

## Cultural Hybridity In Zadie Smith's White Teeth And On Beauty

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### Abstract

Cultural diversity depicts multiplicity and the fusion of the cultures of the people in the existing mass population and it occurs at the settlement of people from one place to another in the aftermath of colonization. The social and cultural collaboration of the countries features the rise of the term 'Multiculturalism' means living together in different cultural communities in any society and trying to construct a mutual life although still holding a sense of its unique identity. In any society, 'cultural hybridity' refers to a wide range of effects that are a result of cultural interchange and fusion, including self-identity, lifestyle, language, tradition, music, custom, knowledge, and belief. In general, Wisker (2006) states hybridity as, "new mixes of linguistic, cultural, political and racial beliefs and forms" (190). This article focuses on White Teeth, and On Beauty by Zadie Smith, which reveals the concept of hybridization as a natural consequence of integration in which the character's oppression, in-betweenness and identity crisis undergone as a result of the dilemma between the social and cultural values, discriminatory attitudes of the environment in which they dwell. The outcome would justify the problematic concepts of integration, identity crisis and cultural hybridity through the analysis of the characters and cultural elements of the select novels of Zadie Smith.

**Keywords:** Identity Crisis, Relationship, Ambivalence, Culture, Hybridity, Multiculturalism.

### Introduction

Identifying a culture is possible only when one identifies their identity based on the historical background of a person. Hence

identifying a society is possible only through understanding various cultural backgrounds of the people. In addition to that, the study focuses on the identification of different cultural backgrounds and the consequences the society faces due to immigration. Further, it depicts the significance of cultural hybridity through the understanding of altering culture, race and nationality. The article additionally demonstrates the originality of a nation and its nationwide identity based on similarities rather than differences. The present article investigates Zadie Smith's *White Teeth*, the first novel of Zadie Smith published in the year 2000 and Zadie Smith's *On Beauty* published in 2005. Although *White Teeth* is a fictional work, it is heavily based on real events in English history, and how it draws on immigration and colonialism, makes it a compelling social novel. As can be seen in Smith's *On Beauty*, a postcolonial British literary period is marked by themes of hybridity, nationality, and Englishness.

The study investigates how hybridization would affect the future as it would dominate people from the ideology of racial supremacy and identity crisis. It explores how multiculturalism sees cultural hybridity as a threat to the hierarchy of cultures and races due to its ability to reframe cultural meanings. Finally, it states that due to the cultural hybridity, it would be proven that no culture is pure, but rather a hybrid. The methodology that the researcher focuses on is the analysis of characters based on their isolation, oppression, rejection and alienation under the vision of identity crisis, the dominance of Englishness by racial discrimination, the assimilation of culture due to cultural hybridity and the depiction of multiculturalism that plays a major role in the construction of plot throughout the select novels of Zadie Smith.

#### **Aim & Objectives**

- To construct cultural hybridity through the understanding of changing culture, race and nationality.
- To identify different cultural backgrounds and the consequences they face due to immigration.
- To demonstrate the origination of a nation and nationwide identity based on similarities rather than differences.

#### **Primary Data**

This article investigates Zadie Smith's *White Teeth*, the first novel of Zadie Smith published in the year 2000 and Zadie Smith's *On Beauty* published in 2005. Although *White Teeth* is a fictional work, it is heavily based on real events in English history, and how it draws on immigration and colonialism makes it a compelling social novel. As can be seen in Smith's *On Beauty*, a postcolonial British literary period is marked by themes of hybridity, nationality, and Englishness.

### **Research Questions**

- Hybridization would affect the future as it would dominate people from the ideology of racial supremacy and identity crisis.
- Multiculturalism sees cultural hybridity as a threat to the hierarchy of cultures and races due to its ability to reframe cultural meanings.
- Due to cultural hybridity, it would be proven that no culture is pure, but rather a hybrid.

### **Research Methodology**

The methodology that the researcher focuses is the analysis of characters based on their isolation, oppression, rejection and alienation in the society. The vision of identity crisis is focused based on the domination of Englishness by racial discrimination, assimilation of culture due to cultural hybridity and the depiction of multiculturalism that plays a major role in the construction of plot throughout the select novels of Zadie Smith.

### **Literature Review**

Identities that are derived from ethnic, racial, linguistic, and religious backgrounds are known as cultural identities. Similar to the aforementioned debates concerning national identity, cultural identity can be viewed in two distinct ways. According to Hall (1990), Cultural Identity means oneness that makes us, as one people, stable, unchanging, and continuous frames of reference and meaning, derived from shared historical experiences and cultural codes. In contrast, the second position examines cultural identity differently. It is vital to consider differences as well as similarities within groups, according to Hall:

We cannot speak for very long, with any exactness, about 'one experience, one identity', without acknowledging its other side – the ruptures and discontinuities [...]. Cultural identity, in this second sense, is a matter of 'becoming' as well as of 'being'. It belongs to the future as much as to the past. It is not something which already exists, transcending place, time, history and culture. Cultural identities come from somewhere and have histories. But, like everything which is historical, they undergo constant transformation. Far from being eternally fixed in some essentialised past, they are subject to the continuous 'play' of history, culture and power (225).

In contemporary culture, cultural identity appears to be viewed as a dynamic product of historical and cultural influences, but it can be argued that national identities have often been viewed as a concept that is intrinsic and irreversible. An individual's cultural identity is greatly shaped by his or her national identity. As Hall (1992) asserts the culture of one's country of birth is a significant

factor in shaping their sense of self. It is common for individuals to identify themselves based on their nationality, such as identifying as English, Jamaican, or Welsh.

Anthony Smith (1991) conveys:

[o]f all the collective identities in which human beings share today, national identity is perhaps the most fundamental and inclusive. Not only has nationalism, the ideological movement, penetrated every corner of the globe; the world is divided, first and foremost, into 'nation-states' – states claiming to be nations – and national identity everywhere underpins the recurrent drive for popular sovereignty and democracy, as well as the exclusive tyranny that it sometimes breeds. Other types of collective identity – class, gender, race, religion – may overlap or combine with national identity but they rarely succeed in undermining its hold, though they may influence its direction (143).

As noted by Hall (1992) all nations today are a unique blend of cultures. As Barker (2003) points out, mass migration and post colonial settlement, advances in electronic communication, and the spread of globalization have contributed to this mixing. In other words, globalization breaks down traditional national barriers and creates new cultural ties in various times and places, as emphasized by Hall. Culturally homogenous societies have a long history, with migration and mass movement being a common occurrence for centuries. According to Hall (2000), people have relocated for various reasons, including ecological, economical, political, colonial, employment, war, and natural disasters. During the disassembling of ancient European imperial systems after World War II, multiculturalism came to the forefront of political debates.

Since multiculturalism has not been universally accepted and stabilized, it is helpful to differentiate between the meanings of Multicultural and Multiculturalism. Multicultural refers to "the social characteristics and problems of governance posed by any society where different cultural communities live together and attempt to build a common life while retaining something of their 'original' identity" (209). By distinction, Multiculturalism is used to describe the methods and principles utilized to address the challenges posed by diversity in societies with multiple cultures. However, the issue lies in the fact that the addition of '-ism' often limits it to a single ideology or political doctrine, despite its lack of definition as a specific strategy or current state of affairs. Rather, it encompasses various political approaches and procedures that are perpetually evolving. In cultural theory, multiculturalism is therefore widely contested. Due to the inherent nature of cultural diversity in all societies, separating distinct cultures that it appears

to imply has become increasingly difficult, along with the definitional difficulties associated with the term.

Undoubtedly, the researcher will contend that discussing the fusion of cultures is more advantageous, a notion central to Zadie Smith's works. Hybridity serves as the pivotal concept in this piece, prompting the researcher to delve into its various meanings and definitions. According to Coombes & Brah (2000), the term Hybridity has gained significant recognition in everyday conversations and academic discourse, establishing itself as a crucial idea in cultural studies and postcolonial theory. A broad scope of spectacles results from cultural exchange and mixing of cultures, such as in the new texture of identity, language, music, and even technological refinements, as noted by Kalra, et al., (2005). Wisker (2006) references it as, "the creation of new transcultural rather than multicultural [...] forms" (189). Generally, hybridity is referred to the mixing of linguistic, cultural, political, and racial beliefs and forms. Accordingly, Coombes and Brah (2000) states that hybridity has its roots in the natural sciences, specifically botany and zoology, which describes the intersection of two different species of plants or animals. Similarly, Wisker points out that it was also used to refer to the creation of a third "hybrid species" through grafting or cross-pollination between two distinct species.

As the study of the natural world progressed in the eighteenth century, scholars began to use the term "hybridity" to describe individuals, according to Coombes & Brah (2000). Wisker noted that it had taken on a new connotation as a sign of "racial impurity" due to colonial encounters. Papastergiadis (2000) adds that in the nineteenth century, it became closely linked with scientific racism and served as a metaphor for the negative consequences of racial mixing. This sparked ongoing discussions about the origins of humankind, often centred on ideals of racial purity, where hybridity was seen as a threat. As such, the presence of hybrid identities challenged the dominant belief in fixed and stable identities, causing discomfort among those who sought to maintain ideologies of domination and purity.

Kalra, et al., (2005) depicts that despite changing times, the idea of hybridization still sparks debate among nationalists, challenging traditional concepts of national identity and homeland. While some critics caution against the use of the term due to its problematic history, Papastergiadis argues that it can be redefined in a positive light. He questions whether we should limit ourselves to using words with a pure history or instead challenge essentialist ideas of identity by subverting their vocabulary. In this sense, the concept of hybridity has evolved from its negative origins. However, it has also faced criticism for implying that cultures are completely distinct when in reality, they often contain elements of hybridity within them (Barker 2003). Despite these

critiques, Papastergiadis's (2000) hybridity remains a useful and valuable term for understanding contemporary cultural dynamics. As Papastergiadis aptly states:

[t]he positive feature of hybridity is that it invariably acknowledges that identity is constructed through negotiation of difference and that the presence of fissures, gaps and contradictions is not necessarily a sign of failure. In its most radical form, the concept also stresses that identity is not the combination, accumulation, fusion or synthesis of various components, but an energy field of different voices. Hybridity is not confined to a cataloguing of differences. Its 'unity' is not found in the sum of its parts [...]. Hybridity is both the assemblage that occurs whenever two or more elements meet, and the initiation of a process of change (170).

In an interview conducted by Jonathan Rutherford (1990), Bhabha, another scholar, describes hybridity as a "Third Space":

But for me, the importance of hybridity is not to be able to trace two original moments from which the third emerges, rather hybridity to me is the "third space" which enables other positions to emerge. This third space displaces the histories that constitute it and sets up new structures of authority, and new political initiatives, which are inadequately understood through received wisdom (211).

According to Bhabha (1994), hybridity is intrinsically unessential. Cultural production takes place here, ensuring "that the meaning and symbols of culture have no primordial unity or fixedness; that even the same signs can be appropriated, translated, historicized, and read anew" (55).

Paul Gilroy (2001) emphasizes the blurring of national, ethnic, and cultural boundaries that hybridity implies even further in *Against Race: Imagining the Political Culture beyond the Color Line*. In his work, Gilroy advocates for what he terms as "planetary humanism". According to Gilroy, race remains the dominant discourse in our current understanding of the world. Thus, his research aims to articulate the "political will" to free humankind from race-based thinking. Gilroy also observes a trend towards a "crisis of raciology", which presents an opportunity to move towards planetary humanism. This shift requires addressing and dismantling "camp mentalities" rooted in national, racial, and ethnic differences. In doing so, Gilroy believes that we can break away from stagnant cultural development based on repeating the past and instead embrace continuous rearticulating of culture.

### **Historical Background – Author & Theory**

*White Teeth* by Zadie Smith, published in 2000, has been highly praised as a masterpiece and an accurate portrayal of the diverse characters navigating the city of London. With its depiction of

various ethnic, cultural, and religious groups finding their place in the city, Bhabha's statement that "It is the city that the migrants, the minorities, the diaspora come to change the history of the nation" rings true (33). Additionally, by tracing back to British colonial times, *White Teeth* lays a foundation for comprehending today's multicultural and multiethnic British society.

Throughout its history, British ideology has been known for its hegemony over some other races, especially colonized races. Since the Elizabethan Age, the United Kingdom has been considered as the society on which the sun never set and it owed this never-ending sunlight to many subjects of it all over the world. In the mid-nineteenth century, it ruled more of the earth than any other country, dominating the world. As the Industrial Revolution began, the United Kingdom tried to find workers and raw materials to make its factories more productive. The subjects and resources of the dominant countries were great assets to the empire. Immigration waves, having surfaced as a consequence of this necessity, gained independence as a result of the power loss in the United Kingdom. In this sense, immigration waves from the United Kingdom's former colonies to its capital resulted in the transformation of the metropolis into a multicultural space in which different cultures and traditions clash and intertwine.

Multiculturalism is the tendency to appreciate all types of multi-formations in a society as a whole. From a multiculturalist perspective, diversity and richness are fundamental to every aspect of society, politics, culture, academia and economy. Multiculturalists adopt the idea that "diversity had to be substantiated within an effective community which disposes of majority power" (22). As John Clement Ball asserts, "Multiculturalism and multicultural structure in England, having become a 'postcolonial' contact zone had brought about the interrogation of some issues such as nationality, race, identity crisis, religious clashes, hybridity and so forth as mentioned subject matters in multicultural literature" (54). Accordingly, when minorities have cultural, social, and racial backgrounds that clash with the attitudes and values of their host society, there is a growing crisis of integration and a sense of in-betweenness. As a result, immigrants and their descendants struggle with a common question: where do they truly belong? This article delves into the portrayal of these individuals in postcolonial metropolises through the lens of multiculturalism, using the novel *White Teeth* as a case study.

Zadie Smith, a third-generation hybrid and postcolonial writer who has a British father and Jamaican mother, effectively portrays the relationships and experiences of immigrants after World War II in her debut novel, *White Teeth*. This research study delves into Smith's works - specifically *White Teeth* and *On Beauty* - to analyze how they explore cultural hybridity, national identities,

and Englishness. The argument put forth is that traditional notions of culture, race, and nationality are evolving due to the phenomenon of hybridization. Even the concept of Englishness is not immune to this change, despite its rigid ideological definitions and reluctance to adapt to modern times. Hence, this research will examine *White Teeth* and *On Beauty* as reflections of England's cultural diversity in the late 20<sup>th</sup> century, presenting a nation in a state of "Dissemination," as described by Homi K. Bhabha, which means that it is the place where fixed understandings of culture and nationality are becoming outdated.

### **Significance of the Selected Novels**

*White Teeth* follows three London-based families from diverse backgrounds and explores the consequences that arise when these cultures – English, Jamaican, and Bengali – intersect. The Jones family consists of Archie (an Englishman), Clara (from Jamaica), and their daughter Irie. Samad and Alsana Iqbal are first-generation immigrants from Bangladesh with twin sons, Magid and Millat, born in England. The Chalfens, a white, intellectual middle-class family initially appear to embody traditional Englishness but are later revealed to have Polish immigrant roots. Throughout the novel, the friendship between Archie and Samad, formed during their time serving in the Second World War, connects the storylines. Through these characters and their multigenerational histories, Smith weaves a complex web spanning from the Indian Mutiny of 1857 to 1990s London.

In his article for *Sociological Forum*, Natasha Kumar, Warikos discusses the novel *On Beauty* and how it explores differing understandings of beauty and human connection among members of the Belsey family and their academic rival, Monty Kipps. While this conflict is centred between Howard Belsey and Monty Kipps, the two men's families also have different perspectives on these concepts. Despite their differences, however, by the end of the novel, we see a bond formed between them. This is evident through Kiki Belsey and Carlene's close relationship, which develops despite the rivalry between their husbands. They can put aside past grievances and come together in a display of maturity. Carlene even offers Jerome a place to stay while he is in London. Michiko Kakutani also addresses these themes in her review for *The New York Times Book Review*:

*On Beauty* opens out to provide the reader with a splashy, irreverent look at campus politics political correctness and the West's different generations regarding race and class, but its real focus is on personal relationships like Forster, Smith processes a captivating authorial voice giving us that rare thing a novel that is as affecting as it is entertaining as provocative as it is humane (6).



### **Discussion & Justification**

Zadie Smith's *White Teeth* depicts the integration process, Samad, one of the postcolonial subjects, lives a 'border, liminal life' and finds themselves taking part in an 'in-between' position, setting foot in multicultural London with the purpose of 'initiating new signs of identity' for both himself and his family. While focusing on the nationality, Samad's arrival at the adopted country depicts not only 'his physical baggage but emotional and cultural baggage' as well. Away from his nation, as a typical immigrant, Samad, with his wife Alsana, struggles to fit into the multicultural atmosphere of London with his Bengali (Bangladeshi) features and background. Samad's bubble, however, is shaped by their cultural and emotional baggage, making it difficult for them to idealize the adopted country from the beginning. Samad lost his national identity even though he has more omniscient, sophisticated mannerism than any other original British inherent. Out of his national identity, Samad has to work as a waiter in his cousin's Indian restaurant even though he is graduated his engineering degree from Bangladesh. Unfortunately, he remains in his lower position in society while meeting his children's music teacher, Poppy Burt-Jones: "Are you, I don't know, a professor of some kind, Mr. Iqbal? 'No, no; said Samad, furious that he was unable to lie because of Archie and finding the word 'waiter' stopping in his throat" (25).

The gap between Samad's national inheritance and real life is the initial obstacle to integrating into the host culture and such a situation leads him to lament his cultural heritage rather than initiating a new identity. Similarly, racist and discriminating attitudes towards Samad's family and other immigrants also mostly occur throughout the novel as such: "Can get a decent night's kip! Bloody Pakis'. Shouted a neighbour" (29). Such stereotypical attacks made them move from Whitechapel to Willesden, Which undoubtedly reminds Smad of his background, consequently obstructing his adaptation and thereby degraded his inbetweenness. Despite describing himself with traditional, faith-based attitudes, towards the midst of the novel, Samad seems more English and than English man. While sitting on the bench with Poppy-Burt Jones who is both his children's music teacher and his lover for a while, on one hand, he utters his regret for this sexual relationship because of his wife and children, on the other hand, he ironically tries to correct the mistakes of Poppy using an elliptical sentence in her reaction to Samad's regret: "What kind of a phrase is this: "So what?" Is that English? That is not English. Only the immigrant can speak the Queen's English these days" (28). Similarly, on watching the destruction of the Berlin Wall and the conurbation of West and East Berlin, he takes the role of a typical racist who strongly opposes the flows of immigration: "Foolishness. 'Massive immigration problem to follow, You just

can't let a million people into a rich country. Recipe for disaster" (35). In this context, it can be discerned that Samad proceeds as an ambivalent personality, who on one hand is clinging to his Eastern, cultural, and religious heritage. And on the other hand, he is tempted by sexual relations, alcohol, Western pragmatism and behaviours. Therefore, Samad immerses himself once more in the teachings of Islam to navigate the challenges of being caught between cultures and struggling with cultural identity. He also strives to shield his sons, Magid and Millat, from facing these same struggles. With this in mind, Samad attempts to send both boys to Bangladesh for a traditional upbringing but is only able to send Magid without Alsana's knowledge. Despite his efforts, Samad's goal is not achieved as Magid lost his national identity while he return back after six years to London as an English gentleman.

To overcome his identity crisis, Samad struggles to assert his Muslim male dominance over his family. However, despite his efforts, he is unable to achieve this goal and it further confirms his sense of being caught between two worlds. Focusing on national identity, living in multicultural London only adds to his cultural confusion and a feeling of meaninglessness. He questions: "Who would want to stay? In a place where you are never welcomed, only tolerated, just tolerated. Like you are an animal finally house trained... it drags you in and suddenly you are unsuitable to return, your children are unrecognizable, you belong nowhere" (74). Ultimately, Samad primarily identifies as a Bengali man with traditional values, but the influence of British culture has also left its mark on him. This internal conflict leads him to view himself and his heritage as tainted. The clash between these two cultures remains unresolved and continues to cause turmoil for Samad as: "coincide; in negotiating with Samad, consequently, his loyalty to the cultural heritage has weakened and he no longer pinpoints where he belongs and, thus Samad cannot initiate a new sign of identity but ends up in the Identity Crisis" (88).

Before discussing Millat within the context of hybridity leading him to in-betweenness and identity crisis, it briefly touches on the concept of hybridity. Homi Bhabha states, that it will be stimulating for the readers to decipher Millat's psychological stage. As opposed to his father, who carried emotional and cultural baggage, seesawed between two cultures, and lamented for his homeland, as well as Bangladesh's history, Millat appears with a 'double consciousness', while he is 'both in the UK and in Bangladesh, during two cultures', meaning he occupies a typical position in the third space with two national identity.

This article delves into the concept of cultural contradiction and national identity in Zadie Smith's *On Beauty*. The primary focus of this study is to analyze the experience of immigrants who struggles from their own national identity, grappling with feelings of ambivalence and cultural dilemma,

particularly how cultural hegemony and losing heritage contributes to their sense of inferiority. The novel centres around two contrasting families: The Kipps and The Belseys. Initially, the relationships between the characters are fraught with tension, but by the end of the novel, they have developed a deep respect for each other's cultures. To understand these issues, Homi K. Bhabha, Stuart Hall and Chris Barker's theories are utilized. Through Zadie Smith's *On Beauty*, she presents the theme of identity crisis in immigrant communities. Families always face challenges and some characters begin to adopt or mimic Western lifestyles and ideologies without fully considering the consequences. However, immigrants do not completely abandon their own culture nor fully embrace a new way of life, resulting in a sense of cultural ambivalence and loss of their own national inheritance.

The bond between Kiki and Carlene is strong, given their shared black culture. When Carlene falls ill, Kiki brings her a sweet chocolate pie, which brings a smile to her face. However, due to Carlene's fragile emotional state, they do not often get the chance to meet. Despite this, Kiki is always concerned for Carlene's well-being and shows her love and care. The Belsey family, on the other hand, does not have a close relationship with Carlene. The five members of the Belsey family all lead different lifestyles. As a result, Kiki is often alone in the house and does not have many friends besides Carlene. After listening to his mother, Jerome convinces Kiki to push past any reservations she may have about their friendship. This story explores the struggles of immigrants as they navigate feelings of uncertainty and confusion. Despite any reluctance towards their friendship, Kiki bravely continues to meet with Carlene, where they share personal experiences and emotions from the past.

The writer explores the close bond between Kiki and Carlene, two women in a relationship. Their strong connection is a result of cultural entanglement and national bonding. The novel depicts how culture can create both deep emotions and misunderstandings even though they live in a foreign environment. This also highlights the challenges that arise from cultural and nation's differences. As Barker explains in *Making Sense of Cultural Studies*, culture is a tool used to intervene in social life by influencing values, meanings, and practices. The characters in the novel come to understand the value of culture with their national identity and how it shapes their social lives. In this sense, culture serves as a valuable guide that makes navigating social interactions easier whereas accepting their loss of national identity and understanding the immigrant identity brings intimacy among the society.

Levi, being the youngest of the Belsey family, is on a journey to discover his true self. He is drawn to fellow black immigrants and forms a strong bond with Carlene and Kiki. Despite

their contrasting backgrounds and personal struggles with race, the two women set an example of mature friendship that transcends societal norms. Smith skillfully portrays the complex dynamics between husbands and wives, as well as the conflicting nature of familial relationships. Through the characters' experiences, she highlights the ambivalence that exists in American society apart from their national identity. It was Carlene who ultimately convinced Jerome to stay at Kipps's home while in London. And it is in Wellington, a melting pot of diverse individuals from all over the world, where this story unfolds.

As Howard is white, he becomes angry with Monty since their cultures and nationalism are so different. They have a kind of academic rivalry due to their cultural diversity and nationalism. They are hampered by cultural traps and immigrant struggles which limit their horizons. C.W. Watson depicts it as, "To free from the traps it is necessary to make special provision in education and employment to enable to overcome the obstacles they face and the obvious ways in which that can be done are establishing ethnic quotas in the public sector to ensure that minorities are not systematically suffering discrimination" (101). Watson highlights the struggles faced by individuals from minority groups when adjusting to society. This should not hinder them from pursuing their diverse interests. A systematic approach is necessary to overcome these challenges. In the novel, the characters share a common struggle with cultural differences but eventually find understanding and reconciliation. Among them is Levi, the youngest son of the Belsey family, who has a deep love for Haitian music and seeks racial authenticity. He also has friends who share his interest in Hispanic and Haitian music. Together, they sing a song that goes like this: "AH-RIS-TEED CORRUPTION, AND GREED AND SO WE ALL SEE, WE STILL AIR'T FREE" (228). As a result of America's involvement in Haiti, this song has a nice rhyme, and it touched the audience by whistling and clapping. While Kiki and Carlene find each other, Levi finds shelter in Haitian music and friends such as Choo, Carl and Felix.

### **Conclusion**

The findings of the article reveal that the meeting of two distinct cultures resulted in confusion among immigrants who lost their own national identity, leading to elements like disruption, cultural distortion, and identity struggles in Zadie Smith's *On Beauty*. The loss of culture and national identity equates to a loss of self-identity as characters struggle to find their place within established traditions. This creates a sense of frustration and uncertainty, with Kiki serving as an example of how Western culture can be subverted. *On Beauty* portrays national identity crisis and cultural ambivalence as characters navigate their feelings towards both Eastern and Western ways of life. The novel also delves into family

dynamics from diverse backgrounds. Levi, for instance, feels that growing up mixed-race in a predominantly white environment is challenging. The research also examines human relationships, utilizing Kiki and Carlene's failed friendship as an example of how cultural differences can hinder connections. Similarly, Howard and Monty's disapproval towards each other creates conflict for their children who are caught between two societies.

All in all, Zadie Smith's *White Teeth* depicts the inhabiting in-betweenness which is a striking obstacle for the migrants who lost their own national identity. Their culturally or racially hybrid children who mostly suffer cultural differences, faces the clash of conventional attitudes, stereotypical attitudes, and the crisis of integration and influences on their positions throughout the novel shows their in-betweenness and identity crisis that come out to be more conspicuous issues for Samad and his ambivalent son Millat who acts as the central character. Zadie Smith applies these qualities, and concepts to "paint a realistic picture of London, which differs and challenges the glorified and romanticized notion of what it means to live as a migrant in a society still ingrained with the vestiges of colonialism" (88). *White Teeth* is a mongrel narrative that is grounded in many stories, and cultures of migrant and hybrid people, reminding its reader of a nation, which has lost its origin throughout the myths of time. Thus Zadie Smith's *White Teeth* and *On Beauty* depicts the migrant's struggles, challenges, bondings, loneliness, longingness, alienation, understanding of feelings and emotions through the depiction of the national identity crisis and cultural hybridity.

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