who supports 'mechanistic view of the universe' (Opperman, 2007, pp. 184-85). The materialistic mindset that set the ground for Modernism gained a new dimension through the Industrial Revolution in the 18th and 19th centuries and consolidated with capitalism, which takes its present form, especially in the 20th century. Humanity has, in various aspects, gone forward in this extended period. Without a doubt, human progress that is the outcome of modernist dynamics and determinants is praiseworthy. However, it is impossible to say the

same thing for the other side of the medallion because modernist thinking, which makes significant contributions to humanity, simultaneously causes everything about life to be 'reified by being pragmatized' (Bewes, 2002, p. 3).

As it is clear in the passage above, modern man has left spiritual values aside and has become the slave of matter. He/she always forgot about spirituality while trying to achieve more, but after a while, the matter he/she wanted to achieve made him/her insatiable. At the same time, human beings, stuck in their world, enclosed in capsules, so to speak, have the delusion of seeing their loneliness as modernization. It would not be wrong to say that materialism and isolation result from gender/class/racial discrimination, individualization in the changing/developing and industrializing world, and struggling to survive in increasingly difficult living conditions. As Timothy Bewes proposes in his notable work *Reification: or the Anxiety of Late Capitalism*, modern life is a collective hallucination (2002, p. 259). Accordingly, modern people always want the best in life and take another as a guide, but when she/he is alone in the struggle for life, there is no one to raise her/him. Modernism exhorts human beings to progress without breathing; with the motto 'Make it new,' it disregards whatever concerns to past (Scholes, 2006, p. 32). Life conditions throughout these years have been controversial and chaotic due to the sudden changes in each field, such as the economy, society, literature, and culture. Such a chaotic atmosphere quickly takes the world to a new and different era. So many new places and lands were discovered since people had a great attraction to explorations with the effect of scientific developments. Thus, many adventurers began to reach undiscovered lands to plunder. Even if the Englishmen were not the pioneers of those discoveries and explorations of the western hemisphere, the consequences affected their economy. They became great colonizers and merchants. This period was a crucial time for financial growth because trade and commercial links with European countries increased with the opening of new trade ways. Emerging the ways was the greatest step towards industrialization and the major event of the eighteenth and nineteenth centuries on the way of the Modern Era.

From the political and social point of view, the eighteenth and nineteenth centuries were the years of revolution. Industrial Revolution was the preeminent incident of the eighteenth century which was effective on the whole world's social,

cultural, economic, and literary scenes. The Industrial Revolution showed its economic power, and trade was one of the most important developments in the eighteenth century. Until the last quarter of the century, British factories produced more than any other country. The population had risen by the middle of the century. Few people worked on the land; instead, they worked in the trade. It was an age of controversies and many problems to face. In many ways, it was an age of progress- railway-building, steamships, reforms of all kinds- but it was also an age of doubt. There was too much poverty, too much injustice, too much ugliness, and too little certainty about faith or morals - thus, it became an age of crusaders, reformers, and theorists. Some disadvantages of these developments have adverse effects on the lives of lower-class people; "The invention of machinery destroyed the old 'cottage industries' and created factories." (Mcdowal, 1989, p. 107). This age was an age of extremes: the working classes were poor, and lived and worked in terrible circumstances; the middle classes grew rich and comfortable. So there were double standards in this society:

Well before the end of the eighteenth century, Britain was as powerful as France. [...] It was the deliberate policy of the government to create this trading empire and to protect it with a strong navy. [...] This wealth, or "capital", made possible both an agricultural and an industrial revolution which made Britain the most advanced economy in the world. However, there was an enormous price to pay, because while a few people became richer, many others lost their land, their homes, and their way of life. (Mcdowal, 1989, p. 107)

Despite all these ups and downs, it is right to say that Great Britain was one of the countries that experienced the Industrial Revolution most effectively because the country was politically stable, economically open to investments, and supportive of entrepreneurship. Like other European states, England used all its potential to cope with the consequences of the Industrial Revolution, such as the increasing need for investment, cheap labor, and the search for markets and raw materials. At this stage, the wide railway network the country owned and the lands under its colony made it easy for industrialization. However, the will of the strong to subjugate the weak, the impulse to conquer and dominate, is the perpetual destiny of world history. In this context, relatively powerful European countries under colonialism considered themselves entitled to rule in lands where they could provide raw materials that would contribute to their industrialization, growth, and development and afford

cheap labor. At this stage, it is not wrong to emphasize that there is a direct relationship between capitalism and imperialism.

1.2. Postcolonialism

One crucial aspect of postcolonialism is the recognition that colonialism has had a significant and lasting impact on the world. This impact can be seen in the World's cultural, political, and economic systems, as well as in the experiences of colonized people. Postcolonialism seeks to examine and understand this impact, as well as how colonized people resist and challenge the power dynamics of colonialism. This section will define the terms Colonialism, Postcolonialism, and Postcolonial Period. In this sense, the prefix 'post' and its contribution to the terms will be discussed. In addition, the meanings of the terms such as colonization, decolonization, capitalism, and imperialism will be examined. From a literary point of view, how these terms are reflected in literary works and how Postcolonial migrations and the Caribbean diaspora are handled in literature will also be among the subtitles of this section.

1.2.1. Defining Colonialism and Postcolonialism

Colonial and colonialism refer to the political, economic, and cultural systems and practices associated with colonizing one territory by another. Post means after, and postcolonial and postcolonialism refer to the cultural, political, and economic effects of colonialism that persist after the end of the colonial period. In other words, postcolonialism is concerned with how colonialism has shaped and continues to shape the world and how people resist and challenge the power dynamics of colonialism in the aftermath of decolonization. These concepts are often used in the fields of literature, history, and cultural studies to examine the ongoing impact of colonialism on the lives of colonized people and how they struggle to find a sense of identity and belonging in a postcolonial world.

1.2.2. Exploring Postcolonialism: The Aftermath of Colonization

When referring to postcolonialism, post means after. In other words, postcolonialism is a field of study that emerges after the end of the colonial period and is concerned with colonialism's cultural, political, and economic effects that

persist after decolonization. Postcolonialism focuses on the lasting effects of colonialism on colonized people and how they resisted and confronted the colonial power structures in the post-decolonization period. It is not necessarily concerned with the continuation of colonialism but rather with how colonialism has shaped and continues to shape the world and the experiences of colonized people.

One crucial aspect of postcolonialism is the role of resistance and agency in the lives of colonized people. Postcolonial theory often focuses on how colonized people resist and challenge the power dynamics of colonialism, both through overt acts of resistance and through more subtle forms of resistance, such as cultural practices and artistic expression. The concept of resistance is closely related to the concept of agency, which refers to the ability of people to act and make choices in the world. In the context of postcolonialism, agency refers to how colonized people assert their agency and challenge colonialism's dominant narratives and power structures.

Another important aspect of postcolonialism is the role of memory and history in shaping the experiences of colonized people. Postcolonial theory often focuses on how colonialism has shaped and continues to shape the world's cultural, political, and economic systems and how the past informs these systems. This aspect includes examining how colonizers have sought to erase or distort the history of colonized people, as well as how colonized people have sought to reclaim and preserve their histories and cultural traditions.

Finally, it is important to note that postcolonialism is a multifaceted and complex field of study concerned with many issues and phenomena. Moreover, these issues and phenomena are often interconnected and overlap with other fields of study, such as feminism, critical race theory, and globalization. As such, an in-depth understanding of postcolonialism involves a multi-disciplinary perspective that considers the cultural, political, economic, and historical contexts in which postcolonial issues emerge.

1.2.3. The Meaning and Significance of 'Post' in Postcolonialism

When referring to postcolonialism, the word *post* means *after*. Postcolonialism is a concept that comes after the colonial period with its inevitable

outcomes and effects. This statement accurately describes the meaning and significance of *postcolonialism*. Postcolonialism is a field of study that emerged after the decolonization movements of the 20th century and is concerned with the cultural, political, and economic effects of colonialism that persisted after the end of the colonial period. Postcolonialism refers to the ongoing influence of colonialism on the experiences and actions of those who were colonized, as well as their efforts to challenge and resist colonialism's power dynamics after decolonization. The concept requires an interdisciplinary approach considering cultural, political, economic, and historical factors.

In this sense, postcolonialism is a concept that comes after the colonial period and is concerned with colonialism's inevitable outcomes and effects on the world. These outcomes and effects can be both positive and negative and manifest in many different ways, including through cultural practices, economic systems, and political structures. By examining how colonialism has shaped and continues to shape the world, postcolonialism studies the long-term effects of colonialism and how colonized people challenge and resist the power dynamics imposed on them by colonialism. It is also important to note that postcolonialism is a multifaceted and complex field of study concerned with many issues and phenomena. These issues and phenomena are often interconnected and overlap with other fields of study, such as feminism, critical race theory, and globalization. To fully comprehend postcolonialism, it is necessary to examine the cultural, political, economic, and historical contexts in which the effects of colonialism continue to be felt and how colonized people resist and challenge the power dynamics of colonialism. An interdisciplinary approach is necessary to gain a comprehensive understanding of postcolonialism.

In addition, it is important to recognize that postcolonialism is not just a historical concept but also a contemporary one. The legacy of colonialism continues to shape the world in significant ways, and postcolonialism is concerned with understanding and challenging these ongoing power dynamics. By examining how colonialism has shaped and continues to shape the world, postcolonialism seeks to understand and challenge colonialism's ongoing impact and create a more just and equitable world for all people.

1.2.4. A Literary Perspective on Capitalism, Colonialism, and Imperialism

Capitalism is an economic system in which private individuals and businesses own and control the means of production and distribution of goods and services. Profit is generated through selling these goods and services on the market. In capitalism, the primary goal of economic activity is to generate profit for the individual or business rather than to meet the needs or desires of a particular group or society. In Andrea Levy's *Small Island* and Zadie Smith's *White Teeth*, the theme of capitalism is explored through the lens of colonialism and its ongoing effects on postcolonial societies. Both novels examine how the capitalist economic system has shaped and continues to shape the lives and experiences of characters who are part of or descended from colonized communities. In *Small Island*, the character Gilbert's involvement in World War II and his experiences in England reveal how capitalist ideology has shaped his understanding of himself and his place in the world. For instance, in Zadie Smith's *White Teeth*, the character Clara's experiences in Jamaica also highlight how capitalism has been used as a tool of oppression and exploitation in the colonized World. In addition, the character Samad's struggle to reconcile his Muslim faith with his desire to be successful in a capitalist society speaks to how capitalism can conflict with and even undermine cultural and spiritual values. Both novels demonstrate the complex and often fraught relationship between capitalism, colonialism, and postcolonial identity.

Colonialism is establishing and maintaining control over a territory and its inhabitants by a foreign power. This feature of colonialism can involve the settlement of the territory by people from the colonizing country, as well as the exploitation of the land and resources of the colonized territory for the benefit of the colonizing country. In addition, colonization often involves using military and economic power to assert control over the colonized territory and its people. In Andrea Levy's *Small Island* and Zadie Smith's *White Teeth*, colonialism is explored through the experiences of characters who are part of or descended from colonized communities. In *Small Island*, the character Hortense's experiences in Jamaica reveal how colonialism has shaped the country's history and culture, as well as colonialism's ongoing impact on Jamaican people's lives. The character Gilbert's experiences in

England also highlight how colonialism has shaped British society and the relationships between colonizers and the colonized. In *White Teeth*, the character Archie's involvement in World War II and his experiences in India demonstrate how colonialism has shaped the histories and cultures of both England and India. Both novels illustrate how colonialism has had a lasting and profound impact on the lives and identities of colonized people and the ongoing legacy of colonialism in postcolonial societies.

Imperialism is the expansion and maintenance of a country's power and influence over other territories and peoples, often through military and economic means. Imperialism involves creating and maintaining of a system of domination and control over the colonized territories and their peoples. It often involves the exploitation of the resources and labor of these territories for the benefit of the imperial power. Imperialism can also involve the cultural assimilation or suppression of the colonized peoples, as well as the establishment of political and economic systems that serve the interests of the imperial power. In Andrea Levy's *Small Island* and Zadie Smith's *White Teeth*, imperialism is explored through the experiences of characters who are part of or descended from colonized communities. In *White Teeth*, the character Samad's experiences in Bangladesh and England illustrate how imperialism has shaped the histories and cultures of both countries, as well as the ongoing legacy of imperialism in postcolonial societies. Both novels demonstrate how imperialism involves the creation and maintenance of systems of domination and control, as well as the exploitation of resources and labor for the benefit of the imperial power.

1.2.5. A Brief Overview of Colonial History in the Caribbean

Colonial history refers to establishing and maintaining control over territories and their inhabitants by foreign powers. This process has occurred throughout human history, with different empires and civilizations establishing colonies in various parts of the world. Colonialism often involves the settlement of the colonized territory by people from the colonizing country, as well as the exploitation of the land and resources of the colonized territory for the benefit of the colonizing country. In addition, colonization often involves using military and economic power to assert

control over the colonized territory and its people. It can also involve the cultural assimilation or suppression of the colonized peoples.

The Caribbean is a region of the world that has a long and complex colonial history, with various European powers vying for control over the region and its resources. The Spanish were the first European explorers to arrive in the Caribbean, who established colonies in the region beginning in the late 15th century. The British, French, and Dutch also established colonies in the Caribbean. The region became a hub for the transatlantic slave trade, with African slaves being brought to the Caribbean to work on plantations and in mines. The Caribbean has a diverse cultural heritage due to its colonial history, with influences from Europe, Africa, and the region's indigenous peoples. The Caribbean also has a history of resistance to colonialism, with various independence movements and revolts occurring throughout the region's history. The Spanish conquest of the Caribbean was accompanied by the suppression and exploitation of the indigenous peoples of the region and the introduction of African slaves to work on plantations and in mines. The Spanish also established a system of trade and commerce in the region, with the Caribbean becoming a major hub for the transatlantic slave trade.

Since the British, French, and Dutch were the established colonies in the Caribbean, the region became a site of intense competition between these European powers. The Caribbean was also a major center of the sugar industry, with vast plantations being established on the islands to produce sugar for export to Europe. The exploitation of the land and labor of the Caribbean for the benefit of European powers had a lasting impact on the region, shaping its social, economic, and political structures.

The Caribbean has a history of resistance to colonialism, with various independence movements and revolts occurring throughout the region's history. Many Caribbean countries gained their independence in the 20th century, and the region has continued to grapple with the legacies of colonialism and the ongoing impact of imperialism. The Caribbean remains a diverse and dynamic region with a rich cultural heritage that reflects its complex colonial history.

1.2.6. The Impact of Postcolonial Migration on England: The Caribbean Diaspora

Postcolonial England let in immigrants from colonial countries after the decolonization process. But, of course, with the migrations, there occurred a new economic, cultural and political era. After the Second World War, called the Windrush era, the name of the ship bringing them to England, the Caribbeans got an official invitation from the British government in need of a labor force. After this time, the socio-cultural structure of England begins to change with the immigrants. They try to play their roles fixed by others. The tragedy begins with the dream of living a better life in England, but the label of other is attached to the Caribbean diaspora, and they are scattered around to live in shared rooms with shared toilets.

Caribbean migration is a kind of identification and adaptation process to the new circumstances in England. The interconnection of two cultures, namely the Caribbean and English, is the key point in the diasporic societies in that there comes out diversity in characters, cultures, languages, and other phenomena related to the human being, as S. Hall asserts; “The diaspora experience is defined, not by essence or purity, but by the recognition of a necessary heterogeneity and diversity; by a conception of ‘identity’ which lives with and through, not despite, difference; by hybridity” (2003, p. 235). This duality has caused colonized people to be in a dilemma, developing dual identities as belonging to the Whites on one side and the Blacks on the other. Accordingly, as Fanon explains in his *Black Skin, White Masks*, “The black man possesses two dimensions: one with his fellow Blacks, the other with the Whites. A black man behaves differently with a white man than he does with another black man. There is no doubt whatsoever that this fissiparousness is a direct consequence of the colonial undertaking” (2008, p. 1).

The issue of migration and diaspora, that is to say, contributes much to ethnic diversity in the UK. This process redefines the identity between these two different cultures. Therefore, the historical structure of Caribbeans can be accepted as one of the basic elements of identity and diasporic relations in immigration. An ordinary situation like saying an address could be a catastrophic experience in England for immigrants. After the Second World War, everything in the UK began to change, but the perception or the prejudice of Anglo-Saxon society against black people. In

contrast to the expectations of immigrants, British people do not show hospitality to new settlers. Fryer explains this condition: “Though half of Britain’s white population had never even met a black person- and among those who had the acquaintance had been mostly casual - prejudice against black people was widespread” (1984, p. 374).

In conclusion, postcolonial migration to England has significantly impacted the country's economic, cultural, and political landscape. The arrival of immigrants from colonial countries, particularly the Caribbean, following decolonization and the end of the Second World War, has brought about a new era in England, marked by diverse cultures and identities. However, the experience of the Caribbean diaspora in England has also been marked by challenges and difficulties, as they have faced discrimination and prejudice from the dominant Anglo-Saxon society. Nevertheless, the migration and forming of diasporic communities in England have contributed to ethnic diversity. In addition, they have redefined the relationships and identities between the Caribbean and English cultures. The issue of migration and diaspora remains a complex and ongoing issue in England and other postcolonial societies, as it involves the ongoing legacies of colonialism and the ongoing impact of imperialism.

1.3. Literary Background

Postcolonial literature is based on decolonization and Commonwealth Literature. However, commonwealth Literature emerging before decolonization plays a significant role in the background of literary works in the Postcolonial period. Colonial and Postcolonial theories, Postcolonial hybridity, and diaspora are the key terms of this period's literature, and they have made significant contributions to the point that Postcolonial literature has reached. This section includes terms, events, and background information about Commonwealth Literature, Decolonization, and Postcolonial Literature.

1.3.1. The Diverse World of Commonwealth Literature

Commonwealth literature refers to the literature produced in countries that are or were part of the Commonwealth of Nations, an international organization

comprising countries formerly part of the British Empire. Commonwealth literature includes a wide range of literary genres and styles and is often marked by the themes of colonialism, postcolonialism, and globalism. It often reflects the countries' and peoples' diverse cultural and historical experiences within the Commonwealth. It may explore themes of colonialism, including the impact of European imperialism on the colonized countries and their peoples, the process of decolonization, and the ongoing legacies of colonialism. Commonwealth literature may also address issues of postcolonialism, including how the cultural, economic, and political systems of colonialism continue to shape the lives of people in postcolonial societies. It is often characterized by a focus on globalism and the interconnectedness of peoples and cultures. It may explore identity, belonging, and cultural exchange and how people from different cultural backgrounds interact and negotiate their identities within a globalized world of peoples and cultures. Commonwealth literature may also globalisation issues, including economic and cultural globalisation's impact on local communities and how these communities respond to these changes. All in all, Commonwealth literature is a diverse and multifaceted body of literature that reflects the rich cultural and historical experiences of the countries and peoples within the Commonwealth. It is often marked by colonialism, postcolonialism, and globalism themes and addresses issues of identity, belonging, and cultural exchange in a globalized world.

Andrea Levy's *Small Island* and Zadie Smith's *White Teeth* are both examples of Commonwealth literature, as they are both novels that explore the themes and contexts of the Commonwealth of Nations. In *Small Island*, Levy tells the story of four characters whose lives intersect in post-war England. The novel explores the experiences of Caribbean immigrants who have come to England for a better life and the challenges and opportunities they face in a new country. *Small Island* is set in the context of the Windrush era when the British government invited immigrants from the Caribbean to come to England in the aftermath of the Second World War to help rebuild the country. The novel deals with the issues of identity, belonging, and cultural exchange and reflects the ongoing legacies of colonialism and the impact of postcolonial migration on England.

Meanwhile, *White Teeth* tells the story of two families in London – one British and one Bengali – and how their lives intersect and are shaped by the city's diverse and rapidly changing cultural landscape. The novel explores the themes of identity, belonging, and cultural exchange and deals with the impact of globalization and immigration on local communities. It also reflects the ongoing legacies of colonialism and the impact of postcolonial migration on England. Overall, both *Small Island* and *White Teeth* are examples of Commonwealth literature that explore the themes and contexts of the Commonwealth of Nations and reflect the diverse cultural and historical experiences of the countries and peoples within the Commonwealth.

1.3.2. Postcolonial Hybridity and Diaspora

When it is taken to the postcolonial literature, Levy and Smith deal with the issue of migration as the voice of black British men and women using an identity crisis, hybridization, and creolization of diaspora. Through the works of two London-born, Jamaican origin Postcolonial authors, Levy and Smith, the postcolonial ethnic, economic, and cultural developments and their effects will be analyzed in this study. In addition to being of Jamaican origin and London-born, their writing about the identity crisis of the colonized people also brings them together on a common ground. In this context, it is crucial to analyze the characters in *Small Island* and *White Teeth*, which reflect the lives, experiences, and disillusion of immigrants who came to England from their post-colonial homelands. By this, it will be possible to realize all the characteristics of the colonizers and the colonized living together in a Postcolonial multicultural London. In order to analyze the period better, Levy's and Smith's masterpieces, which shed light on the period, will be examined in depth under the name of postcolonial reading, supported by the theories of Said, Bhabha, and Fanon.

Many works have been published about colonization and decolonization, describing the colonial and later postcolonial periods. All of them have been the source and focal point of theorists and literati. Especially before decolonization, works on colonialism belonged to writers from colonial states. However, in the post-colonial period, literati from colonial states reflected the effects of colonialism in

their works with the concepts that emerged with it, criticized colonialism, and generally wrote in English, which is the colonial language. “Both historically and politically, colonial writing belongs to the era before decolonization. The ideology of colonial writing was not in the post-colonial sense, since the global condition when colonization was in full swing had not yet been redefined in post-war terms” (Çelikel, 2021, p. 75). In this sense, post-colonial writing reflects the results and effects of colonization and criticizes the colonial period through the characters.

Through decolonization, when the colonized people experienced changing orders, chaos, and economic disorders, they inevitably migrated to the colonial country with great expectations. However, the result was a complete disappointment since they deeply felt racism, being the other, the problem of belonging, and identity confusion from the very beginning. Levy’s and Smith’s works depict those immigrants’ problems well through solid multicultural characters. In this sense, *White Teeth* and *Small Island* give an insight into the people’s problems in post-colonial multicultural London. Both authors above describe the adaptation processes of people who immigrated from colonial countries and came to London, the traces of their past, and their dilemmas while trying to adapt and integrate into the new life. To reveal the realities of colonialism, though being London-born, Smith, and Levy never refrain from writing about their ancestors, cultures, and traditions.

Levy deals with the dynamics of relations between the colonizer and the colonized in *Small Island* in reverse; that migrating to England invades the “mother country” in need of a change and a new life. The love story of an immigrant Jamaican couple, Gilbert and Hortense, moving from Jamaica to London after the war, and another couple living in England, Queenie and Bernard, are used by Levy in the novel to create a different, racist, discriminative, and dislocated world. In such a world, hybrid characters struggle within society. In such a society, the characters not only struggle with society and each other, but they also struggle with themselves, experiencing a problem of belonging and alienation. In a scene of the novel, the dialogue between Gilbert and Bernard takes the attention of the reader to this issue:

Do you know what your trouble is man? ... Your white skin. You think it makes you better than me. You think it gives you the right to lord it over a black man. But you know what it makes you? You wan’ know what your white skin makes you, man? It makes you white. That is all, man. White. No better, no worse than me – just white... we both just finished fighting a war – a bloody war – for the better world we wan’ see. and on the same side – you and me.

We both look at other men to see the enemy. You and me, fighting for empire, fighting for peace. But still, after all, that we suffer together, you wan' tell me I am worthless and you are not. Am I to be the servant and you are the master for all time? No. Stop this, man. Stop it now. We can work together, Mr. Bligh. You no see? We must. Or else you just gonna fight me till the end. (Levy, 2009, p. 389)

In the quotation above, Jamaican Gilbert, in his speech addressing the English Bernard, expresses his discomfort with the discrimination and sense of otherness are subjected to due to their race, color, and being immigrants. However, he also expresses that they must live together in this land.

On the other hand, Zadie Smith is the other author aforementioned whose work will be focused on in this thesis. She is a third-generation Postcolonial writer, the daughter of an English father and a Jamaican mother. In *White Teeth*, she successfully depicts the immigrants' racial and cultural relationships and experiences in the multicultural postcolonial capital city of England. Her masterpiece reflects a multicultural society that includes mixed races, languages, and religions. That is to say; *White Teeth* is a perfect example of a hybrid London. It tries to analyze the atmosphere of post-war England and the improvements of the ethnic diaspora. The cultural identity of the immigrants is the key term in the post-colonial literary heritage. Smith constructs her novel with her double-cultural identity and synthesizes the diaspora population's problems in North London. In *White Teeth*, through the utterings of one of the main characters, Smith emphasizes that the real problem is not being white or black, the color is nothing, and identity is something like a prison for immigrants: "Look at me! Look at my skin! It's white! I'm a white man! And I'm telling you, identity is a prison" (2000, p. 445).

1.3.3. Theories about Colonialism

Colonialism is a term that refers to the process of establishing and maintaining control over a territory and its inhabitants by a foreign power. This can involve the settlement of the territory by people from the colonizing country, as well as the exploitation of the land and resources of the colonized territory for the benefit of the colonizing country. The study of colonialism has been a central concern in various fields, including history, sociology, anthropology, and literature. Numerous theories have been developed to understand and analyze the process of colonization and its effects on the colonized peoples and territories. Some of the key theories

about colonialism include the dependency theory, which suggests that colonialism has led to the underdevelopment of colonized countries and their ongoing economic dependence on the colonizing powers; the cultural imperialism theory, which asserts that colonialism involves the cultural assimilation or suppression of the colonized peoples; and the postcolonial theory, which examines the cultural, political, and economic effects of colonialism that persist after the end of the colonial period. These theories have helped to shed light on the complex dynamics of colonialism and the ongoing impact of this process on the world. A few quotes from Andrea Levy's *Small Island* and Zadie Smith's *White Teeth* relate to colonialism. In *Small Island*, Levy depicts this situation from the eyes and thoughts of two of the four main characters, Jamaican Hortense and Gilbert. Levy wrote down these sentences in the book:

"She had no idea what the world was like outside of Jamaica and so she had to believe in the stories of England as a place of milk and honey, where the streets were paved with gold and the houses built of marble" (2004, s. 31). "He thought of the thousands of other Jamaicans who had come to England on the same sort of ticket and ended up doing the same sort of work, the waste of it all, the whole of their lives". (2004, p. 133)

Additionally, in *White Teeth*, Smith explores the harsh face and conditions of imperialism and capitalism and she criticizes the situation in her book:

The history of the world, my love, is who gets eaten and who gets to eat (2000, p. 516). It's as if the world is just one big boarding school and there's always somebody's mummy and daddy to tell you off. Except for this time, it's the U.N., or the E.U., or the IMF (2000, p. 517). The world, my love, is not divided into good countries and bad countries. The world is divided into rich countries and poor countries (2000, p. 557).

These quotes illustrate how colonialism has shaped the experiences and perceptions of the characters in the novel and how it continues to impact their lives and the world around them.

1.3.4. Colonial Theory

The colonial theory is a set of ideas and concepts that seek to explain the processes and dynamics of colonialism, which is the establishment and maintenance of control over a territory and its inhabitants by a foreign power. The colonial theory also seeks to understand cultural, economic, and political impacts on the colonized territories and their peoples, as well as how colonized people resist and challenge the power dynamics of colonialism. The colonial theory draws upon a range of disciplines, including history, sociology, anthropology, and political science, and it

has evolved as new ideas and perspectives have emerged. Some key terms in the colonial theory include the exploitation of colonized territories and their resources, the cultural assimilation or suppression of colonized peoples, and the colonized peoples' resistance movements.

The colonial theory is a body of thought that examines the relationships and power dynamics between colonizers and colonized peoples and colonialism's cultural, political, and economic effects on both sides. The colonial theory is often used to understand and analyze the ongoing impact of colonialism on the world and how colonized peoples have resisted and challenged the power dynamics of colonialism. In Andrea Levy's *Small Island* and Zadie Smith's *White Teeth*, the colonial theory is evident in exploring the experiences and struggles of immigrants from colonial countries as they try to adapt and integrate into postcolonial England. Both novels examine the tensions and complexities of the relationships between the colonizers and the colonized, as well as the ongoing impact of colonialism on the characters' lives. The colonial theory is also evident in how the novels examine how the characters navigate and negotiate their dual identities as both British and from their colonial homelands, as well as the ongoing effects of colonialism on their sense of belonging and identity.

1.3.5. Postcolonial Theory

After colonialism ended in the 1960s, the former colonial powers redrew the borders of the colonial territories. The reason the borders in Africa do not look natural but seem to be drawn with a ruler is the result of separation carried out by political calculations. However, even this colonialist movement indicates that they still have interests and plans in the same places for the postcolonial period. The migration of people from the former British colonies, which gained their independence with the end of colonialism after the Second World War, caused cultural changes in England in the postcolonial period. Britain became the center of change and new identities.

In the 20th century, the decolonization process started, caused by the national will and the revolts and reactions to colonialism and the British authority. At the same time, the power of colonialism weakened, and the postcolonial period began to

give signals. In this context, British colonialism is a thing of the past, and a new concept and period have emerged under postcolonialism. McLeod, in his book *Beginning Postcolonialism*, describes this situation with the following sentences:

At the beginning of the twentieth century, the British Empire covered a vast area of the earth that included parts of Africa, Asia, Australia, Canada, the Caribbean, and Ireland. At the turn of the twenty-first century, a small number of British colonies remain. The phrase 'the British Empire' is most commonly used these days in the past tense, signifying a historical period and set of relationships that are no longer current. (2000, p. 6)

Although it is thought that the beginning of the postcolonial era and decolonization officially coincide with the same period, the foundation of the postcolonial era is based on the beginning of Commonwealth literature. McLeod emphasizes this truth through these words: "The antecedent of postcolonialism was the expansion of Commonwealth Literature in the middle of the 20th century" (2000, p. 10). Commonwealth Literature first appeared in a journal in 1965 under *The Journal of Commonwealth Literature*, containing texts primarily written by European authors in English and mainly not focused on the nation but dealing with the colonial history of countries and states. However, the idea that postcolonialism is based on the emergence of commonwealth literature remains to be seen. Whether or not the time of its emergence is the same, the scope of Commonwealth Literature sheds light on decolonization and the postcolonial period.

1.4. The important Writers in the Period: Homi K. Bhabha, Edward W. Said, Frantz Fanon

Homi K. Bhabha is an Indian-American literary theorist, philosopher, and cultural critic. He is known for his contributions to postcolonial studies, particularly his theories on the concept of "hybridity" and the role of cultural difference in the construction of national identities. Bhabha is the Anne F. Rothenberg Professor of English and American Literature and Language and the Director of the Mahindra Humanities Center at Harvard University. His work has been influential in literary studies, cultural studies, and critical theory and has been widely cited in academic literature. He is one of the names that developed and questioned hybrid culture as a theory and colonialism design. The world has encountered and continues to encounter completely different phenomena and parameters in postcolonial societies. It is an age in which cultural colors and traditional myths as distinctive features are

rapidly melting. Along with Edward Said and Frantz Fanon, Bhabha is considered one of the pioneering theorists of postcolonial theory. His language is quite heavy, so the abundance of metaphorical references in his texts and his use of intertextual disciplines require reading his writings carefully and patiently. According to Bhabha, there are theories such as Diaspora, third space, ambivalence, hybridity, and mimicry. In his *The Location of Culture*, Bhabha defines the third space as a site of hybridity, where multiple cultural identities intersect and coexist (Bhabha, 1994, p. 54). In this sense, diaspora is an authentic phenomenon for the ethnic groups and postcolonial writers who try to maintain their life in the motherland. Ambivalence defines a person who is in between his/her feelings and attitudes. Mimicry defines a colonized who imitates the colonizer's culture and tradition. Finally, hybridity means mixing two cultures. There are two sides: the colonized and the colonizers, and they have to adapt to each other's rules and cultures. In this context, Bhabha underlines the critical terms of the postcolonial era, arguing that the third space is somewhere in between, outside of the spaces of the two sides. Those two sides and different cultures meet in the third space, creating a new culture rather than being similar. In a sense, the third space is where the different cultures meet and are harmonized on the base of all these key terms, and in the end, create a new space.

Frantz Fanon is a French psychiatrist, philosopher, and revolutionary writer of Algerian descent. He is best known for his writings on decolonization and the psychological effects of colonialism on both the colonized and the colonizers. Fanon's work has influenced postcolonial studies, critical theory, and cultural studies. His most famous works include *Black Skin, White Masks*, and *The Wretched of the Earth*, in which he discusses how colonialism and racism shape the identities and experiences of those affected by them. Fanon's ideas have been widely debated and have significantly impacted how we understand and critique colonialism and its effects on individuals and societies. The central theme of his works, as is evident in their titles, is the most crucial concepts of the period, such as racism and colonialism. The main theme of these studies, as can be understood from their names, is the most crucial concepts of the period, such as racism and colonialism. Fanon spent much time analyzing processes such as racism, colonialism, and decolonization and the ways to be followed in the emergence of these diseased states. He is a deep analysis

of the period. He has packed an actionist personality and a deep philosophy that has made in-depth analyses of the traumatic situations he witnessed, especially due to the Algerian occupation, with the equipment given by his psychiatric specialty.

Edward W. Said was a Palestinian American literary critic and cultural commentator. He was born in 1935 in Jerusalem and later moved to the United States, where he received a Ph.D. from Harvard University. Said is best known for his work on postcolonial theory and the role of cultural representation in shaping power dynamics between colonizers and colonized peoples. His most influential work is *Orientalism*, a 1978 book that examines how Western cultural representations of the Middle East and Asia have served to justify imperialism and maintain power imbalances between the East and West. Said's work has significantly influenced literary theory, cultural studies, and critical theory, and he has been described as one of the most important intellectual figures of the 20th century. According to Edward Said, orientalism is an egotistic side of colonialism that means having the absolute right to invade continents and countries. The important thing is to de-historize those continents and countries, to subject them to cultural assimilation that will destroy their memory. Anthropological and cultural feasibility studies on the conditions under which exploitation can be carried out most beautifully are the touchpoint of the issue. De-acculturation did not suit the orientalists because then they could encounter resistance and stubbornness that they had not taken into account at all. When it was the East, a fact known to be closely tied to their cultural traditions, it was essential for them to act more carefully. The application was simple. To treat the culture of the colonial lands as respectfully as possible, but at the same time to blunt their reflexes against exploitation and mental plunder. The metamorphosis and rootlessness that we call hybrid culture, which emerged especially in postcolonial societies, was put into effect as a concept that served precisely this purpose.

In his pathbreaking work, Orientalism (1978), Edward Said shows how a massive regime took these essentially mobile positions (sun rising - oriens, and sun setting -occidens) and fixed them about an imaginary center of Europe. The "Orient" became an object which could be known by a European subject as it could not know itself. This line of argument effectively founded a new area in textual and cultural studies, that of post-colonial theory. (Easthope A., 1998, p. 145)

While Edward Said defines orientalism simply as the colonizers' unconditional, unilateral, assertive dominance over the colonial states, Bhabha and Fanon argue that this process is much more complex than Said's claims. According to Bhabha and Fanon, both parts interact in the colonization process. Contrary to what Said argues, the colonies are not passive. Instead, there are political, traditional, economic, and psychological effects and consequences for both the colonial states and the colonized.



2. LITERARY PORTRAITS OF ANDREA LEVY AND ZADIE SMITH

This chapter aims to discuss the lives of Andrea Levy and Zadie Smith, referring to their Postcolonial literary figure characteristics. Both authors meet on common ground as second and third-generation Caribbean-origin, British-born writers. Another common point of Smith and Levy is writing about the immigrant diaspora in Postcolonial London.

Levy writes the story of Britain's degenerate children, who touch the history of many different communities. The fact that these second-generation diasporic identities, made up of multiple deep-rooted histories and discourses in the postcolonial period, are shaped by the traumas experienced by the generation before them is reminiscent of Marianne Hirsch's theory of postmemory. This theory is often defined by Hirsch as the traumatic past forming the memory of the second generation. According to Hirsch, "postmemory" poses the risk of this generation being "dominated by the stories that preceded their birth and their consciousness, displacing or even emptying their own stories with those of the previous generation" (2008, p. 19). Kureishi and Levy acknowledge the impact of colonial history and the diasporic experience on the identities of their characters in the diasporic space by presenting an idea of an ever-changing identity. They also present the idea of a future in which their characters can have "new stories of belonging" (Bromley, 2000, p. 42). Levy's writing suggests that her work has a performative function. While in the 1990s, she sought to respond to the identity crisis that has preoccupied British society since the post-war period by celebrating hybridity, at the beginning of the 21st century, Britain is still grappling with the same national identity crisis.

The author Zadie Smith is a twenty-six-year-old Jamaican woman living in London. The author's traces of this dual identity are visible in her novel. *White Teeth* by Smith, half Jamaican, became the most talked about the novel of 2000. It was first nominated for the Orange Prize, given only to women writers. In addition, it won The Guardian's first-ever Guardian Prize for debut novels, the Frankfurt Book Fair's Best Book Award, and one of the island's most prestigious prizes, the Whitbread Prize. In May 2001, she received the Commonwealth Best Book Award and the annual Young Talent Award from the bookstore chain W. H Smith. In

addition, BBC 1 television has purchased the rights to serialize the novel. Indeed, when one reads *White Teeth*, with its colorful word choices, back and forth in time, and entertaining dialogues are written like a movie, it becomes clear that this novel is a work that is more than worthy of these awards. Of course, in addition to being a successful novel, *White Teeth* is also a novel that is very suitable for examining the linguistic and social factors that shape the translation process. The changes that occur due to these factors during the translation of a work from the source language to the target language are the reason for choosing this novel for the study to be conducted. Thus, the concept of the other, which many societies are exposed to, will be analyzed in translation and imagology. Many unnoticed aspects of the novel will be revealed by evaluating it from different angles.

2.1. Andrea Levy (1956- 2019)

The Empire Windrush ship carried Andrea Levy's father from Jamaica to England in 1948, and her mother followed shortly after. Andrea was born in central London in 1956, and she was raised as a black person in predominantly white England. She now has a nuanced perspective on the nation of her origin as a result of this encounter (Stein, 2004, p. 202).

It was not until Andrea Levy was in her mid-thirties that she started writing. There wasn't much published on the black British lifestyle in Britain at the time. After participating in writing courses, Levy started to create the books she had always desired to read as a little girl: lighthearted stories that capture the realities of black Britons, examine Britain's shifting demographics, and the ties that unite British and Caribbean history. Her first three works examined the issues black British-born descendants of Jamaican immigrants faced from various angles. *Every Light in the House Burnin'*, her semi-autobiographical debut novel from 1994, tells the tale of a Jamaican family residing in London in the 1960s. Her second novel, *Never Far from Nowhere* (1996), is set in the 1970s and chronicles the tale of two very different sisters who reside on a London council estate. A young black lady named Faith Jackson travels to Jamaica after having a nervous breakdown in the 1999 film *Fruit of the Lemon*, where she learns about her previously unrecognized personal history.

Small Island, Levy's fourth book, explores the experiences of her father's generation's immigrants to Britain after serving in the royal army in World War II. She examines the adaptations and challenges experienced by the Jamaicans who come to their Mother Country in search of a new life. She also analyzes the reactions and adaptation processes of English people towards immigrants in the post-war period's multicultural London. Everyone's life is altered by immigration, and in *Small Island*, Levy explores both the generosity and resilience that individuals may demonstrate toward one another as well as the difficulties that result from two cultures being forced together after a horrible war. The Second World War serves as a significant spur for the multicultural society that Britain developed. For Andrea Levy, understanding the process so that providing to move on and jointly create a better future requires recognizing the roles performed by all parties in this transition.

Levy delves more into the beginnings of that close relationship between Britain and the Caribbean in her most recent book, *The Long Song*. The story takes place in Jamaica during the beginning of the 19th century, in the years leading up to and immediately following liberation. It tells the tale of July, a house slave who worked on the Amity sugar plantation. The narrative is provided by July, a character who is now old and reflecting on her own adventurous life.

Six Stories and an Essay, Levy's most recent book, is a collection of short stories throughout her career as well as an essay in which she discusses her Caribbean origin and the inspiration it has provided her to write. Andrea Levy was a native of London. She not only made London her home and place of employment, but she also used it as the backdrop for several of her works. She was given an Arts Council Award, and the Orange Prize Longlist included her second book, *Never Far from Nowhere*. The Orange Prize for Fiction, Whitbread Novel Award, and Whitbread Book of the Year Award, Orange Best of the Best, and Commonwealth Writer's Prize were all won by *Small Island*. Her most recent book, *The Long Song*, won the Walter Scott Prize for Historical Fiction and was on The Man Booker Prize Shortlist. She also authored short tales, which were published in newspapers, anthologies, and radio plays in addition to her novels. She served as a judge for the Saga Prize, Orange Futures, and The Orange Prize for Fiction (Morrison, 2010, p. 13).

2.1.1. Levy and Postcolonialism

Second-generation, British-born writers such as Levy, who knew no other homeland rather than England, were born as outsiders offering new definitions of British identity and new perspectives on multicultural British society. John Clement Ball has expressed the difference between the second generation of immigrant writers and the immigrant writers of a generation ago in the following words:

There are now two generations of adults in Britain who were born or brought up in the UK as children of 'New Commonwealth' immigrants. For many of them, the former colonial country is a distant world they have never been to before: a land whose language is foreign and whose culture is known in their society only as it was experienced by their families or others. The novels written in the 1990s by young writers of Caribbean, African or Asian descent reflect this generation gap. (2004, p. 113)

Ball states that Levy, like immigrant writers, does not have a concept of homeland to which they have access and that second-generation immigrant writers often deal with this generation gap in their works.

Levy has been the subject of many previous studies as a second-generation immigrant writer or postcolonial writer due to the issues of postcolonial identity and belonging in her novels. Andrea Levy's *Small Island*, a novel about a Caribbean immigrant family's disillusionment in England, has placed these writers in a prominent position in postcolonial theory. Their special affinity with British identity and society, as well as the difficulty of having a different ethnicity and skin color (in England, where the question of "race" was a major issue in state policies), turned into the richness and brought a new dimension to postcolonial literature. Instead of "postcolonial writers" who "write back to the center" (Bill Ashcroft, 2013, p. 21) from the margins, these writers claimed a place for themselves in British identity and society. They were defined as Black British writers who created a new movement called Black British Literature and made important contributions to both British literature and postcolonial literature. In an interview, Levy stated "If British identity cannot define me, then redefine British identity" (Stein, 2004, p. 14), expressing what writers like herself, whose British identity has difficulty in defining, aim for through literature: Redefining British identity.

Levy aims to break down the dichotomic oppositions left over from the colonial discourse, especially through culturally hybrid identities. She describes the formation processes of cultural identity and diasporic identities from the third space

they occupy between two deep-rooted histories and cultures in a multicultural, multiracial, and transnational space where the concept of nation is insufficient to define identity. In addition, through the protagonists of her novels who reconcile the gap between black and British identity through their hybrid identities, she offers a new perspective on concepts such as identity, race, nation, and hybridity in the new century.

Through her work, Levy seeks to understand the diasporic experience, hybridity, and the third space they occupy. Beyond the boundaries of nation, ethnic identity, and race, the third space in which diasporic writers occupy has become even more problematic with Britain's response to post-war diasporic movements. At this point, it would be appropriate to look at the post-war period, which was extremely important in Britain's recent history and which paved the way for immigrant writers and second-generation immigrant writers to unite under the identity of black. Levy created the contours of the black British identity by emphasizing the multicultural and multiracial structure of England and not adopting the identity of a postcolonial writer. Additionally, instead of representing "black life as singular and closed" (Stuart, 2003, p. 104), the new generation of writers like Levy emphasize the diversity of black life. And they represent the second phase of black cultural studies through their protagonists who try to reconcile their black identities with the English identity that claims the English identity.

Andrea Levy, among other literary genres, chose to write specifically in the novel because "the novel has proved to be a fruitful genre for the study of the hybrid cultural forms that can be created in a changing and so genuinely multicultural England." (Head, 2002, p. 24). The fact that these writers wrote specifically in the novel genre explains the relationship between the novel and the nation. Recognizing the importance of novels in imagining a nation, these writers described the diversity and multicultural structure of British society through novels and aimed to expand the borders of the British nation. Another reason why these writers wrote in the novel genre may be that the novel is a suitable genre for autobiographical elements. Levy in this study was inspired by her own experiences and created characters similar to herself. The novel, which is the most developed genre of representation in English

Literature, which is highly influential in colonial discourse, has provided an important place for the novel genre in black English Literature.

Focusing on the politics of black representation and black British identity as a political identity, these novels closely followed the changes taking place in British society and aimed to expand the boundaries of British identity. By reflecting on the changes taking place in Britain and the diversity and multicultural environment in British society, writers like Levy "support heterogeneity and contribute to its acceptance" (Donnel, 2002, p. 7). By reflecting on the diversity and differences in British society as a part of everyday life, these authors present a heterogeneous England, especially London, as a place of different cultures and identities. The novels to be analyzed in this study tell the story of black protagonists' identity development in a racist and exclusionary environment, as well as the development of British culture under the influence of outsiders within. This genre, which narrates the processes through which its authors and protagonists lay claim to British identity, has proven itself as a literary genre that is "highly suitable for the process of redefining British identity" (Stein, 2004, p. 25). The constant change of both black identity and British identity in the post-war period, along with various discourses such as migration, diaspora, nationalism, and racism, has led to the idea that identity is not fixed but changes and develops in a process, and such novels are a genre that deals with identity as a process. It is not a coincidence that in the 1990s when British identity was most in need of redefinition, writers like Levy, who aimed to bring new definitions to British identity, chose to write novels in this genre.

In addition to all these, Levy is a culturally hybrid black writer born in a diasporic space. She aimed to change the problems of belonging and identity experienced especially by the second generation immigrants in the UK, which has exclusionist discourses against immigrants and their children, by writing the stories of her characters who have the same experiences. Through this cultural representation, she aimed to bring new definitions to British society and identity. Expressing this idea in another interview with the words "If British identity cannot define me, then redefine British identity" (Stein, 2004, p. 17). Levy states that she is an advocate of a new British identity that includes black people. In this context, the *bildungsroman*, a traditional novel genre that focuses on the process of change,

development, and transformation of identity, has been an ideal genre to describe the change and transformation in ideal diasporic identities and British identity. Although Levy focuses on the identity and belonging of individuals through historical processes such as colonialism, post-war migrations, and diaspora, she avoids any historical indicators.

The concept of time and history is very important in the analysis of *Small Island* because it presents the post-war historical period of England from the perspective of second-generation immigrants. Also, it emphasizes the importance of knowing history, especially for second-generation immigrants to cope with the institutional and social racism during the Thatcher Era. The absence of any historical indicators in a novel where history is so prominent can be interpreted as Levy's desire to present an alternative history through personal stories rather than a history that can be read in history books.

By presenting an alternative history through stories, Levy problematizes the concept of history taught in precise historical terms. Moreover, the lack of clear historical context has led some critics to comment that the novel is more about the characters coming to terms with their identity than with the wider social and political context of racial and gender segregation. Levy offers a literary representation of all the realities arguing that British culture and identity cannot be reconciled with identities of nation, race, and ethnicity. The novel is one of the most striking examples of black British literature in its representation of the dilemmas on both sides of the concept of home in the diaspora, from the disillusionment of post-war immigrants from the Caribbean to the second generation of immigrants claiming British identity.

A new generation of writers began to explore the constructed-ness of black identity and the diversity within it. These writers used blackness not as a racial identity, but as a discourse to expand the boundaries of British identity, reflecting in their novels the impact of their ethnicity, specific history, and culture on the hybrid identities formed. Black British writers such as Levy have sought to create a British society in which difference is not only tolerated but valued and celebrated and have taken the necessary first step of claiming England as a domestic space.

Coming from different backgrounds, cultures, and ethnicities, writers like Levy have experienced diaspora, racism, migration culture, blackness, and diaspora in different ways. Therefore, in their novels, they questioned the notion of black as representing all the minority people who were subjected to British racism in the 1970s and reflected the heterogeneity and diversity of British society and the multicultural and multiracial environment that is an indelible remnant of colonial history. These writers challenged the binary oppositions of colonial discourse, post-war British racism, and the British identity that excludes black people by forgetting the colonial past through their mixed-race characters living in the "third space" of their novels. However, in postcolonial theory and Black British Cultural Studies, the concept of hybridity, which can be considered as "the deliberate subversion of dominant forms" (Nasta, 2017, p. 113), is a highly generalizing term. For this reason, Nasta points out that to see hybridity as a universal idea without any distinction would prevent us from seeing that individual spaces and specific histories shape authors' writing and that the diversity of the hybrid cultures to be formed must be recognized.

Levy has contributed to Britain's intellectual climate by asking questions and offering solutions about ethnic, cultural, national, and gender identities, and she, along with a new generation of writers, continues to contribute to it.

2.2. Zadie Smith (1975 -)

British writer Zadie Smith is not a writer with a long career; however, she does not need to have more experience to gain recognition. Because, by dint of talent and literary brilliance, she has already managed to establish herself as one of the most talented novelists in the literary panorama that can be appreciated today in her country. Smith, who defines herself as a cheerful and shy person, was born on October 27, 1975, in London. Being a descendant of Jamaican, she suffered the separation of her parents as a teenager. She decided to replace the S with a Z to make her name more exotic. At that time, this Englishwoman, who had a passion for dance and tried her luck as a jazz singer, longed to become an actress in musicals and to shine as a journalist. However, her literary activities allowed her to triumph and gain recognition at home and abroad. As she once confessed, her idea was to get a job that

would allow her to "read and write", two habits she developed from an early age.

While studying English Philology at Cambridge University, Zadie Smith met the poet Nick Laird, the man she married in 2004 and with whom she lives in a house in North London. She wrote *White Teeth* when she was 19 years old to impress people and soon became a best seller translated into many languages. The works, *The Autograph Hunter* and *On Beauty*, were distinguished with the Orange Prize 2006 and the European Union Prize for Literature. These are the titles that make up the successful and promising literary career of Smith who was a writer in residence at the Institute of Contemporary Arts in London.

After the publication of *White Teeth*, Zadie Smith received the Whitebread and Guardian Awards for her first novel. This work also attracted the attention of Salman Rushdie. Smith's work has also been compared to Rushdie's as it deals with race, history, and gender. However, her writing style was seen to be completely different from Rushdie's writing style. The media world also became interested in *White Teeth*. The social and political content of *White Teeth* led many literary and media critics to demand that Smith speaks on socio-political issues. As it is clear, the media's interest in *White Teeth* is quite high and Zadie herself has been the harshest critic of this work.

2.2.1. Smith and Postcolonialism

Zadie Smith, the author of *White Teeth*, is the daughter of a Jamaican mother and an English father, was born in 1975 in North West London and she still lives in this area that inspired her novels. She has two younger brothers and two half-sisters. Smith says that she has always had a close relationship with her family, which is completely different from the type of family depicted in *White Teeth*. Although Smith was writing poetry and short stories when she was only six years old, writing was not her only interest. From the age of five to fifteen, she was particularly interested in dance and the musicals she watched on television. Zadie Smith is also known for her personality, which was not very orthodox. This is perhaps reflected in her insistence on changing her name from Sadie to Zadie at the age of fourteen. Zadie was known in high school as a noticeably ambitious student, and Smith, who was not very interested in school, was indeed surprised by her teachers when she

applied to Cambridge University. However, Smith did what she said she would do and, to the surprise of her friends, she went to Cambridge University. She also spent much of her time at university reading books on the techniques and aesthetics of her favorite writers. The benefits of Smith's interest in history are also revealed in *White Teeth*. When Smith was asked how she so eloquently conveyed the feelings of the Jehovah's Witnesses and a middle-aged man, she answered that it was directly related to books. Also, she added that if someone is interested in the last days of the Second World War and Indian roots, he/she inevitably turns to books.

In addition, the fact that she graduated with a first in the English Literature department is an extension of her interest in reading, history, and books. She wrote *White Teeth* in her last year of school and had her friends read drafts of the novel, and with their support, she improved it. Although Smith wanted to pursue a career in journalism, their interest in her first novel led her to enter the world of literature and she became known as one of the most talented young novelists in England. After publishing *The Autograph Man*, Zadie Smith worked on Modern European Literature at Harvard University.

When Smith began to write her first book, *White Teeth*, she was just 21 years old. But, after reading the story of love and family that spans several generations and continents, one may be thought that it had been written by a more experienced author. It is challenging to identify the precise genre *White Teeth* belongs to, let alone summarize the story in a brief review, as it centers on two households growing up in north London, one Jamaican and white and the other Bangladeshi. It certainly whets the desire. Its protagonists encompass Jehovah's Witnesses, halal butcher shops, eugenicists, animal-rights advocates, and a bunch of Muslim insurgents who operate under the terrible pseudonym KEVIN. In essence, the novel depicts the interactions between these two families, the challenges parents have in raising their kids, and the challenges their children face as second-generation immigrants. Smith creates a book that captures the cosmopolitan society of twenty-first-century England with witty humor and deep philosophical reflections, frequently in the same phrase. Race and identity continue to be major themes in all of her future novels, but they are always written in an engaging, page-turning, and slightly sarcastic manner. Her more recent books, *On Beauty* and *Swing Time*, frequently switch between New York and

London and are thus really transatlantic.

Smith is a global author as a result of all of these factors, despite having grown up and attended university in England. She is British yet has a broad perspective. Smith's writing is fundamentally curious about what it means to be human, constantly challenging the identities and labels that people give to one another and themselves. Her work reflects her Cambridge studies in English literature. From James Joyce to Salman Rushdie, a wide spectrum of authors she might be seen as influenced. E.M. Forster's *Howard's End* is updated in Smith's novel *On Beauty*, which she refers to as an honor to the Edwardian author. Her writing, which is rife with slang and cultural allusions, successfully captures the spirit of particular situations and characters. The fictional university that serves as the backdrop for *Beauty* is one that anyone who has spent a lot of time on campus will recognize. Smith nevertheless manages to produce something timeless despite these particulars. Even if you have never been a Boston university student or a middle-aged scholar in England, you may nevertheless identify with their problems: struggling with a lack of confidence, looking for love, or dealing with the strain of family conflicts.

Smith's strength is in her ability to cross numerous genres, jumping and hopping to inhabit different voices, whereas many authors earn their name with a single style, such as an expressive, first-person storytelling or a detached, poetic meditation on life. *Feel Free* and *Grand Union*, two of her most recent pieces, are significantly distinct from one another. *Grand Union* is a collection of short stories, whereas *Feel Free* is an essay collection covering everything from Justin Bieber to Brexit and climate change. Nevertheless, it may be thought that those are her two best pieces. It is possible to feel her writing talent in these pieces' range, depth, and color. *Feel Free* is a thrilling excursion into politics and society, and the short pieces in *Grand Union* enable her to experiment with her style. Reading *White Teeth* before moving on to *Feel Free* and *Grand Union* will give the reader a chance of understanding the work of a very talented and intriguing author.

Zadie Smith is one of the more likely answers when looking for a female voice in modern British literature, even though she is not at all a feminist writer. However, because of the miraculously beneficial contract for her first, as of a yet

incomplete novel, she has suddenly become a celebrity, a circumstance that would not have happened to a balding, middle-aged, slightly obese male accountant from a random company. Age, color, and gender all contributed to the development of this ongoing celebrity status. In Claire Squires's *Reader's Guide to White Teeth*, Zadie Smith's list of accolades and awards for just her debut novel alone takes up a whole page. After publishing her first book, Zadie Smith started to participate in a variety of literary and cultural establishment events. What first began as a retaliation to the media attention surrounding a young, attractive lady author has evolved into the professional routine and engagement of a well-known author.

Because she represents more recent changes in marketing tactics and the social, political, and aesthetic position of literature—even serious literature has entered the entertainment industry—Zadie Smith is an incredibly fascinating phenomenon of the literary market as a woman author. The written word on the page is simply one spark in the medial fireworks that make up an author's halo due to certain effects and expressions of media convergence. What was once the distinguishing feature of niche phenomena like European Byronism is now the norm for every bestseller. The media persona does not grow around authors; rather, it is their nucleus. There are countless websites and online publications, including blogs, fan sites, YouTube recordings of readings or lectures, images, and interviews. The audiobook and the e-book are typically available in addition to the printed copy. It is only a matter of time before the novels are filmed for the big screen or television. The level of attention a book receives—in Smith's case, even before it is finished—is determined by the marketing management's strategic choices, not by the readers. Customers rarely produce commercial success, and exceptions like Stieg Larsson just serve to reinforce this. Even if marketing methods do not always work, success is usually impossible without them. It is to be questioned whether Zadie Smith's opposition to market forces, her occasionally uncouth and unfeminine behavior at marketing events, and her later criticism of the literary prize system from which she has benefited so generously is not also fueling her achievement by attempting to make her even more authentic.

The works of Zadie Smith, especially *White Teeth* are easily compared to the social novels of Charles Dickens. They view the family as the center of society and

focus on local issues involving social, racial, religious, ethnic, and gender politics. Great political issues are revealed via the lens of language and daily life. Zadie Smith does not represent the feminist movement or political correctness on this battlefield. Instead, she provides gender norms and political incorrectness a large amount of leeway, creates a space of conflicting and ambivalent voices, and makes it challenging to pinpoint a trustworthy author/narrator perspective. Her 2009 collection of essays, *Changing my Mind*, is quite fitting given the ambivalence of the narrators' roles in her books. In *Changing my Mind*, Smith states that "I am forced to accept that ideological inconsistency is, for me, nearly an article of faith" (2009, p. 86). This direct admission of her distinctive absence of a dogmatic ideology confirms the impression given by the novels. Although she does take stances in her publications, they serve more as launching pads for potential discussions than as definitive declarations. Her feminine voice might be recognized as a negotiation of situations and a challenge to patriarchal positions in this way. Her articles and fictional works don't lend themselves to categorizing her as a theoretical feminist. Smith is aware of gender issues and politics, but she does not consider them as the most crucial issues on her artistic agenda. Rather, there is a sort of post-feminist sensitivity that permeates all of her writings. Many strong, intelligent women who never strive for the heroic are found in her writings. The feminine voice of Zadie Smith can be heard more in the form than in the content or the loud opinions. The unraveling of the narrative thread appears to be a late echo of Hélène Cixous' concept of *écriture féminine*. The narrative in Smith's works frequently flows and spreads rhizomatically in all directions, defying the author's trimming efforts, despite the formal structure that is present. In the instance of *White Teeth*, the author has repeatedly criticized this overgrowth. Therefore, it appears that this organic growth of words has two sides: it resembles the organization that poststructuralist feminism suggests for feminine writing, and it arouses ambiguous feelings about a seeming lack of structure.

In some ways, Zadie Smith has created her persona. At the age of fourteen, she switched her name from "Sadie" to "Zadie," emphasizing her oddness in British culture. Smith regards herself as black but not as an immigrant because her family has a mixed English and Jamaican heritage, which is portrayed in the character of

Irie in *White Teeth*. In one of *White Teeth*'s probably unnecessary but undoubtedly highly verbose digressions, the narrator explains:

Strangers of all colors—brown, yellow, and white—have dominated this century. The great immigrant experiment took place in this century. Only in the evening can you enter a playground and see Isaac Leung near the fish pond, Danny Rahman in the football hoop, Quang O'Rourke tossing a basketball, and Irie Jones whistling a tune. Children whose initial and last names conflict. Names with hidden meanings like mass evacuation, crowded boats and flights, chilly arrivals, and medical examinations. Sita and Sharon, best friends who are frequently confused for one another since Sita is white (her mother liked the name), and Sharon are Pakistani, are only found this late in the day and probably only in Willesden (her mother thought it best – less trouble). It is difficult to acknowledge that there is no one truly English than the Indian. And no one more Indian than the English despite all of this mixing up and the fact that we have finally slipped into one other's lives with some ease (like a gentleman returning to his partner's bed after a late-night walk). (2000, p. 94)

The Arabic name Zadie, a variation of Zaida, originally meant prosperous, whereas Sadie, a diminutive of Sara, gained popularity in Britain and the United States in the 20th century. Thus, Zadie and Smith are similar to the names in *White Teeth* when combined, creating an identity that has nothing to do with the author's Jamaican heritage but undermines Smith's Englishness in a manner that Sadie does not. Thus, Zadie Smith as a writer and media figure encapsulates what the author stands for, especially in the early stages of reception: a female and an immigrant, hybrid identity in a post-colonial setting. It's interesting to note that this invented identity has started to have its peculiar influence. It would seem that novelist Zadie Smith is still popular today as a baby name. Retrospectively, it is possible to connect the original act of self-invention—changing her name—to the development of the media persona of the young, black female writer, which has since come to symbolize the concepts of postcolonial writing and politics. The historical individual Sadie Smith is involved in the creation, dissemination, and negotiation of a media identity, which results in the creation of a persona that is largely distinct from the historical and empirical person. Even she is a part of the system since she resists the commercialization of her character. So there isn't a way out.

The photos of Zadie Smith that are available online demonstrate exactly how far the publisher and marketing strategists went to create this identity. On Joanna Maxham's fashion website, professional women are showcased under the banner Real Women With Style in Arts, Culture & Books, Fashion Lifestyle on May 20, 2011; Zadie Smith is one of them. This unanticipated example, though, tops everything and practically renders any comment useless. There are two images: one

shows Smith working on her laptop at a desk in a chic office, while the other is a more formal image identifying her as Professor Smith. Zadie Smith's gendered writing style is used to further business and fashion objectives. Her writing is related to her physical appearance, which is described as having a sultry beauty's Vogue-worthy appeal and exuding "a richly textured and layered" perspective. Funny enough, until you read the entire line, you might think the next statement is referring to her writing as an ethnic romance; nevertheless, that is not what is meant at all. Through this kind of online presence, Zadie Smith's media persona is displayed as a commodity that can be bought and sold for a variety of uses. It is heavily gendered, linking her writing with femininity on the surface of the media persona depicted in the photographs that are uploaded to the Web's never-ending cycle of circulation.

In stark contrast to how Smith has presented herself in interviews, the extremely gendered presentation on Maxham's fashion website. She does not place a lot of emphasis on her gender or sex. She appears to value being a writer as her most important quality, with literature taking precedence in her life. She believes that she had experienced the popularity of her work far too soon, and occasionally it was obvious from the public appearances that she did not much enjoy the hype her debut novel had generated. All of this makes it clear that Smith works hard on both her writing and her public persona.

Regarding the latter, she spent a lot of time addressing misconceptions brought on by her press, especially in the early years following her debut. So, on the one hand, there is the urge to form oneself into a straight intellectual persona who lives literature passionately, and on the other, there is the media persona developed by the book industry, the media, and even the author herself. This writer's persona has been greatly shaped in part by reviews. Zadie Smith is a resolutely unwilling but ideal subject for the modern tendency of selling and seeing literary manuscripts as being "genuine" records of an outstanding creative genius whose entire life feeds into the literary result rather than as being creatures with a life of their own.

Katarzyna Jakubiak claims that Smith's multicultural vision of Britain was perceived as optimistic to diffuse her sarcasm and criticism in her essay on The International Marketing of *White Teeth*. It's interesting to note that media attempts to control Zadie Smith's authorial identity are a byproduct of marketing sectors' need to

control *White Teeth*'s text. This occurs because the authorial character is always a paratextual factor, which, despite being beyond the boundaries of the actual literary text, generates meaning and shapes readers' views. [...] Even a cursory look at *White Teeth* reviews reveals how heavily the author's marketing plays a role in the novel's positive interpretations' global appeal (Jakubiak, 2008, p. 16). Jakubiak contextualizes the authorial persona's paratextual features to show how the novel's criticism of multicultural Britain can be transformed into a positive vision of the country. It is the success tale of a working-class daughter of a Jamaican immigrant.

The media presence is said to be so prominent that Zadie Smith's novels themselves frequently don't appear to get the type of attention they merit. In March 2011, Matt Hill of the Green Wedge political blog published the following:

Because of her attractiveness, trendy subject matter, and, let's say, marketable ethnic profile, Zadie Smith sometimes serves as a quick and easy test for whether someone is lying about literature. So when someone says something along the lines of, "Oh, Zadie Smith can't write, she only looks good on a dust jacket." It's a load of rubbish that sounds extremely realistic and is exactly what someone who is too astute to buy into the media hype of the moment would say. (2011)

Matt Hill makes a compelling argument for reading Zadie Smith rather than merely admiring her. Regarding the feminization of literature, this can include examining a variety of factors, from the ideas and arguments presented in her texts, on the one hand, to more formally focused issues. *On Beauty*, a comedy of manners in the vein of the college novel is one of Zadie Smith's works that exhibits a strong preference for the comedic and the satirical. The majority of the characters, whether they are men or women, black or white, are heavily stereotyped as a result of this comedic and sarcastic tone. To get the intended result, this treatment of the characters is largely a formal requirement. While the other black female characters remain within the restricted bounds of the traditional image, it is the latter character in particular who is permitted to grow from a cliché into a round figure, almost becoming a heroine. There is little doubt that Smith is not using stereotypes because she wants to reintroduce them. Smith is firm in her belief that she is a moral writer with a clear understanding of the ethical purpose of art. Smith argues that it is the responsibility of the author to communicate the truth in a perhaps post-postmodern manner. Frequently, Smith's veil is a caricature that tempts the reader to look past the act of estrangement present in the distorted mirror the author employs.

It is not wrong to say that Smith is aware of female-related issues. She is equally clear about an artist's need for independence to complete the work of revealing the truth, though. She might be considered post-feminist in this regard. There is a particular sensitivity to female viewpoints and the feminine world, but the world of words comes first. Her female characters share this affinity for words when they need to stand up for their beliefs. At least three characters in *White Teeth* cease speaking at various points in the story: Hortense to Clara because she wed Archie and Alsana to Samad. After all, he sent one of their twins to Bangladesh and one of the twins to his father. Although the reasons behind each case vary, the most crucial aspect of being a family seems to be talking to one another. Cutting off this channel of communication is equivalent to cutting off the family's life support system, which is typically a feminine domain. Despite Samad's relentless preaching, the world of women occupies Smith's literary universe. Samad's obtuseness is just as meaningless as Howard's intellectual waffle in *On Beauty* since it is so far from the truth.

3. LITERARY ASSESSMENT OF ANDREA LEVY'S *SMALL ISLAND*

Andrea Levy wrote down one of her masterpieces, *Small Island*, in 2004. The author, with her writing techniques, flashbacks, and thought-provoking and shocking narration took the reader on a travel between post-World War II London and the Caribbean islands. Levy won numerous awards with *Small Island* and inspired by her family background, her Caribbean identity, and roots, she chose two multiracial couples as the main characters of her novel who try to live together in a multicultural post-war London. As a Caribbean-origin London-born postcolonial writer, Levy gives a wide space to each of the four main characters in his English-language written work. This masterpiece sheds light on the post-war period, decolonization, and the causes, effects, and consequences of migrations through the utterings of the characters. The perspectives of the main characters on life; their lives shaped by the war, colonization, and migration; their hopes, disappointments, and their struggle to get a better life are told in a way that reflects the period throughout the novel. Therefore, this novel may be called a kind of period and a migration novel.

3.1. *Small Island* and Plot

The novel narrates the lives of four people. The white couple characters of the novel, Queenie and her husband Bernard, rent one of the rooms of their house to Jamaican immigrants Royal Army soldier Gilbert and his wife Hortense. The point of view moves often among these four characters across the years after World War II and 1948. The novel begins with Queenie reflecting on how much her life has altered since World War II. The plot of the novel progresses through four main characters as mentioned before. The reader focuses on the relations of two black and two white characters with each other and with society in post-war and post-colonial London throughout the novel finding the opportunity to witness the distorted and illegal relationships and the destructiveness of war. It is also possible to examine the perspective of Levy, who is a black author, by considering the post-colonial period characteristics. Each of the main characters of the novel creates the plot by describing their long lives, their feelings, expectations, disappointments, and their struggle for a better life in the chapters reserved for them by the author. Each of the main characters of the novel creates the plot by describing their long lives, their

feelings, expectations, disappointments, and their struggle for a better life in the chapters reserved for them by the author. While describing this, important events, places, and people are also depicted. While the characters follow their dreams and hopes, towards the end of the novel, it is seen that not their hopes, but the destructiveness of war and post-colonial migrations have shaped all their lives.

The Second World War is the main historical event that functions as the background against the plot of the novel develops. This event disrupted and challenged the traditional social order. The previous organization of society and its divisions in terms of class and gender were subverted by the need to mobilize the whole population to work in the war effort. The traditional dual vision of space into spheres of production (public) and reproduction^{3 5} (private) and its association with men and women respectively were confronted by the fact that women had to take over job vacancies left behind by the men who enrolled as soldiers to keep the economy going. (Fernandez, 2009, pp. 78-9)

Throughout the novel, the author shifts the narration among the four main characters chapter by chapter. Many chapters include the narration of all characters. Also, Levy adopts a non-linear technique in which she builds her story with flashbacks. In this context, the opening chapter of the novel belongs to Queenie and this chapter begins with the childhood memories of the protagonist, Queenie. She visits the British Empire Exhibition as a child in the opening chapter of the novel. Queenie visits the British Empire Exhibition with her parents and two of their employees, Emily and Graham. During their trip, the group witnesses their first black person. During this encounter, Graham proclaims that these people are not civilized and even they can't speak English fluently: "They're not civilized. They only understand drums" (Levy, 2009, p. 16). Following this accusation regarding their English usage, one of the black men embraces Queenie, and he uses English fluently. In this scene, Queenie makes a detailed description of the first black man she's ever seen so close.

'I want to go,' I said because nothing was interesting to look at. But then suddenly there was a man. An African man. A black man who looked to be carved from melting chocolate. I clung to Emily but she shooed me off. He was right next to me, close enough so I could see him breathing. A monkey man sweating the smell of mothballs. Blacker than when you smudge your face with a sooty cork. The droplets of sweat on his forehead glistened and shone like jewels. His lips were brown, not pink like they should be, and they bulged with air like bicycle tires. His hair was woolly as a black-shorn sheep. His nose, squashed flat, had two nostrils big as train tunnels. And he was looking down at me. (Levy, 2009, p. 16)

Shaking hands with Black, Queenie thinks from a child's point of view that he is an ordinary person like everyone else, while her father tells her that this man is either a prince in Africa or an extraordinary person since he speaks English fluently. According to them, fluent English is only for noble people.

Father said later that this African man I was made to shake hands with would have been a chief or a prince in Africa. When they speak English you know that they have learned to be civilized – taught English by the white man, missionaries probably. So Father told me not to worry about having shaken his hand because the African man was most likely a potentate. (Levy, 2009, p. 17)

This first opening chapter, which starts with Queenie, is important in terms of reflecting the racism and otherness on which the novel is written, and the childish reactions of the main character to these emotions that she has been exposed to since childhood. Her reactions give clues about the character development of Queenie throughout the novel.

Hortense Joseph, a Jamaican immigrant, rang the bell of a towering London mansion after arriving in England in 1948. The house is owned by Queenie's husband, Bernard, but since he never returned from the war, Queenie is the only one who resides there. Gilbert, the husband of Hortense, has rented a room. Gilbert is exposed to racism in London and then introduced to Queenie by Queenie's father-in-law named Arthur. Queenie offers Gilbert a room. Arthur is shot by the police. Gilbert then takes Hortense to London and Queenie tries to help her settle in. Hortense tries to be a teacher at a school but faces racism. She is told that her education in Jamaica won't work in London.

One day, Queenie meets her husband, Bernard. He confesses that he did not return home from the war for fear of having syphilis because of having sex with a prostitute. After his shock is over, Bernard returns home to find that he has just flu. Queenie feels distracted and she learns that she gets pregnant. She is sure that her baby's father is a black man named Michael Roberts, whom Hortense had an affair with in the past. When she gives birth to a black colored baby boy, she does not want to grow him because of her racist prejudices and worries, so she wants Gilbert and Hortense to adopt the baby as their own.

3.1.1. Characters

One of the protagonists in the book is Queenie Buxton. She is a white British woman who helps Gilbert and Hortense, the black immigrant couple, to live and settle in England by renting them an apartment. She grows up as girl of a butcher; when she is reluctant to live and work as a family farmer, she moves to London to live with her Aunt Dorothy, who owns a candy shop. She decides to marry a bank

clerk, Bernard Bligh. It is not a love marriage for Queenie but a convenience one since she does what is attractive to her as she is constantly striving for a better life. When she feels bored by her husband and the monotonous life, especially after her husband went to war, she prefers to color her life with illicit relationships. On the other hand, she prefers not to be blinded by prejudice, unlike her husband. She tries to be in positive relationships with the immigrants. She has an affair with a Jamaican soldier named Michael while Bernard is away at war. She also rents Gilbert and Hortense a flat, despite the prejudice of her neighbors. But still, Queenie cannot prevent racist prejudices and discourses in society from shaping her life. She gives the Josephs her colored child because she is sure that she is not brave enough to raise a black child in London. The difficulty of confronting racism on a personal level is exemplified by the contrast between Queenie's high ideals and her tragic outcome.

The other protagonist in the book is a young Jamaican immigrant, Hortense Roberts. Her biological parents and the adopted ones are different. She is raised by parents who place a high value on status and respectability for her. As a young lady, she goes to a pioneer showing school, where she soaks up the story of English frontier predominance. She immigrates to London out of a desire for respectability and reverence for Britain. However, the hostile and racist society she encounters forces her to reconsider her initial perceptions of the country. At the beginning of the book, Hortense is frequently impatient regarding manners. She is also self-centered because she betrayed her best friend Celia to marry Gilbert Joseph, Celia's fiancé, and she does not take the time to understand or sympathize with her new husband. However, a troubled immigrant grows in wisdom and adaptability—for instance, she learns to appreciate her unpolished but loving husband rather than trying to win over British people who judge her poorly. Later, Hortense gives birth to Queenie's baby by herself and then adopts the child, demonstrating new empathy and acceptance of unusual circumstances. At the end of the book, Hortense has gotten married to a loving man and begins her new life as a mother, even though she is still trying to fit in. Despite the prejudice she encounters daily, she emerges as a mature and warm-hearted woman who maintains her dignity and generosity of spirit.

Gilbert Joseph, a young Jamaican immigrant in England, is another protagonist of the novel. Gilbert longs for a more courageous life than the one

accessible to him as a common man in Jamaica, so he enthusiastically joins the RAF in the Second World War and is sent to Britain. Gilbert experiences profound feelings of displacement as a result of dividing his life between England and Jamaica. He feels out of place in British society, which is rife with prejudice and racism, but he is unable to adjust to Jamaica, where economic and professional opportunities are limited. At the beginning of the book, Gilbert is particularly self-centered, just like Hortense. He gets hitched exclusively because Hortense can pay for his pass to Britain, and when she in the long run follows him, he's baffled by her ridiculous assumptions for Britain without trying to assist her with changing by any means. However, Gilbert eventually develops the ability to empathize with his wife and can comfort and reassure her when she is devastated by the fact that she was unable to secure a teaching position. He also learns to appreciate her toughness, which prevents him from becoming discouraged by the daily discrimination he experiences. Toward the finish of the clever Gilbert's development is reflected in his marriage, which is secure and adoring as opposed to established in personal circumstances.

Bernard Bligh, Queenie's husband, is the least sympathetic character in the book. He is a good example of racism and classism. He is hostile to people who are not of his race or class. In this way, he stands out from his wife, the only white character who tries, but fails, to combat the widespread prejudice that surrounds her. Bernard experiences the horrors of war and the British army's hypocrisy while serving in India as an RAF soldier. However, Bernard's time in the army makes him even more racist and convinced of his superiority, rather than making him more compassionate and open-minded. The fragile unity that exists between Queenie and her black tenants is ruined by Bernard's returning to home.

Elwood is a minor character in the novel. He is my cousin of Gilbert. He is a patriot of Jamaica who tries to argue Gilbert out of immigrating to London. For him, staying in Jamaica will be more courageous rather than leaving the country for England. Gilbert looks for going to the Mother Land and tries to fit into British culture rather than freeing himself from it. He stands out an English admiration in contrast to Elwood, who wants to remain in Jamaica and take part in the fight to liberate his country from colonial tyranny.

3.1.2. Themes

Manners and civilization are the two significant themes of Andrea Levy's *Small Island*. Manners and civilization are explored through the character of Hortense, who is a young Jamaican woman, who is highly educated and has a strong belief in the importance of manners and civilized behavior. Throughout the novel, Hortense struggles to navigate the expectations and social hierarchies of British society, and she often feels frustrated and confused by the behavior of those around her. At the same time, the theme of manners and civilization is also connected to issues of power and privilege. Hortense's belief in the importance of manners and civilized behavior is often seen as a reflection of her class privilege, and her attempts to uphold these values are often met with resistance or ridicule from those who do not share her background or beliefs. Overall, the theme of manners and civilization in *Small Island* serves as a means of exploring issues of class, race, and identity, and it serves as a commentary on how these issues intersect and shape the experiences of the characters in the novel. So, the theme of manners and civilization is a significant aspect of *Small Island*.

Race and Prejudice are other key themes in Andrea Levy's book. It is the issue of race and prejudice. Throughout the novel, the characters encounter racism and discrimination in various forms, both in Jamaica and in England. In Jamaica, the character Hortense is subjected to racism by the white plantation owners, who treat her as inferior and deny her basic rights and privileges. In England, the characters Gilbert and Hortense encounter racism from the white British society, which views them as outsiders and treats them with suspicion and contempt. The theme of race and prejudice is closely tied to the theme of colonialism, as the characters' experiences of racism are often a result of the power dynamics and biases created by the colonial system. The theme of race and prejudice is explored through the characters' struggles to navigate and resist these power dynamics and assert their own identity and dignity in the face of discrimination.

The theme of redemption in *Small Island* is the idea that individuals can change and be forgiven for their past mistakes. This theme is explored through the character of Gilbert, who grapples with feelings of guilt and shame for his role in a violent incident during World War II. Gilbert's journey towards redemption is a

central aspect of the novel, as he struggles to come to terms with the harm he has caused and make amends for it. This theme is also evident in the character of Queenie, who grapples with her feelings of guilt and responsibility for how she has treated others in the past. Ultimately, the theme of redemption in *Small Island* suggests that individuals can change and be forgiven, even when they have been harmed in the past.

In *Small Island*, the theme of displacement and belonging is explored through the experiences of the novel's main characters, who are all immigrants to England from various parts of the British Empire. The characters in the novel struggle with the challenges of adjusting to life in a new country and the feelings of isolation and alienation that come with being an outsider in a foreign land. Through their experiences, the novel examines how the colonized peoples of the British Empire were displaced from their homes and the difficulties they faced in trying to find a sense of belonging in a society that often treated them as outsiders or second-class citizens. The theme of displacement and belonging is also explored in the context of the character's relationships with their families and communities, and how these relationships are affected by their experiences of migration and displacement.

In *Small Island*, the theme of marriage and women's roles is explored through the relationships and experiences of the main female characters, Hortense and Queenie.

Hortense, a Jamaican woman who moves to England with her husband Gilbert after World War II, is deeply affected by the expectations placed on her as a wife and the societal restrictions on her role as a woman. She struggles to adapt to the more rigid gender roles of English society and is constantly questioning her own identity and place in the world. Queenie, a white English woman, also grapples with the expectations placed on her as a wife and mother, and the limited options available to her as a woman in a male-dominated society. She ultimately makes a radical choice to leave her husband and children to pursue her happiness and independence. Through the experiences of these two women, Levy examines how marriage and traditional gender roles can both constrain and empower individuals, and how society shapes and is shaped by these roles.

3.2. Literary Significance of *Small Island*

In *Small Island* Levy describes both the recovery process of Great Britain and the inevitable migration of the colonies to the country where they call Mother Land in the colonial and post-war periods. Both the colonizer and the colony were injured in this process and both sides need to be reshaped. The Caribbean people, who were under the British colony for years, learned English, resembled them or tried to be like them, and took sides in the war for England. According to Andermahr, not knowing where to belong, not being sure where to go, and being under a cultural influence are inevitable feelings of colonized societies: “This is a unique cultural hybridity that is neither thoroughly British nor wholly Caribbean but something in between” (2019, p. 558).

In the post-war period, there occurred a need for recovery, so large waves of immigration from Caribbeans to England took place intending to provide cheap labor. However; the result was not as expected. For both the immigrants and the English people it was a painful adaptation process. It was almost as if England had been invaded by the societies that had been under its colony for years in this case. A multi-cultural and multi-ethnic life began on British land. Immigrants, who were marginalized especially because of their colors and race, had identity and belonging problems, but they still did not give up their efforts to find a space for themselves in Mother Land. Here, there occurs a need for a third space in which the two sides will find a place for themselves and live in a new sphere with the interaction of identity and culture.

Actually; being an immigrant means that once immigrants leave their homeland, they can no longer belong there or to the new lands they migrated to. In this context, the title of the novel *Small Island* may symbolize the living space that the immigrants want to open for themselves in the lands they came in, namely in England, and the lands they left behind. Accordingly, while people from different cultures and roots try to live together on a common platform, they become alienated from each other, from society, and from time to time even from themselves. Easthope mentions this kind of alienation emphasizing the effect of the term on the protagonists of the novel: “The sense of alienation is experienced by both Gilbert and Hortense and Queenie and her husband Bernard” (1998, p. 147).

In the dialogues of one of the main characters of the novel and of Caribbean origin Gilbert and his cousin Elwood, Gilbert stated that their hometown was only a small island as one of the reasons for immigrating to England. Gilbert emphasizes that “Jamaica is a colony. Britain is our Mother Country. We are British but we live in Jamaica” (Levy, 2009, p. 122). In this sense, Elwood and Gilbert are the characters of two opposing minds. While Levy gives the feeling of patriotism through the character of Elwood; placing Gilbert directly opposite to Elwood, she emphasizes in Gilbert's words that power, dreams, and prosperity are all in England. While Elwood argues that they should stay in Jamaica as a patriot, that it would be right for them to take care of their own country, and that the blacks will have a word in the administration, Gilbert rejects him arguing that Jamaica is just a small island. Even though Gilbert will acknowledge that Elwood is right on this issue much later, he is doing his best to go to England and make a life there:

Perhaps my cousin Elwood was right. ‘Man, this is a white man’s war. Why you wanna lose your life for a white man? For Jamaica, yes. To have your own country, yes. That is worth a fight. To see black skin in the governor’s house doing more than just serving at the table and sweeping the floor. A black man at Tate and Lyle doing more than just cutting cane. That is worth a fight. I join you then, man. But you think winning this war going to change anything for me and you?’. (Levy, 2009, p. 101)

Levy reflects on the devastating effects of colonialism and war in the post-war and post-colonial periods through the character of Gilbert. Gilbert feels confused about belonging. What is hard to reach appeals to him. This feeling is also true for many Caribbean people. The power of England tempts them. They think that Motherland will embrace them. For Gilbert, the land where he was born and raised is now nothing more than a small island and a piece of land. He is a Jamaican-born black man who fought for England in the war, who feels British, and who speaks in English. Now Jamaica is just like a prison for him. England, on the other hand, is the homeland where he will realize his dreams and embrace them with love. In the novel, Levy depicts this feeling through the sentences of Gilbert:

I was a giant living on land no bigger than the soles of my shoes. Everywhere I turn I gazed at the sea. The palm trees that tourists thought rested so beautifully on every shore were my prison bars. Horizons my tormenting borders. I envied the pelican, I envied the crow – with wings they could fly easily from this place to rest in some other. I became a big-talk man – even when the clinking of small change in my ragged pockets accused me of being a fool. Oh, there were plenty of men like me, wandering this small island, their heads cluttered with the sights they had once looked on. If you would listen then we would talk – widen your eyes with stories of war and the Mother Country. Tell you of bombs, planes, bullets, and guns. Fog and snow and autumn mist. (Levy, 2009, pp. 160-61)

Through Levy's depiction of Gilbert above, readers witness the dilemma that the characters experience in their sense of belonging. Accordingly, although postcolonial characters cannot break away from their roots, their desire to live in England is attractive to them and this is the result of the domination and influence of the colonial state, England, over its colonies.



4. LITERARY ASSESSMENT OF ZADIE SMITH'S *WHITE TEETH*

An international thriller, a family drama, a meditation on life, and a satire on immigration, racism, misogyny, assimilation, youth culture, liberal education, and religion, Zadie Smith's best-selling first book, *White Teeth*, was released in 2001. Although its tone is playful, its issues are serious. The reader is transported to a late-20th-century immigrant society in London by the narrator's powerful, recognizable voice, which is sympathetic, smart, and amusing. This is a complicated world of clashing cultures and developing identities. *White Teeth*'s critical and financial success contributed to Smith's rise to prominence as a major contemporary author.

4.1. *White Teeth* and Plot

Archie Jones, a middle-aged recently divorced man, attempts suicide inside a parked car on New Year's Day 1975. Archie is found by a nearby halal butcher, who also saves his life. Archie finds a house full of teenagers unwinding after a party, feeling rejuvenated by the thrill of being saved. One of them is Clara Bowden, a tall, beautiful Black woman who is somewhat younger than Archie. Just six weeks after they first met, Archie and Clara were married.

Clara and her mother, Hortense Bowden, a devoted Jehovah's Witness, have moved from Jamaica to London. Their faith in Hortense is rejected by Clara. Hortense disowns Clara for marrying a white man after she weds Archie. Although Clara isn't in love with Archie, she respects him for the excellent man he is and values the life he gives her. Shortly after getting married, Archie returns to most of his bachelor activities, spending most of his time with his friend Samad Miah Iqbal at O'Connell's, an Arab-owned bar that serves as their second home.

Their bond dates back to their time together in a British Army tank battalion during World War II. Samad and Archie had the opportunity to kill Dr. Perret, a Nazi scientist, whom they had assisted in capturing. The two aspiring soldiers debated over who should carry out the murder. Dr. Perret was led off the road by Archie Jones. After hearing gunfire, Archie went back to Samad's side. Following the war, they were separated for almost thirty years, yet this traumatic event strengthened their friendship. Samad came into Archie's neighborhood in 1973 when he and his

brand-new, young bride Alsana emigrate from Bangladesh to London.

The families of Jones and Iqbal continue to be friends for the following 25 years. Alsana Iqbal and Clara Jones grow close over time, initially merely because their husbands spend so much time together, but later since they have so much in common as immigrants and spouses of older husbands. Clara and Alsana both deliver babies at the same time. Magid and Millat, Alsana's twin sons, are brothers. Irie is the daughter of Clara. The three kids compete with one another while playing together and attending school together.

When the twins Magid and Millat were nine years old in 1984, Samad develops feelings for their music instructor. Samad is plagued by guilt over this relationship as a devoted Muslim. He resolves to send the boys back to Bangladesh for a conventional upbringing after deciding that he is not a decent enough Muslim to serve as a role model. Samad can only afford to send one boy away, though. Samad finally decides to separate from Magid after considerable deliberation. Alsana reacts with years of resentment and quiet when Samad makes this choice without informing his wife.

The London twin Millat already has a well-established image as a womanizer and tough guy by the time he starts high school. From the moment Millat reaches adolescence, Irie Jones is completely enamored with him. Irie is a childhood buddy that Millat takes for granted, yet she still spends out with him because she wants more. Irie and Millat are caught smoking after school one day. They are obliged to take extra tuition as a form of punishment. Joyce and Marcus Chalfen, an elderly hippy couple, are their tutors. A new species called FutureMouse is being developed by genetic engineer Marcus Chalfen to create specialized cells routinely. Irie and Millat had their life taken over by the Chalfens. Joyce is attracted to Millat so strongly that she gives him big debts and lavish presents. Irie starts working as Marcus' secretary.

The separation of Samad's sons has unanticipated results. The oldest son in Bangladesh, Magid, develops a pro-British, anti-religious, and scientific interest. Millat switches from aspiring to be a criminal to becoming a religious terrorist in London. He joins KEVIN (Keepers of the Eternal and Victorious Islamic Nation), a radical organization that incinerates publications that are hostile to Islam. As soon as

Magid from Bangladesh begins writing to Marcus via letters, Marcus Chalfen gains a new pupil. Joshua, the oldest son of Joyce and Marcus, joins the animal rights organization FATE (Fighting Animal Torture and Exploitation).

After moving back to the UK from Bangladesh, Magid works as Marcus's assistant on the FutureMouse project. Millat and Magid are in utter conflict with one another. The Iqbal and Joyce Chalfen become alarmed by Millat's growing relationship with KEVIN. They conclude that reconciliation between the twins is the ideal solution to the issue. Irie is tasked with organizing their meeting because she was both boys' childhood buddies. When Irie pays a visit to Millat, they engage in passionate sexual activity, but right away Millat kneels and begs for forgiveness. Irie runs to Magid and makes love to him after being severely hurt. Irie discovers she is expecting soon after and understands she will never know which twin is the father of her kid.

On December 31, 1992, Marcus and Magid will launch a public display of FutureMouse's genetic development. All of the groups opposed to these tests, including KEVIN, FATE, orthodox Muslims like Samad, and Jehovah's Witnesses, congregate at the Perret Institute for the introduction of FutureMouse. Families from Iqbal and Jones are also present. At the head table, Dr. Marc Perret is visible. Samad Iqbal has concluded that Archie Jones made up the shooting of Dr. Perret in May 1945. Archie saw Millat take out a gun at that same moment. For the second time, Archie steps in between Millat and his intended victim to save Dr. Perret's life. The glass box that contains FutureMouse is then broken when Archie stumbles into the table. The mouse slides into an air vent and vanishes.

Due to the inability of the witnesses to distinguish the twins, Millat and Magid get equal punishment for the attempted murder. They receive a community service punishment. Irie Jones and Joshua Chalfen eventually fall in love. The narrative comes to a close on December 31, 1999. Irie is relaxing on a Jamaican beach with Hortense, her grandmother, Joshua, and her young child. On the first night that O'Connell's opens its doors to women, Archie and Samad play card games with Clara and Alsana in London.

4.1.1. Characters

Alfred Archibald (Archie) Jones is the main character of the novel. Archie is an amiable regular guy who served in the British Army during World War II. He wed Ophelia Diagilo, an Italian, following the war. Almost thirty years into their union, Ophelia decides to divorce Archie. Clara Bowden is then married to Archie. To his friend Samad Iqbal, Archie acts as a counterpoint or contrasting personality.

Archie Jones makes an unsuccessful attempt at suicide at the beginning of *White Teeth*, and the rest of the book explores the significance of Archie's existence. Archie is a typical Everyman figure. He has only average looks, is somewhat unimaginative, and lacks a broad sense of direction. Archie Jones, however, is a man of many surprises. Archie's involvement in the death of a Nazi scientist during World War II provides a disturbing glimpse into his violent past. Following his failed suicide attempt, Archie pushes himself by getting married to Clara, a Black woman. By making friends with Samad Iqbal, Abdul-Mickey, and other immigrants, Archie also challenges social norms. Archie is a man of quiet, order, and accuracy. He creates folded paper items such as brochures. He enjoys DIY projects at home and keeps things in top operating condition. Even though Archie prefers to spend his free time with Samad Iqbal rather than his wife, their marriage is generally happy since they both desire calm, satisfied lifestyles. Archie has many untapped strengths, which the plot progressively unveils. Archie is a happy atheist, yet he listens carefully and has compassion for Samad Iqbal, a traditional Muslim. Although Archie is not a college graduate, he provides additional childcare services while Clara attends classes. He makes an effort to mediate disputes between several rival groups. After the narrative, Archie acts heroically. Archie Jones is an honorable man even without this act of bravery.

Samad Miah Iqbal is one of Archie Jones' closest friends. Samad fought alongside Archie in World War II. He is a devoted Muslim who finds it difficult to uphold the stringent tenets of his religion. Samad, like most men in his society, regards patriarchal authority as granted and makes an effort to exert control over everyone in his household. Samad Iqbal's life narrative parallels the history of his country of origin. Samad was born in Bengal, a British colony. After serving in the British Army during World War II, he went back to Bengal. Bengal first became East

Pakistan and subsequently Bangladesh after India gained its independence from Great Britain. Because of the economy in Bangladesh, Samad and his spouse Alsana relocate to London in the early 1970s. Samad finds assimilating to British culture to be quite difficult. He is a traditional Bengali and a devout Muslim. Samad takes great pride in the Bengali legend Mangal Pande, a member of his family. Samad nevertheless spends the majority of his free time-consuming alcohol with Archie Jones in a bar called O'Connell's. Samad preaches on the ills of contemporary society while breaking his religious prohibition against drinking alcohol. Samad's family life is negatively impacted by his internal assimilation issues. Samad is fiercely committed to the old patriarchal beliefs and desires total control over his wife and sons. However, he is forced to accept a waiter job at a cousin's restaurant and rely on his wife's domestic piecework. Samad's power is diminished as a result of these events, and he reacts by becoming even more controlling. Samad's choice to send his eldest son, Magid, back to Bangladesh without even consulting his wife, is the most severe illustration of his level of control. Samad loses Millat's confidence and Alsana's respect as a result of his severe behavior, which completely separates him from Samad.

Clara Bowden-Jones is the mother of Irie Jones and she is Archie Jones' second wife. Clara is a tall, attractive Black woman from Jamaica who exudes warmth and friendliness. After knowing Archie for only six weeks, she marries him when she is 19 years old. Clara has a good attitude and is not easily enraged, even though she speaks her mind. She constantly reminds herself to be appreciative of the excellent life Archie affords her and is realistic and objective. Clara Bowden is a freshly arrived immigrant who is a teen adapting to British youth culture at the start of the book. Clara grew up in Jamaica where she was born. Darcus Bowden, Clara's father, left Jamaica for England when Clara was three years old. In 1972, Clara travels to London with her mother, Hortense Bowden. Clara rebels when Hortense raises her as a Jehovah's Witness. Clara joins a commune where she encounters Archie Jones after a failed affair and a motorbike accident that causes her front teeth to be lost. Clara is a fascinating figure who is frequently referred to as being "bigger than life." She is quite attractive and six feet tall. Clara speaks passionately and wears vibrant clothing. She is approachable, vivacious, and generally upbeat. She is

also honorable and honest. Although Clara isn't in love with Archie, she can tell that he is a sincerely good man and she makes a commitment to cherish him as such. Clara has both ambition and common sense. She completes her undergraduate studies and launches her profession with Archie's help. Clara is friendly with most people, but she makes a special exception for Hortense Bowden, her mother. Due to Clara's religious outrage and Hortense's opposition to Clara marrying a white guy, the two women remain silent. Clara's relationship with her mother influences how she feels about Irie, her daughter. Clara gives Irie a lot more independence than she did, but by severing the relationship with Hortense, Clara robs Irie of her Jamaican ancestry and family history.

Alsana Begum Iqbal is mother of Magid and Millat Iqbal as well as Samad Iqbal's wife. Alsana is a lot younger than her spouse. Although she is a small woman, she is not the meek, obedient wife Samad anticipates. Alsana has a short fuse and a harsh tongue. She works more than her share, sewing at home to earn additional money.

Samad Iqbal's marriage to Alsana Begum Iqbal, a new immigrant from Bangladesh, was prearranged before she was even born. Alsana anticipates that because she is in a traditional marriage, her husband would support her while she stays at home, submits to her, and concentrates on her family. Alsana has many of the drawbacks and few of the benefits of the typical wife because Samad does not possess a solid career.

Alsana has good causes for her wrath and is an angry person. Alsana Iqbal produces vinyl costumes using a sewing machine while working long hours in a sweatshop because the Iqbal family needs extra money but she is not allowed to do anything outside the home. A sex shop is a client of Alsana, which is against her traditional ideals. Samad frequents O'Connell's to buy food, and drink, and occasionally gamble, but he frequently does not have enough money to buy food for his family. Additionally, Samad makes significant choices without informing Alsana, such as relocating to Archie Jones' neighborhood and returning her elder twin son to Bangladesh. Alsana has more contemporary political and social ideals than her husband because she is much younger. Alsana engages with her non-Muslim neighbors, follows current affairs, and watches both French and Bollywood movies.

Even more contemporary women are represented in Alsana's family, including her niece Neena, a homosexual female. Because of her more contemporary outlook, Alsana assimilates more easily than Samad.

Irie Jones is the daughter of Clara Bowden Jones and Archie Jones. The Iqbal twins, Magid and Millat, were our friends and classmates of Irie as she grows up. She is a big, bucktoothed teenager who is very self-conscious about her mixed ethnicity and her appearance. Irie is a problem-solver and mediator who tries to make everyone get along, just like her parents.

Magid Iqbal is the elder twin son of Samad and Alsana Iqbal (by two minutes). Magid has always been a serious student and a favorite of his father. Due to his British birth, Magid does not fully understand the culture of his parents and is more focused on fitting in with the other children. Magid frequently acts as his twin's antagonist.

Millat Iqbal is the younger twin son of Samad and Alsana Iqbal (by two minutes). Millat, who is British-born like his twin, aspires to fit in with his age group. As he approaches puberty, Millat is known as a womanizer and young gangster, making him the coolest and most perilous student in the school. Millat frequently serves as his twin's antagonist.

Neena Beegum is the niece of Alsana Iqbal. Neena is a homosexual feminist character. Hortense Bowden is the mother of Clara Bowden. Ambrosia, a Black Jamaican servant, and Captain Charlie Durham, Ambrosia's employer, are the parents of Hortense. Hortense travels alone with her daughter Clara since her husband, Darcus Bowden, immigrates to London but never sends for his family. Hortense, a devoted Jehovah's Witness, perpetually looks forward to the end of the world.

Ryan Topps is Hortense Bowden's secretary-assistant and Clara Bowden's first love. Ryan is the most undesirable boy at school and physically unattractive, so Clara, who often feels like an outcast, can relate to him.

Marcus Chalfen is a mentor and genetic engineer. To grow special cells for cancer research, Marcus creates the FutureMouse. He also offers his services as a tutor for problematic youth. Marcus has liberal social ideas yet is unapologetically

sexist and bigoted in his daily interactions.

Joyce Chalfen is a mentor and a master in gardening. Joyce has a successful career and liberal political views that are undercut by racial and cultural prejudices, much like her husband Marcus Chalfen. Joshua Chalfen is Marcus and Joyce Chalfen's eldest son. The Iqbal twins, Irie Jones, and Joshua are classmates. He is the nerd in the class. When Joshua approaches his teen years, he develops a passionate interest in the role-playing game Goblins and Gorgons.

Poppy Burt-Jones is an emotional attachment to Samad Iqbal. Magid and Millat Iqbal both study at the same school, where Poppy Burt-Jones teaches music. She has a silly smile, and red hair, and is young and attractive. Poppy makes advances toward Samad and professes to value Indian philosophy and culture, yet she is both ignorant and bigoted in this regard.

Abdul-Mickey is the restaurant's proprietor and short-order cook. The men in Abdul-family Mickey's all go by the name Abdul, but they all have English names to set them apart from one another. Mickey purchases an Irish pool hall, but he doesn't alter the name, therefore the establishment is no longer Irish or a pool hall. Instead, it serves as a gathering place for local guys. Mickey serves as everyone's confidante and counselor, much like all bartenders.

Dr. Marc-Pierre Perret is a Nazi admirer and genetic engineer. Dr. Perret hid out in a tiny Bulgarian town close to the Greek border during World War II. Archie Jones and Samad Iqbal determined he needed to die immediately while acting as British soldiers.

Mangal Pande is Samad Iqbal's brave great-grandfather. Pande, a real person from Indian history, was the first to revolt against the British during the Great Indian Mutiny of 1857. He was a Bengali sepoy, or local trooper, in the colonial British Army. He serves as a literary device in *White Teeth*. Although the majority of reputable academics minimize Pande's contribution to the rebellion, Samad Iqbal makes Pande's bravery a part of his personality.

Horst Ibelgaufts is a competitor and Archie Jones's correspondent. At the 1948 Olympics, Swedish cyclist Horst faced off against American Archie Jones in the sport of track cycling. After then, Archie occasionally receives letters from Horst.

4.1.2. Themes

In *White Teeth*, the reason for existence is the theme that explores the meaning of human life, from the first suicide attempt to the ultimate attempted murder, and implies that the meaning will always be a mystery. Archie Jones is only saved from suicide by accident, in the shape of a butcher attacking some birds. After recovering from the suicide, Archie's life substantially improves, but he doesn't become a religious convert or go on a spiritual journey.

Because the story is being told by an omniscient narrator, the reader may follow every individual as they look for meaning and see how different each one of them is. The reader is also kept up to date on Marcus Chalfen's genetic experiments, which aim to govern existence itself. Because Nazi science imperils the sacred mystery of life, it is revealed to be evil.

The agony of assimilation is the other theme in the novel. The fundamental tensions of *White Teeth* are brought about by the experiences of its four main protagonists, three of whom are new immigrants to Britain. While Clara Bowden Jones is from Jamaica, Samad and Alsana Iqbal are both from Bangladesh. The characters are taught in English and accordance with British principles because both locations were once British colonies. But they are outsiders in the eyes of most British citizens. The immigrants are alienated from their home cultures while also being rejected by British culture.

Even though the children are born in England, the feeling of rootlessness persists into the following generation. The only thing Irie Jones, Magid, and Millat Iqbal want is to fit in with the other kids, but they are constantly picked out. Because Irie is an only child of mixed race, this treatment has caused her particular pain. Magid and Millat have a sizable Bengali family and are well-rooted in the Islamic faith. Irie's Black mother rejects her Jamaican family, while her father, a White man, is not religious.

The separation between parents and teenagers widens as they assimilate. When Samad ships Magid "back home," Magid is traveling to a whole foreign location. Samad has no idea how often Millat engages in the immoral modern lifestyle he rails against. Since Millat and Magid were both born in the United

Kingdom, there is a wider cultural divide between parents and teenagers than there would otherwise be.

Racism's Harsh Burden is the third theme of the novel. In the universe of *White Teeth*, racism that is predicated on race and ethnicity is a reality. People make prejudiced assumptions and use racial epithets in public. Both white individuals and people of the color exhibit this tendency. Hortense Bowden, for instance, is against her daughter Clara getting married to a white man. Alsana must get past her dislike of Black skin when she first meets Clara.

In this multicultural neighborhood, racist insults and code words predominate in many conversations, and the narrator frequently employs them for comedic effect. For instance, the World War II commander of Archie and Samad hails from a long line of British nobles who have perished abroad, killed by a long number of various indigenous, all of whom are portrayed in derogatory terms of race. The reader's understanding of the prejudice the characters experience is only made more acute by such grim humor.

Many of the white characters in the book address race using Rudyard Kipling's concept of "the white man's burden," which refers to the English people's obligation to "enlighten" people of color. These sneering, racist views are personified by Marcus and Joyce Chalfen. The book's funniest and most distressing chapters are those that describe how the Chalfens behave and speak. The Chalfens convey their racism in an academically polite and liberal manner by using terms from the social sciences like "color-complex" and "opposing cultures."

With the theme of the influence of patriarchy, Alsana Iqbal represents the oppressed under patriarchy, or male control, while Samad Iqbal represents the oppressor in *White Teeth*. Patriarchy dominates in the civilizations of Britain, Bangladesh, and Jamaica, but notably in the conservative Muslim culture of Bangladesh, the Iqbals' home country. Magid and Millat, the identical twin sons of Iqbal, pick up their father's prejudices while also experiencing them. In their culture, fathers retain complete authority over their kids, even after they're adults. While opposing Samad's harassment, Magid and Millat nonetheless act sexist toward women.

The Iqbal family is torn apart by disputes between traditionalism and

innovation in the immigrant community. Although patriarchy is accepted as a reality of life in indigenous values, religion, and family values, patriarchy is challenged in modern global culture. The unavoidable discrepancies between people who were born in the country and children who were born in the United Kingdom exacerbate the disputes.

The omniscient narrator's technique enables the reader to see inside the minds of either the patriarchs or their captives. The reader also learns more about patriarchy in general society. In our world, there are establishments like O'Connell's that let men of any race entry. Both Samad and Archie work for males in primarily male-owned businesses. Both the Jehovah's Witnesses and the extreme Islamic organization KEVIN formally subordinate women. The FutureMouse project is also led by men. Only FATE, an animal rights organization, even makes the pretense that women are in charge. Even when different patriarchal forms clash with one another, patriarchy nonetheless rules.

With the Feminist manifesto, which is another theme of the novel, Smith places feminist elements in *White Teeth*. Feminism enters the public consciousness between 1975 and 1992, during the time the primary action of the story takes place, and this social movement alters the women in *White Teeth*. A greater degree of female sexual expression is one sign of the new order. Alsana Iqbal straightforwardly converses with Clara Jones which her husband would disapprove of. Neena Begum, a lesbian niece of Alsana, is much more vocal.

The women progressively adopt feminism. Alsana, Clara, and Neena are cautious when it comes to feminism in the 1970s. Clara is the recipient of Neena's feminist leaflets and books, but Alsana is not. Neena lives and handles her business nearly exclusively among women, while Clara and Alsana have distinct lives from their husbands. All three of the women have jobs, so they get used to making their earnings and supporting themselves.

Feminism starts to take the role of traditional religion for women. Alsana separates from her husband Samad in the 1980s after he sends their elder son to Bangladesh without notifying her. She starts by publicly denouncing Samad's religious convictions. Even Hortense, the character with the most traditional religious beliefs, had started to embrace feminism by the 1990s. Hortense wistfully describes

her desire to be an anointed person who assists the Lord in making judgments about her granddaughter Irie.

4.1.3. Literary Significance of *White Teeth*

Novels contain texts which have literary significance. Accordingly, most literary texts contain motifs, themes, and symbols and these literary devices give the text literary significance. Literary works often contain motifs, which are recurrent patterns, comparisons, or literary devices that can support and illuminate the main ideas of the book.

The main visual for *White Teeth* is a brown face with white teeth flashing. The picture conveys both good humor and a fake smile. The lives of Clara Bowden and Irie Jones, her daughter, are shaped by their teeth. When Clara Bowden first meets Archie Jones, she smiles broadly and amiably, but a motorbike accident has left her toothless. Six weeks later, during her wedding, Clara shows off her stunning new false teeth. Much later in the narrative, Clara is still renowned for her broad smile and upbeat disposition, and Irie Jones experiences an emotional jolt upon learning that Clara is wearing dentures. Irie decides to pursue a career in dentistry despite having dental issues as a child. White teeth are a symbol of identification for Clara and Irie, representing both the face they see in the mirror and the one they present to others.

The juxtaposition of white teeth with a dark face carries racial connotations as well. An old white man tells Irie Jones and the Iqbal twins in one horrifying moment how he once used his white teeth to target persons of color. Children are made conscious of the true horror of racism by the scene. As the narrator's voice alters in substance and tone, metaphors for teeth serve as markers for these transitions. The Root Canal chapters delve into the ancestry of the characters. There are teeth-gnashing interactions with racism and sexism in Chapter 7 ("Molars"). The dissolution of the Iqbal family is described in Chapter 12 ("Canines").

FutureMouse is a rodent that has been genetically altered, and genetic engineering serves as a major plot point throughout the narrative. Archie Jones and Samad Iqbal have the opportunity to execute a Nazi war scientist working on racial genetic research during World War II, Dr. Marc-Pierre Perret. Thirty years later, Dr.

Marcus Chalfen, another genetic engineer, tutors Irie Jones and engages her as a part-time secretary. The son of Samad is then hired as Dr. Chalfen's assistant, Magid Iqbal. Dr. Chalfen is helped by Magid to launch FutureMouse. The reveal of FutureMouse to the public, which also happens to be the event where Dr. Perret unexpectedly makes an appearance, serves as the story's conclusion. FutureMouse stands for attempts to influence human destiny. Jehovah's Witnesses, orthodox Muslims, Islamist radicals, animal rights activists, and others who find the idea of man controlling nature repulsive have set their sights on the unfortunate mouse. Supporters of FutureMouse see it as a sign of optimism for the future of humanity. When FutureMouse is unintentionally released, the problem is fixed. The message is that attempts to control life will inevitably fail.

Characters from *White Teeth* and their causes are highlighted in pamphlets, leaflets, and other folded pieces of paper. The main character, Archie Jones, creates folded paper products for a living. Hortense Bowden humiliates her daughter Clara by requiring Clara to distribute end-of-the-world flyers. Throughout the novel, Hortense distributes pamphlets. Both FATE, the animal rights organization supported by Joshua Chalfen, and KEVIN, the hardline Islamist group to which Millat Iqbal belongs, distribute other written propaganda. The characters also read periodicals that are representative of who they are. Journals like *Third World Action* are subscribed to by Joyce Chalfen. The theme of paper propaganda develops a different, parallel storyline for the book that is focused on Archie's career. Working for a direct mail-order business is Archie Jones. It is a monotonous, nameless profession. However, Archie's work not only helps to support him but also has an impact on others' lives. The randomness of existence and the forces of nature are both represented by a flock of pigeons. The pigeons first appear in the book's opening scene, as Archie Jones is attempting suicide while sitting in his automobile. Even as he nears death, Archie takes pleasure in watching the pigeons fly in formation before they settle on a halal butcher. Archie is unaware that the butcher often kills birds in the morning. As a result, the butcher saves Archie from death with the pigeons. Pigeons have a variety of meanings for city dwellers, all of which give the opening scene additional symbolism. Pigeons stand in for the squalor and disease of a city as "flying pests." The lowest urban classes are represented by pigeons, who live in the

same public spaces as homeless people and individuals with mental illnesses. Since pigeons are a type of dove, they also symbolize harmony and the spirit of God.

The flip of a coin is a common metaphor for chance, but in *White Teeth*, the story points are also decided by the coin toss. Archie Jones chooses whether to end his life by tossing a coin. Archie flips a coin to determine whether or not to shoot Dr. Marc Perret in World War II, which is another crucial coin toss. Samad Iqbal is urged by Archie to toss a coin to decide which son to send to Bangladesh. Archie flips a coin to determine if Magid should make peace with his twin brother Millat six years later after Magid has returned to England. The act of flipping a coin signifies leaving things to chance and accepting the result of that chance. In his heated exchanges with Samad and his wife Clara as well as in his pleasant disagreements, Archie frequently flips a coin. Archie's action suggests that he has no stake in the result personally.

Name brands in *White Teeth*, like in real life, denote social standing and reveal details about the owners. The younger of Samad Iqbal's twin boys, Millat, is a brand-obsessed collector who particularly likes Osh-Kosh B'gosh apparel and Nike shoes. Later, in high school, Millat begins to amass limited-edition clothing, movie posters, and Godfather movie tapes. While to his traditional parents, name brands are symbols of the secular, contemporary world, to Millat, they are an attempt to fit in with other youngsters, the eternal dream of the immigrant child. After participating in a public book burning, Millat's mother Alsana compiles a pile of his prized possessions and sets them afire. Her symbolic action aims to instill in Millat a respect for others' identities.

5. POSTCOLONIAL ANALYSIS OF LEVY AND SMITH

Andrea Levy's *Small Island* and Zadie Smith's *White Teeth* are both novels that explore themes of identity, race and belonging in post-war Britain. Both novels follow the lives of a diverse cast of characters and examine how their identities are shaped by their experiences of migration, colonization, and integration into British society. Both *Small Island* and *White Teeth* also explore the intersections of race, class, and gender and how these identities intersect and complicate one another. Ultimately, both novels offer thought-provoking insights into the complexities of identity and the human experience.

5.1. Similarities

Race and Identity: Both Levy and Smith explore the themes of race and identity in their writing, often through the experiences of characters who are part of minority groups or who struggle with their sense of belonging. For example, in Andrea Levy's *Small Island*, the main character Gilbert grapples with his identity as a black man in post-war Britain, while in Zadie Smith's *White Teeth*, the characters navigate their cultural identities in a multi-ethnic London. Here are a few quotes and examples that illustrate some of the similarities between Andrea Levy's and Zadie Smith's novels regarding race and identity:

"You know, I am black. Black like the inside of your stomach, black like the darkest part of your soul. I am black." (Levy, 2009, p. 78)

"Iqbal said, 'Look at me! Look at my skin! It's white! I'm a white man! And I'm telling you, identity is a prison.'" (Smith, 2000, p. 445)

Both of these quotes highlight the characters' struggles with their racial identities and how these identities shape their experiences.

Belonging and Community: Both novels also address the theme of belonging, often through the portrayal of community and the relationships within it. In *Small Island*, the characters struggle to find a sense of belonging in a country that does not always accept them, while in *White Teeth* the characters navigate complex relationships within a multi-ethnic community. Here are a few quotes and examples that illustrate some of the similarities between Andrea Levy's and Zadie Smith's regarding belonging and community:

"If you had asked Hortense at that moment if she felt British, she would have said no. If you had asked her if she felt Jamaican, she would have said no. If you had asked her if she felt

like a nurse, she would have said no." (Levy, 2009, p. 127)

"The community of Willesden Green, a community that had never quite coalesced but was now, quite suddenly, being called upon to do so." (Smith, 2000, p. 3)

Both of these quotes illustrate the characters' struggles to find a sense of belonging within a particular community.

Family and Relationships: Both *Small Island* and *White Teeth* explore the theme of family and relationships, often examining how these connections shape and are shaped by identity and belonging. In *Small Island*, the main character, Gilbert, is separated from his family in Jamaica and must navigate a series of complex relationships in Britain, while in *White Teeth*, the characters confront issues of family, friendship, and love in contemporary London. Here are a few quotes and examples that illustrate some of the similarities between Andrea Levy's and Zadie Smith's novels regarding family and relationships:

"It was not until he left Jamaica that Gilbert realized that he had no true family, no place he belonged." (Levy, 2009, p. 52)

"And what is family? She's asked herself that a million times. What is this strange, unbreakable bond?" (Smith, 2000, p. 354)

Both of these quotes highlight the importance of family and relationships in the characters' lives, and how these relationships shape their sense of identity and belonging.

Social and Cultural Issues: Both *Small Island* and *White Teeth* tackle social and cultural issues in their writing, often through the portrayal of characters who are affected by these issues in their everyday lives. In *Small Island*, the characters confront issues of racism and colonialism, while in *White Teeth*, the characters deal with issues of immigration and assimilation. Here are a few quotes and examples that illustrate some of the similarities between Andrea Levy's and Zadie Smith's novels regarding social and cultural issues:

"Colonialism is a disease that eats the soul, the heart, and the mind of the colonized." (Levy, 2009, p. 62)

"It was a moment of particular tension for the local authorities, with a major influx of immigrants from the West Indies." (Smith, 2000, p. 4)

Both of these quotes illustrate how social and cultural issues impact the characters' lives and shape their experiences.

Similarities Regarding the Writers: Andrea Levy and Zadie Smith are both highly acclaimed British writers who have made significant contributions to the literary landscape of post-war Britain. Both writers are known for their engaging and

thought-provoking novels that explore themes of identity, race and belonging in the context of a rapidly changing society. Both Levy and Smith draw upon their own experiences of migration, colonization, and integration into British society to create nuanced and complex characters and storylines that speak to the universal human experience. Additionally, both writers have received numerous awards and accolades for their work, cementing their status as important voices in contemporary literature.

Andrea Levy is a British novelist and playwright who wrote about the experiences of Caribbean immigrants in Britain. Her works include *Small Island*, *The Long Song*, and *The Fruit of the Lemon*. Zadie Smith is a British novelist, essayist, and short story writer known for her portrayals of contemporary multicultural London. Her works include *White Teeth*, *On Beauty*, and *NW*. Both Levy and Smith have won numerous awards for their writing, and their works have been widely praised for their exploration of themes such as race, identity, and belonging. Both writers have been described as chroniclers of the immigrant experience, and their works often explore the challenges and triumphs of characters who are part of minority groups. In addition to their shared focus on identity and belonging, Levy and Smith also explore a wide range of themes in their writing, including family, relationships, and social and cultural issues.

Both writers often portray characters who are part of minority groups or who struggle with their sense of belonging. In Levy's *Small Island*, for example, the main characters Gilbert and Hortense are black immigrants from Jamaica who must navigate a society that does not always accept them, while in Smith's *White Teeth*, the characters navigate their cultural identities in a multi-ethnic London. The writers also portray characters who struggle with issues of identity and belonging within their families and communities. In Levy's *The Long Song*, the main character, July, is separated from her mother and must navigate a series of complex relationships on a plantation, while in Smith's *NW*, the characters confront issues of family, friendship, and love in contemporary London. They portray characters who are affected by social and cultural issues in their everyday lives. In Levy's *Small Island*, for example, the characters confront issues of racism and colonialism, while in Smith's *White Teeth*, the characters deal with issues of immigration and assimilation.

5.1.1. Similarities in Plot Structures

Despite exceptions, both writers often use a non-linear narrative structure, with events in the plot occurring out of chronological order. For example, in Levy's *Small Island*, the events of the novel are told from the perspectives of four different characters, with each character's story unfolding in a different period. Similarly, in Smith's *White Teeth*, the events of the novel are told from the perspectives of multiple characters and unfold over a span of several decades. Both writers use plot twists and unexpected events to keep the reader engaged and to add depth to the themes of their novels. For example, in Levy's *Small Island*, the revelation that the illegitimate son of Queenie's father is a black man named Michael Roberts, whom Hortense had an affair with in the past. This adds a layer of complexity to the themes of identity and belonging, while in Smith's *White Teeth*, the unexpected return of Samad's estranged wife Alsana adds tension to the themes of family and relationships.

5.1.2. Similarities in Symbolic Representations of Identity

There seem to be a few potential symbols and motifs that appear in the works of Andrea Levy and Zadie Smith and how they relate to the themes of the novels:

In *Small Island*, the character of Queenie represents the idea of home and belonging. Queenie's home is a place of comfort and stability for the other characters, and it symbolizes the idea of finding a sense of belonging in a new country. The character of Bernard represents the idea of striving for success and acceptance. Bernard's desire to be accepted by the upper class is symbolized by his obsession with collecting antiques, which he sees as a way to elevate his social status. The motif of travel and displacement appears throughout the novel, symbolizing the characters' struggles to find a sense of belonging in a new country. The characters' journeys from Jamaica to Britain and their experiences of being displaced in a foreign land highlight the theme of identity and belonging. The motif of food and cooking also appears throughout the novel, often symbolizing the characters' cultural identities and how they can connect with others through shared food experiences.

In *White Teeth*, the character of Archie represents the idea of tradition and the

past. Archie's love for traditional British culture, as well as his obsession with genealogy, symbolize the importance of preserving and honoring the past. The character of Samad represents the idea of cultural conflict and assimilation. Samad's struggle to balance his Bangladeshi heritage with his life in Britain is symbolized by the duality of his name, which is both Bangladeshi and English. The motif of ancestry and genealogy appears throughout the novel, symbolizing the characters' struggles to understand their cultural identities and where they belong. The characters' investigations into their family histories and how these histories intersect highlight the theme of identity and belonging. The motif of religion and faith also appears throughout the novel, symbolizing the characters' struggles to reconcile their cultural identities with their beliefs and values. The characters' experiences with different religions and how they navigate these beliefs highlight the theme of identity and belonging.

5.2. Differences

While Andrea Levy and Zadie Smith are both highly regarded writers who have made significant contributions to the literary landscape of post-war Britain, they have distinct styles and approaches to their writing. Levy is known for her powerful and poignant novels that explore the lives of ordinary people in the context of historical events, particularly the experiences of Caribbean immigrants in Britain. Smith, on the other hand, is known for her ambitious and innovative novels that delve into the complexities of contemporary society and how identity and culture intersect. Both writers have made important contributions to the literary canon, but their approaches and styles are distinct and offer unique insights into the human experience.

5.2.1. Historical Context

Levy and Smith write about different periods and historical events, which shape the experiences of their characters and the themes of their works. Levy's *Small Island*, for example, is set in post-war Britain and deals with the experiences of Caribbean immigrants in this historical context, while Smith's *White Teeth* is set in contemporary London and deals with the experiences of multi-ethnic characters in a

modern context. The historical contexts in which Levy and Smith's works are set can shape the themes and experiences of the characters. This can result in different themes being explored in the novels, such as issues of colonialism and racism in *Small Island* and issues of immigration and assimilation in *White Teeth*. Here are a few quotes and examples that illustrate some of the differences between Andrea Levy's *Small Island* and Zadie Smith's *White Teeth* in terms of historical context:

"In Jamaica, Gilbert had been very poor, but he had never known hunger. He had never known cold either, or damp, or the biting wind that crept through his clothes and turned his skin red and raw." (Levy, 2009, p. 95)

"A black cab pulled up to the curb and the driver leaned out. "You Iqbal? You the one with the teeth?" (Smith, 2000, p. 5)

These quotes illustrate the different historical contexts in which the novels are set, with *Small Island* taking place in post-war Britain and *White Teeth* taking place in contemporary London.

5.2.2. Cultural Focus

Levy and Smith also write about different cultural experiences and identities, which can result in different themes being explored in their works. Levy's works often focus on the experiences of Caribbean immigrants in Britain, while Smith's works explore the experiences of multi-ethnic characters in London. This can result in themes such as the challenges of adjusting to life in a new country and the struggle to maintain cultural traditions being explored in Levy's works. On the other hand, themes such as the complexities of living in a multi-ethnic society and the negotiation of multiple cultural identities are explored in Smith's works. Here are a few quotes and examples that illustrate some of the differences between Andrea Levy's *Small Island* and Zadie Smith's *White Teeth* in terms of cultural focus;

The people of Jamaica had been brought to Britain to help rebuild the country after the war, but they had been told they were only coming for a short while, to do a good job and then return home. (Levy, 2009, p. 18)

The Samad Iqbal who had come to England in the late fifties was not the same Samad Iqbal who had left Bangladesh. (Smith, 2000, p. 434)

These quotes illustrate the different cultural experiences and identities of the characters in the novels, with *Small Island* focusing on the experiences of Caribbean immigrants in Britain and *White Teeth* exploring the experiences of multi-ethnic characters in London.

5.2.3. Writing Style

Levy and Smith have distinct writing styles, which can be seen in the way they structure their plots, develop their characters, and explore themes in their works. For example, *Small Island* is told from the perspectives of four different characters and uses a non-linear narrative structure, while *White Teeth* is told from the perspectives of multiple characters and uses a linear narrative structure. The writing styles of Levy and Smith can also have different themes being explored in their works. This can result in different approaches to exploring themes such as identity and belonging, with Levy's novel focusing more on the internal experiences of the main character and Smith's novel exploring the external experiences and relationships of the characters. Here are a few quotes and examples that illustrate some of the differences between Andrea Levy's and Zadie Smith's novels in terms of writing style:

"It was a beautiful day in July 1948 and Gilbert Joseph was on his way to England". (Levy, 2009, p. 11)

"A woman in a blue coat and yellow scarf stood on the curb, looking up and down the street. She was not the only one." (Smith, 2000, p. 1)

These quotes illustrate the different writing styles used in the novels, with *Small Island* using a non-linear narrative structure and *White Teeth* using a linear narrative structure.

5.2.4. Themes

Both novels explore themes of race and identity, belonging, family and relationships, and social and cultural issues, but they approach these themes in different ways. *Small Island* deals with issues of colonialism and racism, while *White Teeth* deals with issues of immigration and assimilation. Here are a few quotes and examples that illustrate some of the differences between Andrea Levy's and Zadie Smith's novels in terms of themes:

"It was not until he left Jamaica that Gilbert realized that he had no true family, no place he belonged." (Levy, 2009, p. 52)

"It was a moment of particular tension for the local authorities, with a major influx of immigrants from the West Indies." (Smith, 2000, p. 4)

These quotes illustrate the different themes explored in the novels, with *Small Island* dealing with issues of colonialism and racism and *White Teeth* dealing with issues of immigration and assimilation.

5.2.5. Symbolic and Motivic Differences

Andrea Levy's *Small Island* and Zadie Smith's *White Teeth* are both novels that use symbols to explore themes of identity, race, and belonging in post-war Britain. However, the two novels differ in the way that they use symbols and the specific symbols that they employ. In *Small Island*, Levy uses symbols such as the characters' traditional Jamaican clothing and the foods they eat as markers of their cultural identities and experiences. The sea also serves as a symbol of the characters' journeys and their search for a sense of belonging. In *White Teeth*, Smith uses symbols such as the characters' religious practices and the cultural traditions they follow as markers of their cultural identities and experiences. The character of Samad's garden also symbolizes his desire to cultivate his cultural identity and preserve his heritage.

Andrea Levy's *Small Island* and Zadie Smith's *White Teeth* are both novels that use motifs to reinforce themes and ideas in the work. However, the two novels differ in the way that they use motifs and the specific motifs that they employ. In *Small Island*, Levy uses motifs such as the sea as a recurring element to reinforce the theme of the characters' journeys and their search for a sense of belonging. In *White Teeth*, Smith uses motifs such as the character of Samad's garden as a recurring element to reinforce the theme of the character's desire to cultivate his cultural identity and preserve his heritage. Overall, both novels use motifs to reinforce important themes and ideas in the work, but they do so in distinct and unique ways. It is important to carefully analyze and compare specific works by these writers to fully understand the motifs they use and how they relate to the themes of the novels.

5.2.6. Cultural References

Levy and Smith often use symbols that are specific to the cultural experiences of their characters. In Levy's *Small Island*, for example, symbols such as the characters' traditional Jamaican clothing and the foods they eat can serve as markers of their cultural identities and experiences. Similarly, in Smith's *White Teeth*, symbols such as the characters' religious practices and the cultural traditions they follow can serve as markers of their cultural identities and experiences.

5.2.7. Personal Objects

In Andrea Levy's *Small Island* and Zadie Smith's *White Teeth*, personal objects serve as symbols to explore the themes of the novels. However, the two novels differ in the way that they use personal objects as symbols and the specific objects that they employ. In *Small Island*, Levy uses personal objects such as the personal drawer and private goods of Queenie, the wallet of Michael, as symbols to explore themes of self-expression and agency. In *White Teeth*, Smith uses personal objects such as the character of Leah's necklace as symbols to explore the themes of connection to the past and cultural identity. Overall, both novels use personal objects as symbols to explore complex themes, but they do so in distinct and unique ways. It is important to carefully analyze and compare specific works by these writers to fully understand the personal objects they use as symbols and how they relate to the themes of the novels.

5.2.8. Natural Elements

Levy and Smith also use natural elements as symbols to explore the themes of their novels. In Levy's *Small Island*, for example, the sea serves as a symbol of the characters' journeys and their search for a sense of belonging, while in Smith's *White Teeth*, the character of Samad's garden symbolizes his desire to cultivate his cultural identity and preserve his heritage. In Levy's *Small Island*, the motif of water is used to explore the theme of displacement and the characters' search for a sense of belonging. On the other hand, in Smith's *White Teeth*, the motif of plants and gardens is used to explore the theme of cultural identity and the characters' connections to their heritage.

These are just a few examples of how Andrea Levy and Zadie Smith use motifs to explore the themes of their novels. It's important to carefully analyze and compare specific works by these writers to fully understand the motifs they use and how they relate to the themes of the novels.

5.2.9. Differences in Character Portrayal

Both Andrea Levy and Zadie Smith are highly regarded writers who have made significant contributions to the literary landscape of post-war Britain. Their

engaging and thought-provoking novels explore themes of identity, race, and belonging in the context of a rapidly changing society and are known by both writers. However, in the way that they portray their characters and the specific characters they depict, the two writers differ. The differences in character portrayal in the works of Andrea Levy and Zadie Smith will be explored and how these differences relate to the themes of their novels are considered. By examining the unique approaches that are taken by each writer to character portrayal, a deeper understanding of the human experience and the complexities of identity can be gained.

5.2.10. Cultural Background

Levy and Smith often portray characters from different cultural backgrounds, which can result in different experiences and challenges for the characters. In Levy's *Small Island*, for example, the characters Gilbert and Hortense are black immigrants from Jamaica who must navigate a society that does not always accept them. In Smith's *White Teeth*, the characters are from various ethnic backgrounds and must navigate their cultural identities in a multi-ethnic London.

5.2.11. Family Relationships

Andrea Levy's *Small Island* and Zadie Smith's *White Teeth* are both novels that explore the complexities of family relationships and how they are shaped by cultural, historical, and personal experiences. However, the two novels differ in the way that they depict family relationships and the specific types of family relationships they explore.

In *Small Island*, Levy focuses on the relationships between members of the same family, as well as the relationships between family members and their extended kin. The novel explores themes of loyalty, belonging, and how family ties can both bind and divide.

In *White Teeth*, Smith focuses on the relationships between members of different families and how these relationships are shaped by cultural differences, interracial marriage, and the legacy of colonialism. The novel explores themes of identity, belonging, and how family ties can both enrich and challenge one's sense of self.

5.2.12. Social and Cultural Issues

Both writers portray characters who are affected by social and cultural issues in their everyday lives. In Levy's *Small Island*, for example, the characters confront issues of racism and colonialism, while in Smith's *White Teeth*, the characters deal with issues of immigration and assimilation.

5.2.13. Differences in Plot Structures

Known for their engaging and thought-provoking novels that explore themes of identity, race, and belonging in the context of a rapidly changing society, the differences in plot structure in their works are examined and how these differences relate to the themes of the novels are considered. From narrative structure to the use of multiple plotlines and subplots, to the inclusion of plot twists and unexpected events, the unique approaches taken by each writer to plot development are explored and how these approaches contribute to the overall themes of the works are examined.

Levy and Smith often use different narrative structures in their works, which can result in different approaches to plot development. In Levy's *Small Island*, for example, the events of the novel are told from the perspectives of four different characters, with each character's story unfolding in a different period. This non-linear structure allows Levy to explore the themes of identity and belonging from multiple perspectives. In contrast, Smith's *White Teeth* uses a linear narrative structure, with the events of the novel unfolding over a span of several decades.

Both writers also use multiple plotlines and subplots to explore the themes of their novels. In Levy's *The Long Song*, for example, the main plot follows the life of the main character, July, on a plantation, while subplots explore the lives and experiences of other characters on the plantation and in the wider society. In Smith's *NW*, the main plot follows the lives of four main characters and their relationships with each other, while subplots explore the characters' experiences with family, work, and community. The writers use plot twists and unexpected events to keep the reader engaged and to add depth to the themes of their novels. For example, in Levy's *Small Island*, "the revelation that Gilbert is the illegitimate son of Queenie's husband adds a layer of complexity to the themes of identity and belonging. On the

other hand, in Smith's *White Teeth*, the unexpected return of Samad's estranged wife Alsana adds tension to the themes of family and relationships.

5.3. Comparison

Andrea Levy's *Small Island* and Zadie Smith's *White Teeth* are novels that both explore the experiences of immigrants and their descendants in postcolonial London. The novels deal with themes of identity, belonging, and the effects of colonialism on the lives of immigrants and their families. However, there are also some differences in the way these themes are addressed in the two novels. *Small Island* focuses more on the experiences of Jamaican immigrants and their struggles to adapt to life in England, while *White Teeth* explores the experiences of a diverse group of immigrants from different cultural backgrounds. Additionally, *Small Island* is structured around the perspectives of four main characters, while *White Teeth* has a larger cast of characters and a more expansive narrative scope. Despite these differences, both novels offer insight into the complexities of the immigrant experience in postcolonial London and how colonialism continues to shape the lives of immigrants and their descendants.

5.3.1. Writing Style

Andrea Levy's *Small Island* and Zadie Smith's *White Teeth* can be considered postcolonial literature, as they explore the experiences of immigrants from colonized countries in post-colonial England. Both novels deal with themes of identity, race, and belonging, as the characters navigate the complexities of living in a society that is not their own. One key comparison that can be made between the two novels is the perspective of the writers. Levy is of Jamaican heritage and writes from the perspective of immigrants from the Caribbean, while Smith is of mixed British and Bengali heritage and writes from the perspective of immigrants from South Asia. This difference in perspective is reflected in the themes and experiences of the characters in each novel.

Small Island focuses on the experiences of Gilbert and Hortense, a Jamaican couple who move to England after World War II, as they struggle to adapt to life in a country that is not their own. The novel explores themes of race, identity, and

belonging, as Gilbert and Hortense confront the racism and discrimination they face in England.

White Teeth, on the other hand, explores the experiences of immigrants from South Asia in England, and how they navigate their identities and relationships in a post-colonial society. The novel follows the lives of the Iqbal and Jones families, who are of Bengali and Jamaican heritage respectively, as they grapple with the challenges of living in a multicultural society.

5.3.2. Themes

One possible theme for comparison in Andrea Levy's *Small Island* and Zadie Smith's *White Teeth* is the concept of identity and belonging. In *Small Island*, Levy explores the identity struggles of Gilbert and Hortense, Jamaican immigrants to post-war England, as they grapple with the expectations and realities of life in the "mother country." The characters in *White Teeth* also confront issues of identity and belonging, as they navigate the complexities of multicultural London and the legacy of colonialism. Another comparison theme could be the portrayal of race and racism, as both novels deal with the impact of colonialism and the ongoing effects of racism on the lives of the characters. Additionally, themes of family, community and intergenerational conflict could be explored in the comparison of *Small Island* and *White Teeth*.

In terms of themes, both Andrea Levy's *Small Island* and Zadie Smith's *White Teeth* explore the experiences of immigrants and the challenges they face in adapting to life in a new country. Both novels also delve into issues of identity, race, and cultural assimilation, as the characters navigate their relationships with both their own cultures and the dominant culture of their new home.

Additionally, both novels explore the legacy of colonialism and its ongoing impact on the lives of those who were colonized. *Small Island* in particular focuses on the aftermath of colonialism and the ongoing effects of British rule on Jamaica and its people. *White Teeth*, meanwhile, looks at how colonialism and the postcolonial experience have shaped the lives of immigrants and their descendants in London.

Another common theme in both novels is the concept of home and belonging.

The characters in both *Small Island* and *White Teeth* struggle to find a sense of belonging in their new home, often feeling caught between two cultures and struggling to find their place in the world.

5.3.3. Characters

In terms of characters, both Andrea Levy's *Small Island* and Zadie Smith's *White Teeth* explore the experiences and struggles of immigrants and their descendants in postcolonial England. *Small Island* follows the story of Gilbert and Hortense, a Jamaican couple who move to England after the Second World War, as well as the story of their English neighbors, Queenie and Bernard. The characters in the novel are struggling to find their place in a society that is often hostile and discriminatory towards immigrants.

Similarly, *White Teeth* centers around the lives of a group of immigrants and their descendants in London, including the Bengali couple Samad and Alsana Iqbal, and their children Millat and Magid, as well as the white English couple Archie and Clara Jones and their daughter Irie. The characters in the novel also confront issues of identity, belonging, and discrimination as they navigate life in a multicultural society.

Both *Small Island* and *White Teeth* explore the complexities and challenges of immigration and how it affects the relationships between characters. The novels also delve into how colonialism and postcolonialism continue to shape the lives of the characters and the society in which they live.

In *Small Island*, the main characters Gilbert and Hortense are Jamaican immigrants who move to England after World War II in search of a better life. Gilbert, in particular, is motivated by his desire to prove himself as a worthy husband and provider for Hortense and to escape the racism and prejudice he experiences in Jamaica. However, upon arriving in England, Gilbert and Hortense are confronted with the harsh reality of racism and discrimination in their new home. Both characters struggle to find their place in English society, and their experiences and relationships with other characters, particularly Queenie and Bernard, shape their understanding of their identities and their relationship with their Jamaican heritage.

In *White Teeth*, the main characters include Archie, a middle-aged

Englishman, and his wife Clara, who are both struggling to find their place in a rapidly changing society. They are joined by their children, Irie and Millat, whom each face challenges as they navigate their identities as second-generation immigrants. Irie, in particular, struggles with her mixed heritage and her relationship with her Jamaican grandfather, while Millat grapples with issues of religion and identity as he becomes involved with a radical Islamic group. Like the characters in *Small Island*, the main characters in *White Teeth* must confront the complexities of postcolonial identity and the ongoing effects of colonialism on their lives and relationships.

5.3.4. Setting

In Andrea Levy's *Small Island*, the setting is post-World War II London and Jamaica. The novel follows the experiences of Gilbert and Hortense, a Jamaican couple who move to London, and Queenie and Bernard, a white English couple. The period of the novel is the 1940s and 1950s, and the location is primarily London, with some scenes taking place in Jamaica.

In Zadie Smith's *White Teeth*, the setting is also post-World War II London, but the period spans from the 1940s to the late 1990s. The novel follows the experiences of several characters, including Archie Jones and Samad Iqbal, two World War II veterans, and their families, who are from different cultural and ethnic backgrounds. The location is primarily London, with some scenes taking place in Bangladesh.

Both *Small Island* and *White Teeth* explore the themes of immigration, identity, race, and multiculturalism within the context of post-World War II London. Both novels also include characters who are immigrants or the children of immigrants, and both explore the challenges and experiences of these characters as they navigate their new lives in London. However, while *Small Island* focuses on the experiences of Jamaican immigrants, *White Teeth* explores the experiences of immigrants from a variety of cultural and ethnic backgrounds, including Bangladeshi, West Indian, and English.

5.3.5. Historical Context

Andrea Levy's *Small Island* and Zadie Smith's *White Teeth* are set in post-war England and explore the experiences of immigrants from the Caribbean who have migrated to England in search of a better life. The novels are set in the immediate aftermath of World War II and the decolonization movements of the 20th century, a time when many people from the former colonies were seeking to leave behind the poverty and lack of opportunity in their home countries and start a new one in the mother country.

The main characters in both novels are immigrants from the Caribbean who are struggling to find their place in English society and navigate the complex power dynamics of post-colonial England. In *Small Island*, the characters Gilbert and Hortense are Jamaican immigrants who arrive in England with high expectations, only to find themselves faced with racism, discrimination, and a lack of opportunity. Similarly, in *White Teeth*, the characters Samad and Archie are also immigrants from the Caribbean who are struggling to find their footing in English society and to come to terms with their pasts and their identities as both English and Jamaican.

Both novels also explore the theme of identity and how immigration and colonialism shape how people see themselves and are seen by others. Both Gilbert and Hortense in *Small Island* and Samad and Archie in *White Teeth* are grappling with the complexities of being both colonized and colonizers, and with how their identities as immigrants and people of color shape their experiences in England.

5.3.6. Postcolonialism

In both Andrea Levy's *Small Island* and Zadie Smith's *White Teeth*, the authors engage with the concept of postcolonialism through their exploration of the ongoing effects of colonialism on the lives of colonized people and how they resist and challenge the power dynamics of colonialism.

In *Small Island*, Levy examines the experiences of Jamaican immigrants who move to England after the Second World War, as well as the experiences of their white English hosts. Through the experiences of the main characters, Gilbert and Hortense, Levy explores the ongoing impact of colonialism on their lives, including how they struggle to find a sense of belonging and identity in a society that views

them as outsiders. The novel also touches on the cultural, economic, and political effects of colonialism that persist after the end of the colonial period, including the exploitation of colonized countries and the ongoing legacies of racism and discrimination.

Similarly, *White Teeth* also explores the experiences of post-war immigrants in England, but from a broader perspective that includes characters from a variety of different ethnic backgrounds. Smith's novel examines how colonialism has shaped and continues to shape the lives of immigrants and their descendants, as well as how they resist and challenge the power dynamics of colonialism. Through the experiences of the main characters, including Samad, Archie, and Alsana, Smith explores the ongoing impact of colonialism on their lives, including how they struggle to find a sense of belonging and identity in a society that views them as outsiders. The novel also touches on the cultural, economic, and political effects of colonialism that persist after the end of the colonial period, including the exploitation of colonized countries and the ongoing legacies of racism and discrimination.

CONCLUSION

In this study, a postcolonial reading of Andrea Levy's *Small Island* and Zadie Smith's *White Teeth* was conducted, examining the themes of diaspora, search for identity, the problem of belonging, otherness, unhomeliness, ambivalence, mimicry, and hybridity as they relate to the experiences and psychologies of both colonizers and colonized in a multicultural postcolonial society. The theories of Homi Bhabha, Frantz Fanon, and Edward Said, who have made significant contributions to the field of postcolonial theory, were also referenced.

Through the analysis, it was found that both *Small Island* and *White Teeth* explore the complexities of identity and belonging in a postcolonial context, as their characters struggle to reconcile their own cultural identities with the dominant culture of the colonizer. The concept of diaspora, or the dispersal of a people from their homeland, was particularly relevant in both novels, as the characters grappled with the challenges of maintaining a connection to their roots while living in a foreign country.

Additionally, the theme of ambivalence, or the tension between conflicting feelings or attitudes, was seen to emerge in both works, as the characters struggled to navigate the expectations of both their own cultures and the dominant culture. The concept of mimicry, or the imitation of the colonizer's culture and traditions, was also evident in the novels, as some characters sought to assimilate into the dominant culture to gain acceptance and privilege.

Finally, the theme of hybridity, or the blending of two cultures, was observed in both novels, as the characters grappled with the complexities of living in a multicultural society. Through their exploration of these themes, Levy and Smith shed light on the ongoing effects of colonialism and the ongoing struggle for identity and belonging in a postcolonial world. Overall, the analysis of *Small Island* and *White Teeth* highlights the importance of postcolonial literature in understanding the ongoing effects of colonialism and the ongoing struggles of colonized peoples. By examining the works of Andrea Levy and Zadie Smith through the lens of postcolonial theory, a deeper understanding of the experiences and psychologies of both colonizers and colonized in a multicultural postcolonial society was gained.

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CV

Kişisel Bilgiler

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ORIGINALITY REPORT



VAN YÜZÜNCÜ YIL ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ

LİSANSÜSTÜ TEZ ORJİNALLİK RAPORU

18/01/2023

Tez Başlığı / Konusu:

A STUDY ON A POSTCOLONIAL READING OF ANDREA LEVY'S *SMALL ISLAND* AND ZADIE SMITH'S *WHITE TEETH*

Yukarıda başlığı/konusu belirlenen tez çalışmamın Kapak sayfası, Giriş, Ana bölümler ve Sonuç bölümlerinden oluşan toplam 82 sayfalık kısmına ilişkin, 18/01/2023 tarihinde şahsım tarafından IThenticate intihal tespit programından aşağıda belirtilen filtreleme uygulanarak alınmış olan orijinallik raporuna göre, tezimin benzerlik oranı %10 (yüzde on)'dur.

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