Race and Ethnicity in Zadie Smith's White Teeth

Ahmed Flayih Hassan
Teacher
University of Baghdad, Iraq,
Email: ahmed.flayih76@gmail.com

Abstract

The point of this proposal is to inspect Zadie Smith's 2000 novel White Teeth in light of the present situation with respect to race, multiculturalism and religion in Europe and whatever remains of the West. White Teeth paints a multicultural picture of twentieth century Britain, when racial strains were still on the loose. Amid World War II, Britain was in urgent need of more laborers, along these lines movement was empowered. As a requirement for work animated movement, an inundation of migrants which sparked as the word "Racism". Notwithstanding the intrinsic selectiveness of "minority" it nearly turns into a sweeping term in which to aggregate all apparently substandard races. It is Novel in regards to kinship between two families Archie and his long time companion Samad and their families how they adapt to their inward battles and comprehend their outside clashes with each other all through the novel. Through this procedure roots and connections are found. In White Teeth, Smith incorporates an assortment of topics, uncovered utilizing an extensive variety of various scholarly devices.

Keywords:- Race, Ethnicity, Irony, Multiculturalism, Social, Gender

1.0   Introduction

Zadie Smith's "White Teeth", a funny, generous, big-hearted novel dealing– among many other things–with friendship, love, war, three cultures, three families over three generations, and the tricky way the past has of coming back and biting you on the ankle. It is a life-affirming, riotous, book. "White Teeth" enacts a dialectic between determinism and chance from which the latter emerges as the winner. The novel discusses regarding "multicultural identity and the issue of immigration.   Children of immigrants can be particularly prone to problems regarding understanding their identity. These children's lives, though spent wholly in Britain, have involved living under two different influences. The first is their home, where their parents are trying to bring them up in a traditional way; the second is the influence at school, where they mix with children of British or other origins and the education itself is of course markedly different from the education which their parents received. Their position is therefore a difficult one; British society expects them to assimilate, but at the same time the immigrants often meet with hostility and racism. Their parents expect them to maintain their traditions and at the same time not to have conflicts with British society. In such a complex situation, under two contrary influences, young people can easily develop an identity crisis.

"White Teeth" is a complex work, feature multiple location, time frames and characters.   It is also a length novel, extending to over 500 pages in the paperback edition. The introduction can be given in simpler words to-and interpretion of – the places, periods, and people of White Teeth.   It divides into two main sections, "Themes" and "Styles.".   The

Themes are further subdivided into subsections such as "Multiculturalism," "History," "Generations and Gender," and "Chance, Choice and Fate;" Style is having subsections discussing regarding "Narrative and Narrator,""Voice," and "Genre." Each of subsections explores different aspects of the novel, altogether the intersection of the plot , Characterization and language they also reflect on one another (Squires 1).

According to Brad Buchanan's "The Gift that keeps on Giving:
Zadie Smith's"White Teeth" is a sophisticated consideration of the author's first and arguable most successful novel from the angle of how in "White Teeth", Smith adopts and yet challenges the emergent "post human" movement influential in science, cybernetics and cultural theory, and literature and which both contributed to and celebrated the breakdown of traditional humanist descriptions of nature in many disciplines, including work by scholars in discourse such as science, archeology, anthropology and psychology. (Tew 44).

"White Teeth" is an extensive saga of three families (the Joneses, the Iqbals and the Chalfens) and two generations, an assortment of many characters and stories. The omniscient narrator switches between the characters and leaps backwards and forward in time, giving the impression of a mosaic. The novel links diverse places, times and people; it takes us to Jamaica, Bengal, India and the Balkans. The time span ranges from 1857 until 1999 and discusses the situations of Muslims, Jews and Jehovah's Witnesses across all combinations of classes and ethnicities. "White Teeth" covers a 'growing up novel' as it focuses on one character, describes Faith's life since her childhood and deals with issues such as search for identity., it would be too simplifying to place that text into the same category since it has a much wider scale of themes and has the ambition to portray and cover the whole issue of immigration and identity.

Another aspect in which they diverge is the perspective the authors assume to view the selected topic. In her essay "We're All English Now Mate Like It or Lump It": The Black/Britishness of Zadie Smith's "White Teeth" Tracey L. Walters distinguishes between two kinds of writers of Black origin: Black British writers and British writers. She claims that although they all have the same ethnic origin, Black British writers are authors focusing on "life in Britain from a singular ethnic black perspective," while British writers deal with "the complexity of the multiethnic English experience" and try to cover all aspects and sides of multicultural society. Although the writing of British authors addresses the same issues as Black British authors "such as post-colonialism, double consciousness, racial oppression, and cultural hybridity" (Walters 314), their perspective is more general and they deal with a wider selection of characters, thereby nearing the literary mainstream.

Tracey L. Walters points out that Zadie Smith's book "White Teeth" meets the previously mentioned criteria, and considers her text British. In her novel Smith does not focus on racial tensions seen from one side only, but rather she examines the theme as a problem caused and shared by the whole society, thus achieving "a fusion of British and Black British literature." (Walters 321) By employing various characters from different parts of society and shifting the perspective between these characters, she achieves the effect of more universally valid and general conclusions. Smith challenges the notions of ethnic and racial identity as they "cannot be defined in terms of ancestry, language, or

culture because the cultural hybridization of English society has made concepts of ethnicity and race indeterminate." (Walters 315) In this classification, Andrea Levy would probably belong to the other category - writers commonly distinguished by their racial origins.

1.1 Multiculturalism:

In "White Teeth", Smith presents individual and social conflicts in multicultural Britain in terms of first and second generation (even third generation) immigrants. Those people trying to be a part of the society which does not share their cultural norms and/or religion feel different and sometimes alienated. Although immigrant parents experience crucial difficulties or crises in a multicultural world, we can say that their children come through double entanglements.

Multiculturalism is a mode of integration that can be contrasted with other modes, such as assimilation, individualist integration, and cosmopolitanism; and, like the others, it is based on the core democratic values of liberty, equality, and fraternity or unity. Different modes may be suitable for different purposes and may be preferred by different minorities at different times. Each mode has some merit, but multiculturalism is a response to deficits in the other modes. So, despite its current unpopularity, multiculturalism may be necessary to any strategy where groups and not just individuals have to be integrated, as in the case of Muslims in Western Europe.

After describing the multi-racial casts of characters in Zadie Smith's debut novel "White Teeth", a reviewer in the Economist writes "this all goes to demonstrate , of course the colonial origins of modern multi-Britain. But the real spark of the books is post-colonial, but post-post-colonial. The basis this claim for post –

post-coloniality is that whereas the post-colonial is fixation on history, the post-post-colonial 'couldn't give an f-word' for it as the review states in the novel's idiom.   In "White Teeth", Smith has created Characters of mixed races, mixed cultures, and mixed languages. She has created, in short, a portrait of hybridity in a North London Borough. This portrait, however, I would argue contrary to Philips's claim is not an outright celebration of hybridity, but nor is it denunciation of the processes that have led to the existence of such hybridity. Instead, Smith is part of a generation of writers who have written about hybridity-racial, cultural, and linguistic – as part of practice of everyday life (Moss 11-17).

Multicultural is, according to one especially compelling formulation, is the radical idea that people in other cultures, foreign and domestic, are human beings, too-moral equals, entitled to equal respect and concern not be discounted or treated as a subordinate caste.   Multiculralism condemns intolerance of other ways of life, find the human in what might seem other, and encourages cultural diversity.   In some contemporary cultures we see practice-including differential nutrition and healthcare, unequal rights of ownership, assembly, and political participation, unequal vulnerability to violence and the denial of educational opportunities – that appear to fly in the face of the idea that women are entitled to be treated as equals. Such tensions become especially clear when we consider a controversial proposal endorsed by some multiculturalists: to provide cultural minorities with "group rights" as a way to preserve those minorities from undue pressure on their ways of life (Okin 211).

1.2 Ethnicity, "History" And "Root"

Ethnicity is, at first glance, the process or phenomenon which underlies or

gives rise to ethnic groups. George DeVos defines it as the "subjective symbolic or emblematic use of any aspect of culture [by a group], in order to differentiate themselves from other groups." (George DeVos 16) For Elaine Burgess it is "the character, quality, or condition of ethnic group membership, based on an identity with and/or a consciousness of group belonging that is differentiated from others by symbolic 'markers' (including cultural, biological, or territorial), and is rooted in bonds to a shared past and perceived ethnic interests." (Burgess) These and other definitions repeatedly raise points about (1) symbolism, meaning, and identity (2) cohesion, solidarity, and belonging. Ethnicity is a social and psychological process whereby individuals come to identify and affiliate with a group and some aspect(s) of its culture; ethnicity is what emerges when a person, as affiliated, completes the statement:

"Ethnicity is consciousness of difference and the subjective salience of that difference. It is also mobilization around difference—a camaraderie with or preference for socially-similar others. It is in this sense a "familiar" kind of relationship, with emotional characteristics—a bond, a tie, a sentiment, an attachment. It is even regularly likened to kinship, as a kind of kinship writ large. David Horowitz writes that, based on the primacy of birth and shared origin, "ethnicity and kinship are alike. . . . The language of ethnicity is the language of kinship. (Horowitz 57) He quotes Michael Fischer as saying that "ethnicity may be the maximal case of societal organized intimacy and kinship experience." (Horowitz 60) Pierre van den Berghe goes even further in asserting that "ethnic and racial sentiments are extensions of kinship sentiments," (Berghe 18) developing this observation into a biological or ethological theory of ethnicity.

A second issue is that having distinct social/cultural characteristics is not sufficient to make "ethnicity"—and not having them is not sufficient necessarily to prevent it. A group which is distinct in some way may not be aware of or mobilized around that distinction and may not use it for any social or political purpose (again, all groups are distinct in some ways: senior citizens are distinct, but most people do not ordinarily think of them as "ethnic"). For example, the difference between "ethnicity" and "ancestry" has been highlighted by some students of ethnicity. Ancestry is a more or less objective fact (although not one that all of us readily know), and if asked to give one's ancestry most Americans can and will list one or more societies which enter into one's family history. However, if asked one's "ethnicity" or "ethnic identity" these facts often recede into the background: individuals tend to choose one (even if two or more lines of ancestry obtain) or to ignore them all and choose "American" or some other generic term

"Ethnic group," "nation," and "state" compose a constellation of related yet discrete phenomena which are all-too-often confused or conflated. Ethnic group and nation are often used synonymously, and nation and state are often used synonymously, which is not only empirically wrong but leads to the logical conclusion that ethnic group is synonymous with state, which is absurd. In fact, not all ethnic groups are nations but some are; not all ethnic groups or nations have or want states, but some do.

The novel, which presents the characters' past and root with many minor stories, functions as a historical bond connecting the past to the present and the future. As a postcolonial and multicultural novel, "White Teeth" presents historical

consciousness in two-dimensional manner; racial history and personal history. By depicting the stories of immigrant and multi-ethnic families of the novel, Zadie Smith reveals a racial history which examines the colonial background of Britain as a colonizer. In "White Teeth", this racial and colonial history is related to the familial and personal one and by this way how history and root affect the first and second generation immigrant and multi-ethnic families is questioned in a critical way.

Contemporary external social conditions are of course not a sufficient condition for ethnicity, ethnic group formation, or ethnic conflict; as I have demonstrated, no single empirical factor is a sufficient or necessary condition. No doubt many "groups" or proto-groups or potential groups or non-groups could be found in similar circumstances without ethnic organization (but perhaps with some other type of social organization) or without any organization at all. "Culture"—that is, the list of cultural and historical traits of a group, or the list of traits which it remembers or emphasizes—also cannot be ignored but cannot be idolized; as I have said, any amount of cultural difference is enough to build an ethnic group on, but no amount is enough to ensure that an ethnic group is built on it. Ethnicity is ultimately a construction, like all other forms of social and cultural life; within the range of action which history and "tradition" provide, there is considerable room for human inventiveness and the play of the passions and desires of the present.

Simon Hattenstone describes "White Teeth" in The Guardian in December 11, 2000 as:

A book about modern London, a city in which 40% of children are born to at least one black parent, a city in which the term black and white becomes less and less relevant as we gradually meld into different shads of brown (Hattenstone)

When the problems of multi-ethnic and multicultural London are dealt with in a book such as "White Teeth", it is inevitable to mention the conflicts of immigrant or multi-ethnic families and their second generation children. Definitely, being ‚brown‘ for hybrid children of multi-ethnic families creates a problematic situation in the first place. It is true that ‚w+hiteness nowhere features as an explicit condition of being British, but it is widely understood that Englishness, and therefore by extension Britishness, is racially coded‘. (Şebnem Toplu 111)

1.3 Social, Racial And Gender
Naturally, the characters in "White Teeth" who desire to belong somewhere attempt to locate themselves by merging their recognizable identities with each other in an effort to create emotional links. From the moment in 1948 when the Empire Windrush landed at Tilbury with 492 West Indian immigrants Britain (more specifically England) entered into a crisis of national identity. The mixed nature of British society from its beginnings had been disguised by the fact that most of the earlier waves of migration and invasion had brought differences of culture and language, but not of race and color. These terms are placed here in invelted commas in an effort to signal that this thesis acknowledges that both 'race' and 'gender' are socially constructed categories. Indeed these terms are used in lieu of an acceptable alterative and in recognition of the fact that there exists a lack of vocabulary to responsibly refer to these concepts. (McMann 616-636.).

Distiller and Steyn note the ways that 'race' is essentially performativity, and indeed this chapter engages with the concept of 'race' under these same notions. Distiller and

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Steyn note that, "'[r]ace' is given meaning by the political economy in which it is located. It needs props, a social and economic script, and co-actors, before it can assume its commonsensical proportions. In addition, it is most obviously registered visually, which implicates an audience in the meaning of the social stage on which 'race' is performed"

Clifford continues on to explain that he does not accept that anyone is permanently fixed by his or her "identity;" but neither can one shed specific structures of race and culture, class and caste, gender and sexuality, environment and history. [He] understand[s] these, and other cross-cutting determinations, not as homelands, chosen or forced, but as sites of worldly travel: difficult encounters and occasions for dialogue. (Clifford 211)

Smith notes that she is "obsessed" with people's origins. She attributes this curiosity to her own experience as a child whom society constructed as 'mixed race.' Smith thinks her curiosity "may be because people asked me so often when I was a child, where I was from, what my parents were about, how come one was black and how come one was white. It makes you attentive to those details." Like Smith's own experiences. This episode is a small but powerful example of how the black youth in "White Teeth" and indeed in Britain in the 1980s were made to feel as if they did not belong in Britain, as if they were some kind of phenomenon that was impermanent. The inhospitable nature of British society (that for Irie is reflected in her home life) is a common feeling among second-generation immigrants in England. Dominic Head, in his article "Zadie Smith's "White Teeth": Multiculturalism for the Millelmium," notes the uniqueness of the post-war black British experience. The notion that Britain's "diverse citizenship" shares the "problems of ethnicity" (Dominic 106-119) , and that these conceptions of "ethnic identities are in

jeopardy" (T. L. Walters 112-137) , is especially prominent in "White Teeth".

Smith's emphasis here on the need to understand one's familial history in order for one's story to be told in its completion is the basis of this chapter's focus on femininity and race. The black women in "White Teeth" who are the focus of this chapter are collected because of similarities that are rooted in their 'race' and 'gender', In her article "Problematizing the Race Consciousness of Women of Color" Paula Stewart Brush reminds us that" ... race, racism, and race consciousness must be understood historically and culturally. Considerable research examines race as a historically and socially constructed category ... "

1.4   Importance of Religion

In the situation where an immigrant feels rejected by the host society, he seeks acceptance elsewhere, for example through his religion. If his religion is the Church of England, it can serve as a way of approaching the dominant culture. However, in cases where the immigrant is of a different religion, it can emphasize the estrangement. According to Bhikhu Parekh in Rethinking Multiculturalism, national identity should not depend on religion, but carrying out the theory in practice is often problematic. "Although there is no conflict in principle between ethnic, religious and other identities on the one hand and national identity on the other, it can arise in practice if either of them were to be so defined as to exclude or undermine the other." (Parekh 232) Such incompatibility can arise with citizens of other than the 'typical' national religion. In "White Teeth" we can find two examples of this: Samad and Hortense. They are both first generation immigrants brought up to be strongly religious. They both have a faith that is different from the dominant religion in Britain and this makes

them conspicuous and more difficult to integrate. Indeed, for both of them integrating with society is undesirable since it would entail compromising their religious beliefs.

Hortense is a devoted member of the church of Jehovah's Witnesses. She inherited the faith from her mother and it means more to her than her estranged family does (her daughter Clara does not speak to her). She claims that "the Witness church is where [her] roots are. (Smith 409)" The church is very important to her, and working for it is her main occupation in life. Nevertheless, although "it bin good to [her] when nobody else has," (Smith 410) Samad is a Muslim, but a Muslim whose faith is fragile and often deserts him. Unlike Hortense, who does everything with God on her mind sometimes even exaggerating her piousness, Samad's feelings and intentions are stronger than his will. He likes to be seen as a religious man, but in practice finds it difficult to be one. He seems to struggle forever with temptation and compromises with religion, making 'deals' with Allah. His two main principles in life, by which he excuses his sins, are "To the pure all things are pure" and "Can't say fairer than that." (Smith 137) Samad's will is too weak to be able to give up all he condemns, but he tries to persuade himself that if he gives up one thing, he will be forgiven for something else, for example in the case of alcohol and masturbation: "Samad gave up masturbation so that he might drink. It was a deal, a business proposition, that he had made with God." (Smith 139)

He is faced with a dilemma when he meets his boys' attractive teacher, Poppy Burt-Jones. He is unable to resist her and he characteristically gives in to the temptation that Poppy represents, paradoxically at the very moment when she tells him about her admiration for his Eastern "sense of

sacrifice", "abstinence" and "self-restraint". (Smith 160)

One of Samad's concerns about British society is his belief that it is the society that does not allow him to practice his religion as he should. He resents the privileged status that Christianity has, and blames the weak Christian values for all defects in the society. To Samad Christianity is a religion of "compromises, deals, pacts, weaknesses, […] empathy and concessions", and he describes the Christian God as "that charming white-bearded bungler." (Smith 140). The irony of his anger is that all the attributes he uses characterize his approach to religion in the first place. Samad, who refuses to assimilate and make any concessions himself, demands coequality of Islam with Christianity. He claims that Islam is discriminated against and requires Muslim religious festivals to be recognized in his children's school. Such claims were frequent in the 1990s when "leaders of non-Christian religions, especially Islam, began to complain that the established Church and the anti-blasphemy law privileged Christianity and treated them unequally." (Parekh 258). However, according to Parekh, the privileged position of Christianity is justified by history and tradition of the state. Parekh believes that Britain:

> is profoundly shaped by Christianity, as is evident in its moral life, myths, political and moral discourse, literature, art and self-understanding. Since Britain cannot leap out of its cultural skin, to deny the Christian component of its identity a privileged status is wrong.

1.5   Examination of Irony

The importance of Irony in Literature is beyond question. One need not accept the view, put forward at lest twice on different grounds, that all art, or all

literature is essentially ironic – or the view that ll good literature must be ironic. Irony has basically a corrective function. It is like gyroscope that keeps life on an even keel or straight course restoring the balance when life is being taken too seriously or, as some tragedies show, not seriously enough stabilizing the unstable but also destabilizing the excessive stable. Thomas Mann quotes Goethe as saying "Irony is that little grain of salt that alone renders the dish palatable, or agree with Kierkegaard that as philosophers claim that no true philosophy is possible without doubt, so by the same token one may claim that no authentic human life is possible without irony. (Capel 211-213)

Irony as both a figure of speech and a situational concept seems to be conducive to the topics of Smith's writing. Smith employs both situational and verbal irony to point out the multifaceted and complex relational network that underlies her characters' identities, which is also how ironic meaning is achieved. Irony as it is present in Smith's novel informs the reader of her value judgments in the many scenarios portraying race and culture relations. First, Smith herself has said that "the novel is 'a utopian view of race relations. It's what might be, and what it should be" (L. Moss 11-17).

Samad's trouble with hybridity is found in other areas as well, such as (very simply) his misunderstanding of the word "chief" which ends up causing the twins, who were for a moment physically distinguishable because of Magid's broken nose, to become similar again by breaking Millat's shortly afterward. Millat's use of the word as intending an insult to his brother's likeness as opposed to the English definition as referring to rank is a small, apparent innocuous example of Millat's hybridity. Samad's failure to recognize its intended meaning accidentally leads to

Millat breaking his nose, drawing the twins together back into a metaphor for immigrant duality. The example of the twins' parallel accidents alone contains several instances of irony in a sociocultural context. The irony in this case adds humor to the text, and secondly it becomes apparent that, in spite of Samad's wishes, Magid has actually grown away from religious orthodoxy during his time in the old country. This rather elegantly serves to underline the importance of hybridity in "White Teeth", and Samad's failure to recognize this is what causes many of the problems he encounters throughout the novel.

Character's Characteristics of White Teeth, Brief summary

The characters have totally different racial, religious and social background, but linked by the events. They all are influenced by personal issues. There are several collisions: "Britishness" and minority cultures, parents and children, roots and rootlessness and even conflicts within the characters themselves:

White Teeth is a complex work, featuring multiple locations, time frames and characters. It is also a lengthy novel, extending to over 500 pages in the paperback edition. The intersection of the plot, characterization and language mean they also reflect on one another. The cast of White Teeth echoes the multiculturalism of the playground. The plot revolves around three main families-the British and Jamaican Jones, the Bangladeshi Iqbals and the Jewish Catholic Chalfens over the course of several generation. All the families live in Willesden and are connected thought the youngest generation, who attend the same school. The links between the families go further back, though as Archie Jones and Samad Iqbal first met on active service in World War II. This unlikely friendship is the linchpin of the novel, and its trajectory from mid-to late-twentieth

century encompasses muchy of the historical sweep of White Teeth (Squires 24).

The term 'multiculturalism' was introduced in the late 1960s in connection with Canadian society when the term 'bi-Culturalism came out of use to describe the coexistence of Francophone and Anglophone citizens. An official multiculralism acts was passed in Canada which affirmed that it had become a multicultural nation and federal funds were distributed to ethnic groups to help them preserve their culture. This policy was added to Canada's 1982 constitution. Afterwards, the term spread quickly from Canada into other ethnically and culturally heterogeneous countries. (Hadjetian 29)

Through the conjunctures and contradictions generated by these character groupings, White Teeth explores such wide-ranging issues as history, racism, imperialism, generations, legacies of Empire, genetic manipulation, and contemporary urban spaces. Writing in the Observer shortly after the novel was published, Stephanie Merritt describes it as "a broad, teeming, comic novel of multiracial Britain." (McCallum 485)
According to Kathleen O'Grady in an interview published in " Atlantis: A Women's Studies Journal, "

> Each of your characters in White Teeth comes complete with family genealogies, but also with a full historical and cultural weight bearing upon their perspective of the world around them and their subsequent actions in this world. But this "unrootedness" seems not to dissipate with the second generation immigrants but to become more complex, even to go on repeating the mistakes of the previous generation. (Kathleen O'Grady 105-111)

Zadie Smith's White Teeth connects both characters' pasts and presents to show the significance of the past in their present day. The identities of the characters are related to each individual's history. In fact, White Teeth presents history and roots as the important part of individuals' identities. Though teeth are the strongest parts of the body, but still they can be damaged if they are not well protected. According to tooth metaphor, people can pull out their teeth but it is painful, and it is also hard to live without teeth. Furthermore roots are part of individuals' identities and they are hard to be denied and painful to escape from, because people need to know where they come from and belong to. Zadie Smith also marks the role of roots and history by using many flashbacks. It shows that the past is important and it is a set-up for what may happen in the present day.

4.0 Cross Culturalism in Britain, Style in Zadie Smiths Novel
4.1 Cross Culturalism in Britain

The world is moving and changing at a pace that is both alarming and invigorating. A popular cultural framework was proposed by Edward Hall (1976, 2000), in which he stated that all cultures can be situated in relation to one another through the styles in which they communicate. In some cultures, such as those of Scandinavians, Germans, and the Swiss, communication occurs predominantly through explicit statements in text and speech, and they are thus categorized as low-context cultures. In other cultures, such as the Japanese and Chinese, messages include other communicative cues such as body language and the use of silence. Essentially, high-context communication involves implying a message through that which is not uttered. This includes the situation, behavior, and para-verbal cues as integral parts of the communicated message. (Hall 150)

Culture is a complex concept, and no single definition of it has achieved consensus in the literature. So, out of the many possible definitions examined, the following definition guides this study: culture is a set of shared and enduring meaning, values, and beliefs that characterize national, ethnic, or other groups and orient their behaviour (mulholland 45-50)

To this broad definition must be added the observation that culture is always manifested in two ways, sometimes called generic and local. Generic culture is an attribute of all humankind, an adaptive feature of our species on this planet for at least a million years or so. Generic culture directs attention to universal attributes of human behavior, to "human nature."

4.1.1 Openness

We start from the standpoint that, the more open a person is to the world around them and the more open a group is to other groups, the better. There may be times when a group needs to defend itself or close itself off from external influences but these will be exceptional circumstances. The good society for which we strive is an open society. Economic structures and legal systems play a fundamental role in determining the openness of a society. As such, 'openness', in the context of the intercultural city, means the degree to which the differences and diversities between individuals and groups are acknowledged, respected and encouraged in law – for example, whether people are able to move to a country, work there, be allowed to stay and acquire citizenship over time or the degree to which institutions adapt to changing demography, diversifying their governance, management or programming. Openness is also closely connected to curiosity – the desire to know what lies beyond one's spatial, cultural or intellectual

horizons, and the capacity to pursue the interest. There are strong trends in modern society that discourage people from being curious, particularly of other people.

4.1.2 Communication

When two people communicate, they rarely talk about precisely the same subject, because effective meaning is flavored by each person's own cognitive world and cultural conditioning. Communication can be divided into three categories: verbal (use of words with specific meanings), para-verbal (tone of the voice) and non-verbal communication. Language used in verbal communication is not a universal means, but it is deeply rooted in a particular culture (Hargie 215). It is impossible to understand a culture without taking into account its language(s) and vice versa. Language plays an important role in creating the context of negotiation and in allowing negotiators to prepare for cross-cultural interactions (Rubinstein 389-399). Nonverbal communication implies emotions, attitudes and feelings show in different gestures and motions (Hargie 231) and it may be conveyed unintentionally by facial expressions, gestures, and body language.

4.1.3 The Negotiation Process

Negotiation is a process that takes place between two or more parties with conflicting interests (de mesquita 155-158). The negotiation leads to a joint action, which has to cope with the parties' individual objectives that define or redefine the terms of their interdependence (McCALL 13). Basically "negotiation is a method of conflict settlement, and a joint decision-making process through which negotiating parties accommodate their conflicting interests into a mutually acceptable settlement" (Faure 7). Negotiation is a tool used to solve conflict situations, some of which demand more intensive preparation, planning, and

negotiating than others because of the higher stakes involved (e.g. in political negotiation). The parties' goals in negotiation are to achieve an agreement that offers them a better deal than they would get simply by accepting or rejecting the other party's offer (G. A. Hofstede 119-130). In cross-cultural negotiation, when two people communicate, the effective meaning is flavored by each person's cultural conditioning. When negotiating internationally, this translates into anticipating culturally related ideas that are most likely to be understood by a person of a given culture. In any cross-cultural context, the potential for misunderstanding and talking at cross-purposes is great, and it would be naïve to venture

Cultural characteristics that influence negotiation As already stated, various cultural factors make up the character of an individual. All cultures have subcultures. In intercultural encounters, negotiators should place more importance on the quality of human and social relations than on legal and political matters (Usunier 22). It might be necessary to adapt some positions on political issues to cope with local 5 needs. But also, in order to be trusted by one's own side, it is essential to share the national culture and a value of the country one represents (Usunier 91-118). The most important factors affecting international negotiation, according to (Ghauri 72-82), are time, individual versus collective behaviour, and an emphasis on personal relations. Some cultures are more concerned with the issue which they are negotiating about and the future of the relationship between the parties. Others are found to place more importance on the personality of the negotiator than the issue at hand (Gauri 72-82). As an example of this factor, Tenbrunsel et al (Bazerman 279-314) examined the implications of relationships for the selection of a negotiation partner. Essentially, they argued that people are satisfied when matched with other people they already know rather than seeking out new partners at the cost of finding better-fitting matches.

4.2   Style in Zadie Smiths Novel

Zadie Smith's multicultural, post colonial novel has been widely discussed in the literary world. At the age of 25, Zadie Smith captures the immensely believable lives of an aging Bangladeshi Muslim man, a too-concerned middle-class white woman poking her nose in all the wrong business, and an adolescent half-Jamaican girl with self-esteem issues. Over the span of about 30 years, the three families in the book undergo a wide web of separate but somehow connected circumstances, and Smith became an award- winning author because of her writing. It is not to say that Smith has not gone through criticism.

The study introduces and analyses Zadie Smith's literary oeuvre, considering an author who despite her fame has published only three novels, supplemented by modest output of shorter fictions. Although there is a far more to Smith, she remains largely recognized for her first book, White Teeth(2000) initially reviwed and read as a positive almost rapturous evocation of multicultural Britain. Dominic Head comments in 'Zadie Smith's White Teeth: Multiculturalism for the Millennium' that here 'evocations of post-colonial migrant experience in post-war Britain have been haunted by a sense of social failure, and in its response sees in the novel an exemplary instance of this new phase reflecting multicultural hybridity.   The novel features three often very troubled families; initially the racially mixed joneses and Bengali Iqbals, and later the Aglo-Jewish Chalfens.   As Hadley freeman records in 'words smith,' conflicted family inspire Smith, regarding them as among

"the oldest structure in the world. How can all that stuff not be utterly compelling?". Smith details their interlocking narratives and sketches various characters they encounter, largely in Willesden, North-West London, reflecting on contemporary multi-racila mores often satirically, exhibiting a knowing, generally interrogative quality. Formally, Smith adapts several traditional forms, the comic picaresque inter-fused with a family saga, adding narratives of identity and authenticity. She evinces other quasi-Dickensian qualities, both structurally and stylistically, highlighting cultural contradictions and oddity. (Tew 15)

According to Peter Childs, James Green in the Book "Aesthetics and Ethics in Twenty First Century British Novels: Zadie Smith, Nadeem Aslam, Hari Kunzru and David Mitchell(2013) wrote :
The women who had admiration for the liberal humanist tradition in literature, Zadie Smith, having a more optimistic set of narratives, through nonetheless based on displacement and the search for credible identity. But it is Smith's concern with the relation between aesthetic sensibility and morality that is most arresting in taking aspect of literary realism and fictional experimentation and trying to shape them for contemporary, drawing for her critical and creative practice on the idea of the novelist at the crossroads once again at the start of the twenty first century. Smith has a very attentive to this strain of experimentation in the contemporary novel while acknowledging her debt to key writers in English tradition from Eliot to Forster. (Childs 24)

Critics often cite Zadie Smith's White Teeth (2000) as the literary emergence of a multicultural Britain Smith says White Teeth is "about uniting a certain kind of cerebral experience with something from the stomach or the gut," an elusive style of writing that mirrors the search for authentic self. Smith seems to support the idea that White Teeth is less about roots, heritage, or multiculturalism in the general sense of the term. Instead, the novel attempts to portray an experience that combines roots and "baggage" with subjective experience. This creates a continually evolving self. Smith says, "the allegiance you once had to your country or to a state or to a town you lived in…is now transferred to things like…visiting a certain site on the 'Net. Those communities seem just as strong as the old binding ones – the religious communities or whatever" (O'Grady 109).

There are a number of ways in which women are viewed, treated and reduced to their bodies in White Teeth, most notably in chapters devoted to Irie. Irie's saturation in English culture causes her to want "Straightness. Flickability" in her hair in an effort to perform white femaleness more effectively. Irie enters the beauty salon P.K.'s to have her hair straightened. Two halves divide the salon:

"In the male section was all laughter, all talk, all play; there was an easiness that sprang from no male haircut ever costing over six pounds or taking more than fifteen minutes. It was a simple-enough exchange and there was joy in it" . (Howland 27)

On Smith's White Teeth, Michiko Kakutani of the New York Times claims:
White Teeth is not satire; Smith loves these people and makes us laugh with them more than at them. Their passion for belonging, while at the same time escaping the cultures their families are rooted in, could easily be reduced to ridicule or pathos. But here the conflicting impulses amount to a kind of civic virtue as these people pull together to remake England into a patchwork and pleasant land. (Kutani 401)

White Teeth works as a multicultural novel, but its dual function within the framework of Judith Butler's theory of performance and performativity has yet to be critically addressed. Performativity applies to declarative, linguistic statements. For example, a pastor saying, "I now declare you husband and wife," signifies the precise beginning of a marriage, a union which did not exist prior to the utterance. More recently performativity has been borrowed from linguistic studies and applied to sociology, psychology, and literary criticism, among others. In these cases the theory works in a similar fashion as in linguistic studies. Linguistic studies focuses on language itself, but in literary studies, performativity also focuses on behavioral/character analysis. In Smith's White Teeth, for instance, acts of performativity and performance demonstrate one of the main character's (Irie Jones') need to belong while she simultaneously struggles to locate her authentic self. A close study of the character Irie reveals the ways in which performativity and performance illuminates Smith's work.

Women in White Teeth want straight hair in part because, as Butler points out, "it is not possible to exist in a socially meaningful sense outside of established gender norms" and "to stray outside of established gender is in some sense to put one's very existence into question…a freedom made burdensome through social constraint" (Yousif 255-270).

Zadie Smith's literary production may help to illustrate the potentialities – and, perhaps, a few of the inconsistencies – of a narrative perspective which engages in the representation of the political and aesthetic issues which are related to multiculturalism. This young and successful black British writer devotes great emphasis to the themes of migration, the legacy of imperialism, national affiliation, multicultural society and hybridity (Paganoni) . White Teeth explores a sector of the so-called Black Britain – a now fashionable and culturally-emergent definition identifying that part of the British population of non-white origins that has proudly reclaimed Britishness throughout decades of racial struggles – for the span of three generations, focusing on the complex interrelationships, established through ties of family and friendship, between West Indians, Bangladeshis and Britons. A story of "helpless heterogeneity that Zadie Smith recognizes and celebrates", weaving together the histories of several generations across the globe, the novel is interspersed with historic retrospectives: the 1857 Great Indian Mutiny, British Jamaica in the early twentieth century, the British army in Bulgaria during the Second World War. Its main setting, however, is contemporary London and, more precisely, those multi-racial areas of London that have been inhabited by the subsequent waves of immigrants in recent decades after decolonization. One of them, Willesden Green, is also the neighborhood Zadie Smith herself grew up in. (Paganoni)

CONCLUSION

Zadie Smith's multicultural, post commonplace novel has been comprehensively discussed in the insightful world. Zadie Smith's White Teeth Zadie Smith's novel, White Teeth, is packed with potential deconstruction musings; in any case, an empowering scene to deconstruct is in "The Final Space" segment when the Iqbals and the Jones are on individuals by and large transport heading towards the FutureMouse show. Adam Smith is habitually censured for forming two philosophical books – one about the human intuition to show affectability, and one

about the market's reliance on our self-premium – that deny each other. Subjects of Identity and Heritage in White Teeth A pointless man with no place on the planet, an African American woman who needs to make tracks in a contrary course from her own particular mother, and a Bengali man who is conflicted with himself and his lifestyle; these characters make the purpose behind all events in Zadie Smith's novel, White Teeth. the difficulties that pariahs and their youths encounter while changing in accordance with their new region. White Teeth is the primary novel of young London author Zadie Smith, following the lives of people inside two fascinating families. Archie Jones, patriarch of one family, is a conflicted man on the very edge of suicide when he finds bona fide sentiment all of a sudden and begins another presence with his Jamaican woman of great importance. Samad Iqbal is Archie's awesome buddy, pioneer of a gathering of second-age specialists who disregard to fathom their father's obsession with the traditions of the past. The two men fight with raising their children, and in addition with overseeing strong mates who hold appraisals of their own. White Teeth examines the brokenness inside all families with cunning and unobtrusiveness.

History suffuses the novel so absolutely that it weighs dependably on the minds of the essential characters and shapes the course of events that leads them all to the scene of the last confrontation The book's procedure for tale telling incorporates setting out a presence in the present, trailed by another story from that person's past which clears up them and their future exercises. Smith outfits us with a family history of points of view that sees past individual events as the prime shapers of future exercises. Things are never simply done suddenly or without a reason. Undoubtedly, even the most clearly nonsensical activities can routinely be

elucidated if the biographer will take after out their establishments, and this is essentially the task that Smith has set in White Teeth The story is in no sense completed, be that as it may we do make them allure looks without limits. The sudden thought of the finishing no ifs ands or buts comes as a shock to various per users, who need to get some answers concerning what truly happened at the FutureMouse gathering and in its result.

The conclusion to White Teeth puts this idea into preparing by declining to envision that each individual's story impeccably completes up toward the complete of the FutureMouse presentation. Smith gives us the bits of information that we do get almost as an admission to our significantly ingrained needs for a spotless conclusion in light of the way that doing all things considered would manhandle the very lessons about history and record that the book handles from its opening words. Despite whether this framework demonstrates satisfying to perusers remains an alternate request.

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