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Cultural Identity and Dislocation in Zadie Smith's *White Teeth*

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Master's Degree in Literature and Civilization**

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Dedication

Appreciatively, I dedicate this dissertation to ME, another part of myself that is always eager for challenges in this life;

To my beloved parents, who have been my inspiration and my strength, to my brothers and sisters, who are always there when I need them;

To my husband and my dear children for their patience while completing this work;

I dedicate this work

Asma

To the souls of my father and sister;

To my beloved mother;

To my husband, daughters, and sons;

To my beloved ones;

I dedicate this work

Nadjet

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Abstract

The current research aims at examining the issue of cultural identity and dislocation in *White Teeth*, written by the Diasporic writer Zadie Smith. The study employs the descriptive analytical method adopted to fit the cultural studies theories of Homi Bhabha, Stuart Hall, and Edward Said to investigate the cultural dislocation and its effects on the cultural identity of Asian and Caribbean immigrants in multicultural London. Consequently, three hypotheses are developed to achieve the research objectives; the first is that cultural identity develops in a multicultural and cross-cultural environment; the first example is the case of the protagonist, Samad, from religious and socio-economic dimensions. The second, cultural dislocation, can occur due to the subjective recognition of being an oriental in a foreign land. The third is connected to the cultural dislocation effect on cultural identity in terms of being in-between different cultures and spaces. The findings of the study reveal that homeland displacement and being in third space are the significant motives behind the shaping of cultural identities that are portrayed in *White Teeth* and are affected by British society's subjectivity. Similarly, cultural hybridity and cultural dislocation influence immigrants' cultural identity in terms of religion, socio-economic status, and language dimensions. The cultural identity is portrayed fundamentally through the protagonist "Samad" from the religious, socio-economic, and linguistic perspectives. The self-recognition and the inner soul's imbalance of the immigrant affect the construction of fragmented identities, as expressed by the character "Samad," who deeply struggles in terms of identification with many cultural identities.

Keywords: Assimilation; Cultural hybridity; Cultural identity ; Diaspora; Dislocation; Third space.

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General Introduction

1. Background of the Study

Our research draws on some previously conducted research, adding the relationship between cultural identity and dislocation, be it in terms of place or space, in postmodern contexts. It basically uses two previous articles: the first is Tamil Nadu's article entitled "Multicultural Identities in Zadie Smith's *White Teeth*"; the second is "Identity Crisis in Zadie Smith's *White Teeth*", written by B. Saranya. The first article focuses on a vivid portrayal of current multicultural London as recounted through the stories of three ethnically distinct families. It presents a tragic outlook on the struggles that people from various backgrounds experience in their daily lives in Britain. The paper portrays "*multiculturalism*" as a concept developing in time, felt and experienced by the characters. The second article explores the identity crisis of post-colonial subjects or individuals. One's identity is constantly shifting in the multicultural context of metropolitan London, and the need for cooperation and integration leads to a heterogeneous identity in which one's neighbourhood, where one lives, and the Joycean use of language become powerful identity formation forces. The paper addresses the multiplicity of identities and experiences prevalent in modern British culture by incorporating three distinct styles of family life, each with their own particular configurations of space.

The first article gave us information about diasporic life in a multicultural society, while the second article provided considerable insight as to the multiplicity of identities in "*White Teeth*". Despite the fact that the two articles used postcolonial theory. Several studies on post-war, multi-ethnic Britain examine the emergence of black British literature as well as Asian British literature. Contemporary literature depicts representations of English multiculturalism. Nevertheless, immigration experience is frequently at stake when depicting multicultural post-war Britain. Questions of identity, language, otherness, and the different conceptions of Englishness have been analysed by many authors and scholars. Basically, the concept of cultural

identity refers to identification with, or sense of belonging to, a particular group based on various cultural categories, including nationality, ethnicity, race, gender, and religion. Due to globalization, modernization, migration, and inter-ethnic or faith marriages nowadays, achieving a well-defined and stable cultural identity and sense of belongingness might be stressful for many individuals living in a multicultural society. Accordingly, questioning cultural identity has become the most significant subject in contemporary societies. Scholars in a variety of fields of research in the social sciences, cultural studies, and humanities have conducted ongoing investigations aimed at providing comprehension to new forms of identification and understanding the impact of culture, in all its complex forms.

In particular, after the Second World War, the United Kingdom experienced mass migration from the countries of the British Empire and Commonwealth, with many African-Caribbean and South Asian peoples arriving in the country. The British government offered jobs and encouraged economic migration from the Empire because of the economic damage as well as the reduced workforce. Immigrants saw in the United Kingdom prosperity and new opportunities, particularly in England, which is often referred to as "the mother country". Since literary work is intimately related to society, the genre of the diasporic novel gives a chance and space to diaspora writers to express their experiences.

Diaspora literature is a genre that focuses on immigrants' experiences with immigration. Written by both migrants and non-migrants, it tackles themes of identity, displacement, culture, hybridity, and multiculturalism, describing characters who either immigrated themselves or were born of immigrant parents. It reflected both the positive and negative causes and effects of migration, ranging from the terrible effects of British imperialism to the consequences of decolonization in the twentieth century to the beneficial impact of globalization and multiculturalism.

Diaspora writers emphasize the importance of studying some cultural issues related to the immigrant experience in contemporary British literature, which can provide valuable insight into post-colonial British society. Using fictional events alongside accurate historical facts to represent the immigrant community in literature allows people to share their stories and address crucial issues. Amongst the many British migrant writers such as Andrea Levy, Monica Ali, Salman Rushdie, and Hanif Kureishi, Zadie Smith stands out. Smith, an English writer of Jamaican origins, focuses most of her work on the immigrant experience. Spanning the years 1975 to 2000 and taking place in London, Smith's novel, *White Teeth*, deals with the diaspora experiences, exploring issues of religion, social-status, war, race, and ethnicity, shifting from the past to the present and giving voice to multiple characters.

While studies have been conducted on the construction of identity and multiculturalism, in *White Teeth*, our research aims to study the cultural identity of the first and second generation of immigrants and its relation to dislocation and how Zadie Smith portrays and represents both generations in the novel.

2. Significance of Study

Much of the research analyses the fragmentation of identities of the first and second generations in Smith's *White Teeth* and the impact of multiculturalism on immigrants' hybrid cultural identities. It embarks on discussing the relationship between cultural identity and dislocation from home, space, and the immigrant's psychological status. The significance of this study is that it depicts the relationship between cultural identity and dislocation in terms of place, space, and the immigrant's inner soul.

3. Objectives of Study

The study under investigation aims to examine Zadie Smith's portrayal of cultural identity and dislocation in *White Teeth*. To achieve this main aim, sub-objectives are important

to be investigated: first, to emphasize the issue of cultural identity in terms of its religious and socioeconomic dimensions, as this aids in the recognition of hybrid identities and in-between spaces; second, to provide the effects of multiculturalism and in-between spaces on the immigrants' reception of identity, which leads to assessing cultural identity in a social and psychological context as a sort of dislocation.

4. Research Questions

For the purpose of achieving the research objectives, the following questions have been posed:

- 1- How does Zadie Smith portray cultural identity?
- 2- How does Zadie Smith represent dislocation?
- 3- What is the relationship between cultural identity and dislocation?

5. Research Hypotheses

The following are the research hypotheses:

- 1- A person's cultural identity is formed as a result of their exposure to and immersion in a multicultural and cross-cultural environment.
- 2- The subjective perception of oneself as Oriental might cause cultural dislocation.
- 3- Cultural dislocation might have a negative impact on cultural identity.
- 4- There is an inextricable link between cultural identity and dislocation.

6. Research Methodology

Research methodology is important framework in conducting our study. Hence, it is threefold: the choice of method, the data gathering tools, and the corpus analysis choice.

Firstly, the study under investigation adopts a critical analytical approach, responding to the nature of our subject. It uses analysis and description to explain a cultural phenomenon adopting hybridity and assimilation conducted by cultural studies theorists such as Homi Bhabha, Stuart Hall, Edward Said's orientalism, and Foucault. Accordingly, the descriptive historical method is also used to elaborate on our argument on the development of cultural identity and dislocation in the post-modern era.

Concerning the data analysis that will be collected from the novel *White Teeth*, the corpus extracted will serve three elements: the characterization of Samad's cultural identity; cultural dislocation and hybridization; and the effects of in-betweenness on the cultural identity.

7. Research Structure

The current study is divided into three chapters. The first chapter is entitled "Cultural Identity: Conceptual and Theoretical Framework." It presents the different meanings of identity from sociological and psychological perspectives. Also, it categorizes the different dimensions of cultural identity in terms of religion, ethnicity, and socio-economic status. It gives more details about the cultural and diasporic identity. Therefore, Smith's novel categorized characteristics are displayed along with the necessary techniques.

The second chapter is devoted to the cultural dislocation and hybridity of multicultural England. The ultimate objective of this chapter is the investigation of cultural dislocation by discussing cultural hybridity, assimilation, otherness, and psychological third space. It serves to draw the relationship between cultural identity and dislocation. Thus, the chapter represents the relationship between the physical and psychological dislocation of immigrants and the development of their cultural identity.

The third chapter is devoted to the analysis. It is under the title "Investigation of cultural identity and dislocation in Smith's *White Teeth*." The analysis was conducted to relate cultural

identity with dislocation to identify how the impact of being in-between affects an immigrant's cultural identity. Thus, the discussion in this chapter leads to investigating this relationship between the two themes.

CHAPTER ONE

Cultural Identity: Conceptual and Theoretical Framework

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Introduction

Identity and the way people shape their identities are a very complicated and quite confusing subjects in modern times. Scholars, over time, and in different fields, have made extensive efforts to clarify the developmental process of identity and its transformation. In this sense, family, culture, religion, personal interests, and the surrounding environment are all factors that help shape a person's identity. However, one critical component that has the most influence on identity formation is culture. It serves to enhance the feeling of belonging. When people tend to express their experiences and find a sense of meaning in the world, cultural and identity relationships become more prominent. In particular, in multicultural societies, immigrants are constantly facing a series of challenges; displacement and negotiating identity in their host countries, discrimination, language, and religion. Hence, besides their sense of belonging to their countries of origin, they are at risk of losing their identity in the host countries. Thus, this chapter is dedicated to presenting the conceptual framework that guides us to understand the process of identity construction among immigrants. Concerning the notions, conceptions and theories that have reviewed cultural identity help us to investigate the subject matter in Zadie Smith's *White Teeth*.

1.1 Definition of Identity

The question of "Who are we?" is one of the most important questions that people may face during their lifetime. Therefore, conceptualizations of identity differ basically in the various disciplines, and researchers from different academic backgrounds tend to define it from different perspectives.

1.1.1 Sociological perspective of Identity

Primarily, identity was coined as a concept in the sociological paradigm in 1902 by Charles Cooley's metaphor of the looking glass. He describes the reliance of one's social self or

social identity on one's outward appearance. That is, in a way, the reactions of others provide a person with feedback about himself/herself. As a result, he defines the identity concept as a product of social interaction (Cooley,126-8). He assumes that individuals' self-image or self-concept is developed in response to their perception and internalization of how others perceive and evaluate them (Chandler and Rod 245). Another detailed definition of identity by George Herbert Mead's lecture notes published in 1943, based on society was made in "Mind, Self and society, (Rosenberg 35), Mead argues that the self includes two phases: 'Me' and 'I'; the 'I', is the inner you, from which Mead tries to infer that this aspect of an individual is fixed and not influenced by external factors. However, 'Me' is the part of identity that can be changed and is influenced by other factors. Thus, identity is complex and consists of more than one part. Yet, he explains that the social structure and conditions form an agent's identity, which in turn interacts with others and forms the new and emerging social structure "George Herbert Mead (1863—1931)".

That is to say, social identity is defined as the product of all the experiences individuals go through during social interactions to develop a sense of who they are. Philip Gleason, also, argued that the modern concept of identity appeared in social science and psychological research in the 1950s. In fact, before the Second World War, the term "identity" was never used as a concept of identification, but rather was a word that designated the sameness of two items or certain aspects of a thing that remained unchanged over time (910). Moreover, Peter Burk states that "identities tell us who we are and they announce to others who we are" (63). Subsequently, in sociology, emphasis is placed on collective identity, in which an individual's identity is strongly involved in role-behavior or the collection of group memberships that define them. In other words, identities guide behavior in a way that leads mothers to behave like mothers and nurses to act like nurses.

1.1.2 Psychological Perspective of Identity

In psychology, the term "identity" is used to describe a personal identity, which is strongly associated with self-concept and self-esteem "identity". According to the psychologist Eric Erikson, who coined the term "identity crisis," people progress through a series of stages as they grow and change throughout life (Poole and John 599). At each stage, people experience a developmental conflict that must be overcome in order to successfully develop the stage's principal virtue. In his theory of psychosocial development, Erikson defines identity as a fundamental organizing principle which develops constantly throughout a lifespan. He assumes that a person's subjective sense of self is made up of their experiences, relationships, beliefs, values, and memories (Fearon 9-10). This contributes to the development of a consistent self-image as new aspects of the self are developed over time.

1.2 Identity Dimensions

In general terms, identity links a person to a larger set of social categories in which he or she can be identified with. Accordingly, Frable suggests that social categories such as, gender, race, ethnicity, sexuality, and social class identities are fluid, complex, and customized social constructs that reflect an individual's current environment and sociohistorical cohort (139). As far as the current study is concerned, the following categories review only identity in relation to ethnicity, religion and socio-economic status.

1.2.1 Ethnicity and Identity

Ethnicity relates to a person or to a large group of people who share a national, cultural, and /or linguistic heritage, whether or not they reside in their original countries (Jary and Julia. 202). Thus, ethnic identity is composed of more or fewer aspects that can change over time, developmentally and in response to the context. For instance, the United Kingdom, like many other countries, is a melting pot of cultures and races. Some examples of non-white ethnic identities in the United Kingdom are African-Caribbean and Asian identities. According to

sociologists like Miller and Gilroy, African-Caribbean people's blackness is a key part of their ethnic identity, especially when they live in a nation where racism is still prevalent (DaCosta 23).

Paul Gilroy recognizes black people's pioneering contributions to mainstream British culture such as popular dances, music, and fashion. He points out that ethnic minorities, such as Black people, frequently employ art or aberrant behavior to protest repressive white control (262). Otherwise, when referring to a large and diverse group, the term 'Asian' is overused and can lead to erroneous generalizations. There is a sizable Pakistani, Indian, and Bangladeshi community in the United Kingdom. Within each of these groupings, there is also a great deal of variation in terms of religious denominations and the behavioral rules they establish. Having tight ties with extended family members is an example of a cultural standard among these tribes.

According to Angela Byars-Winston, people create ethnic identities when they see themselves being distinct from others (223-33). As a result, ethnicity, like other markers of identification such as age or socioeconomic position, is frequently utilized as a marker of distinction. Furthermore, Stuart Hall (1990) pointed out in his essay "*Cultural Identity and Diaspora*" that ethnic identity is derived from the cultural, economic, and political contexts in which one has lived in the past and present. He was cautious to stress out, however, that ethnic identity is more of a 'becoming' process than a 'being' process (225); it belongs to the future as well as to the past. It is always changing as the world around us shifts in terms of culture and power relations.

Accordingly, ethnic minorities, whose identity is distinguished by societal disparities, are mistreated and discriminated by strong organizations that see and treat them as inferior. Discrimination against ethnic minorities can be cultural, at the person level, or structural, at the system level, such as in education and healthcare. Segregation of minorities, therefore, can promote negative stereotypes and maintain ethnic borders, and causing ethnic minorities to be labeled as the other (Hall 230-3).

1.2.2 Religion and Identity

Religious identity refers to person's or group's beliefs and practices relating to God. It is an identification with a certain religion and a set of spiritual practices. But, since religious traditions are often intricately intertwined with various aspects of culture, research on religious identity has consistently revealed ethnic, gender, and generational differences.

According to *Social Identity Theory*, when people of ethnic minority origins feel threatened about their identity, they may highlight their other social identities to retain a good self-concept (Tajfel and John.33-7). This idea is supported by various studies that have found greater levels of religious identity among ethnic minorities in multicultural societies. Notably, the first and second generations of immigrants have higher levels of religious identity than the third generation of immigrants. According to social studies, adolescents from immigrant families, including first and second generations, revealed greater levels of religious identity than adolescents whose parents are not immigrants, third generation.

In addition, gender may have an influence on one's religious identity as well. Females are more likely than males to attend religious services and declare that religion is important in their lives. According to British Educational Research, institutional elements have an influence on religious identification. Adolescents reported unfavorable depictions of their religious traditions in the curriculum and common prejudices held by their classmates in a study of Christians, Jews, and Muslims in English secondary schools. Participants reported that these negative labels influenced their self-presentation strategies, such as concealing their religious affiliations or attempting to avoid criticism or bullying by portraying the traditions with which they were affiliated in an apologetic, conciliatory manner. "Religious Identity"

1.2.3 Socio-Economic Status and Identity

A person's or family's socioeconomic status is a combination of economic and sociological total measure of a person's or family's job experience, economic access to resources,

and social status in relation to others. In a general sense, it relates to one's social standing based on income and position in society. Socioeconomic status is usually divided into three levels: high, middle, and low, to explain the three places a family or a person may fall into. Taking into account, any or all of the three criteria, income, education, and occupation can be evaluated when assigning a family or person into one of these groups "socioeconomic status".

However, Castells postulates that since postmodernity, the significance of socioeconomic class has declined, while other elements such as ethnicity and gender have grown in importance. Postmodernists argue that the metanarrative of social class has become irrelevant because capitalism allows people to shift class with relative ease. Nevertheless, identity experiences various formations as a result of globalization and new technology.

In terms of the impact of media and communication technologies, Giddens defines globalization as "the intersection of presence and absence, the interlacing of social events and social relation 'at a distance' with local contextualities" (21). Likewise, technological information influences social changes and identities because technology is more than a machine and may carry information as well as represent social and cultural qualities that affect society (Koç n.p).

Therefore, the postmodern individual is encouraged to modify his image constantly. One tries to adapt to changing roles and identities in accordance with every stage experienced by the social structures in the historical process. So, any change in the social structures or processes in a society can lead to changes in personal and social identities.

1.3 Postmodern Identity

1.3.1 Definition

For a long time and across many different contexts, such as in philosophy, anthropology, and metaphysics, the classic paradigm of identity tends to be simple, easy, and

open to criticism. Later on, since the transition from modernism to postmodernism, the question of identity has been a vigorously debated topic.

In a certain sense, people across the world have become increasingly concerned about their identities and origins. The emergence of this development is labeled as the consequence of the postmodern condition. It has been commonplace that postmodernism criticizes and disbelieves in grand narratives and alternatively focuses on mini\local narratives. In his book *The Postmodern Condition*, Jean-François Lyotard famously remarks that there is ‘incredulity towards meta-narratives’ (Lyotard xxiv). In essence, in the social sciences, identity as a social construct has been shaped by many different factors.

In this course, the interaction of a social structure with culture would delineate both the society and an individual’s identity. The argument is that the centering and stabilizing of old identities are in decline, giving rise to new identities that fragment the modern individual as a unified subject. Thus, identity as a construct has been redefined. In this sense, both personal and social identity become unstable because of the ongoing changing conditions.

Michel Foucault’s knowledge/power argument describes how social institutions and regulations shape identities (Elliot 139). Essentially, the totalitarian discourse of social structures and institutions was considered to be more stable and long-term in the modern era. However, in the postmodern era, social structures became more complex, particularly the concept of the self, identity, and human subjective experience. Foucault rejects the view of the fixed essence of identity. He identifies the self as being recognized by a continuing discourse in a shifting communication (Foucault 1975). In his essay, "*postmodernism and Consumer Society*", Frederic Jameson states that;

the disappearance of a sense of history, the way in which our entire contemporary social system has little by little begun to lose its capacity to retain its own past, has begun to live in a perpetual present and in a perpetual change that obliterates

traditions of the kind which all earlier social formations have had in one way or another to preserve (n.p)

In his analysis of postmodernity, Jameson claims that, firstly, postmodernism as a cultural formation which accompanies particular stages of capitalism, has brought into existence a diverse range of social and ethnic groups. Secondly, capitalism has taken on worldwide dimensions, which gives rise to a new proletariat class (*The Cultural Logic of Late Capitalism* 88). Moreover, Jean Baudrillard argues that the self is diminished by the hyperreal social environment, where the individual cannot distinguish reality from a simulation of reality. He identifies hyperreality as a postmodern condition created in the late 20th century by the explosion of media (Selden et al.201) As a result, identity has been constructed and reproduced in the postmodern period due to the impact of many socio-economic and cultural factors. Accordingly, the conceptualization of postmodern identity has significantly evolved to be more fragmented, fluid, and unstable.

1.3.2 Identity Formation

Identity is a complex term determined by many internal and external factors. According to Lacan's theory, the sense of identity appears early in life as the infant begins to separate themselves from an undistinguished unity with their mother. A mirror image of themselves can provide the unexpected trauma of realizing that they are separate beings (Selden et al.157)

Along with Lacan's symbolic order phase, also Eric Erikson's argument states that through different stages of individuals' life they experience the forming and reformation of identities (Poole and John 599). That is to say, there are many factors to consider in the process of identity construction. Ethnicity, culture, religion, gender, surrounding environments; all these aspects of nature can affect them greatly within their experience and location.

Accordingly, researchers in the field of linguistics and identity widely agree that identity is not fixed, but rather an ever-changing construct (Blommaert 205). However, people

are not entirely free in their identity construction process; the construction of one's identity is affected by political, historical, and social dimensions as well as personal ones (Hall 226). Notably, some factors have more of an influence than others, whereas others may not have any influence. As a result, identity is shaped by several interconnected facets of life that are not always distinct, nor static. In particular, culture plays a prominent role in shaping identity.

1.3.3 Culture and Identity

Each society has a culture transmitted from one generation to another through socialization. In essence, culture is a shared characteristic within a group of people, which encompasses place of birth, religion, language, values, and social behaviors "culture". Hence, it plays an essential role in identity construction. However, in the postmodern era, the use of the term culture has expanded; researchers in the social sciences, cultural studies, and humanities tend to define it from different perspectives that correspond to their fields.

In *Culture and Imperialism*, Edward Said gives the word 'culture' two meanings. He defines it as "all those practices, like the arts of description, communication, and representation, that have relative autonomy from economic, social, and political realms and that often exist in aesthetic forms, one of whose principal aims is pleasure" (xiii). Here Said indicates that culture is all about arts which have a message and help in connecting and amusing people, but at the same time free of any sort of authority whether it is economic, social, or political. (Said xiii)

He also focuses on the novel as a central cultural form in the 19th and 20th centuries' empire. He considers the novel the first space where Western narrators show their authority and assert their identity through representing strange regions of the world. The second definition of culture emerges out of an aggressive attitude towards the nation or state, imposing the division between "us" and "them", the colonizers and the colonized. (xxiii)

In this sense, Said considers culture "a source of identity" (xiii). Hence, in this case, culture becomes a battleground for various political and ideological ideas. However, the new

historicists such as Stephen Greenblatt, Michel Foucault and Louis Althusser argue that culture and identity are mutually constitutive, that is, culture is shaped by the collective identities of society and in turn shapes them in a complex international struggle for power (Bressler 186). Therefore, the complex relationship between culture and identity brings into being a new concept, identified as "cultural identity," which has particularly been studied in multicultural societies.

1.3.4 Cultural Identity

After the Second World War, the question of identity has become a problematic topic, especially for immigrants who are culturally displaced. In fact, in a country that has cultural diversity, such as The United Kingdom, immigrants have strongly struggled to survive and prove their identity. Thus, in a substantial manner, self-identification and sense of belonging issues become more essential, especially, for the first generation, who struggles with either keeping the national identity or adopting the new culture. Therefore, many fields of study are prone to discuss the complex relationship between culture and identity.

Actually, in recent years, identity has been discussed in all the disciplines, including the disciplines of philosophy and metaphysics. However, deconstruction has been performed to criticize the initial idea of identity. As a result, subjective questions about identity were raised to be discussed, particularly the question of "Diaspora and Cultural Identity". Essentially, Stuart Hall, the British sociologist and cultural theorist who was born in Jamaica, reveals the importance of theorizing identity, which will lead to a better understanding of the process and factors that affect identities. He provides two contrasting conceptions of cultural identity in his article entitled "*Cultural Identity and Diaspora*": The first defines cultural identity as "one, shared culture, a type of collective "one true self" [...] which many people with a shared history and ancestry hold in common" (223); otherwise, Stuart Hall proposes his second conceptualization that;

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 that already exists, transcending place, time, history, and culture. Cultural identities come from somewhere have histories, but like everything which is historical, they undergo constant transformation. (225)

He demonstrates that identity is conditioned and not ahistorical or stable. It is an ongoing process of 'becoming' as well as of 'being'. It belongs to the future as well as to the past; it exceeds time and place and changes in and through power relations. In addition, he emphasizes that all discourse, including the discourse of identity, is 'placed' (223). So, identity is an ongoing process of production that is constituted within representation (1990).

Moreover, in his book *Question of Cultural Identity*, he adds that in order to answer the question, "Who does need identity?", it is necessary to analyze such a notion as identification. According to Hall, identification is defined as a person's capacity to recognize a common origin or shared characteristics with another individual or group (1996 2-3). Then, Hall claims that cultural identity is a way of representation. That is, the practice of representation is linked to the positions of the subject who represents it. Hall's discourse of representation represents his personal experience as a Jamaican-born youth in the British diaspora.

In this sense, Hall claims that identity is subjected to many changes that take place in the course of time. As a result, it is essential to examine identities in the context of society's historical development (Hall 226). In other words, the situation of the subject responds to transformations in historical and geographic spaces. Accordingly, that leads to a change in the pattern of cultural identity. So, the inclusion of the positionality or the viewpoint of the subject deconstructs the fixed and stable identity.

1.3.5 Cultural Identity and Diaspora Theory

The word "Diaspora" generally refers to the dispersion of a people from their homeland. Thus, it often undergoes the imagery of trauma of separation and dislocation "diaspora". Initially, the term diaspora has been used to describe the Jewish experience. However, now, it is semantically extended to be more common to describe immigrants' experiences. Thomas Faist sums up the various definitions of the diaspora into the causes of migration, cross-border experiences, and the integration of migrants into the second cultural space (12).

Nevertheless, due to the dynamic nature of identity, theorists differ in their conceptualization of diaspora and the problematic cultural identity of immigrants. The theorizations of the diaspora can be categorized into four groups with a focus on diverse aspects of immigrants' lives. According to Cohen's categorization, the first classical phase is more concerned with the traumatic causes of migration and dispersal; the second incorporates social, cultural, and historical heterogeneity; the third emphasizes the formation of the subjectivity of the immigrants and their experience. By applying postmodernism, the theorists of the third phase insist on the fluidity, instability, and transitoriness of human beings. In contrast, the fourth conceptualization emphasizes on relevance of the origin and historical exploitation of decolonized countries (Bhandari 100). It is undoubted that a literary work is closely related to a society's status. Therefore, the genre of the diasporic novel has grown and given a chance and a space for diasporic writers to express their situations. In fact, in accordance with every phase of diaspora, diasporic literary works unconsciously highlight the diasporas' experiences, which are, in turn, influentially giving rise to issues about identity.

It is worth mentioning that diaspora literary work, which is sometimes regarded as a subset of postcolonial literature, is interested in issues of political and epistemic dominance, subalternity, race, gender, language, and identity (Bhandari 101-8). However, the focus in the 1990s was mostly on problems of identification and belonging. Since then, the discipline of

diaspora studies has grown significantly in terms of literary production and studies. On one hand, it is apparent that diaspora writers are worrying about their traditions and values. On the other, they want youth generations to grow up and be in contact with a multicultural environment.

Furthermore, due to the dislocation and the hybridity of their context, diaspora writers develop and experiment with new forms of literary writing and linguistic expression, unlike the previous generations who used traditional structures to deliver their ideas, such as Chinua Achebe, Aimé Césaire, and France Fanon. Diaspora writers are often pre-occupied with the elements of nostalgia as they seek to locate themselves in new cultures; they write in relation to the culture of their homeland while adopting and negotiating with the cultural space of the host land.

Particularly, diaspora literary works are often concerned with power, identity, and privilege. They recognize the complexities of belonging from minority or under represented perspectives. And they may reveal as much about the host country as about the home country, while recognizing that these concepts are fluid and often flawed. However, looking at the diasporic literature from a broader perspective, it is seen that such literature helps in understanding various cultures and breaking the barriers between different countries.

Conclusion

The chapter sheds the light on the conceptual and theoretical framework of cultural identity to facilitate the investigation of the corpus. Generally, there are many interconnected factors to consider at a personal or a collective level, when it comes to understanding the nature of identity and its construction. However, the process of identity formation is becoming more complex over time due to many factors, including mass media, globalization, and the increased opportunities for social interaction, which are facilitated by new technologies with people from different cultural backgrounds. Nevertheless, identity is a problematic topic, especially for immigrants who are culturally displaced. They are stuck between two cultures, which causes

them to have multiple identities hybridized by a new space and place. Immigrants who cannot successfully adapt to the new culture find themselves living in constant processes of negotiation. This clash of cultures converts into a dilemma of cultural identity, which is the problem of diaspora in cultural study.

CHAPTER TWO

Cultural Dislocation: Conceptual and Theoretical Framework

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Introduction

In multicultural societies, both first and second generations of immigrants face cultural hybridity and dislocation in terms of their experiences with cultural identities in the postmodern world. As will be seen in Stuart Hall's discussion, cultural studies has become a critical ground for theorists and literary critics to discuss the issue of dislocation and cultural discourse in reference to cultural identity and multiculturalism. The aim of this chapter is to provide a theoretical framework for the concept of dislocation, starting with a clear definition of multiculturalism and the characteristics of a multicultural society. Also, it focuses on Homi Bhabha's theories of cultural hybridity and assimilation through exposing the perception of in-betweenness and third space. Furthermore, it adds insights about Said's concept of Otherness and nostalgia, Foucault's explanation of third space, and heterotopias in the context of dislocation and its effects on cultural identities. This chapter tackles the different negotiation of the term dislocation that will be scrutinized in the novel of Zadie Smith's *White Teeth*.

2.1 Multiculturalism

In political science, multiculturalism is defined as the ability to deal with cultural plurality within its sovereign borders in an effective manner. It has a tendency to consider society as a "salad bowl" and a "cultural mosaic" rather than a "melting pot". Multicultural theories have drawn on liberalism even while attempting to go beyond it. Liberal multiculturalism is founded on the commitment to liberty, tolerance, and the ability to prefer one's own moral beliefs, cultural practices, and aspects of life, regardless of whether these are supported by others (Gutmann 1996).

F. O. Ratzke states that multiculturalism is a sociological term that covers how a society deals with cultural diversity. Multiculturalism expresses the view that society is enriched by preserving, respecting, and even encouraging cultural differences. It is based on the prevailing assumption that members of often very different cultures can coexist amicably. The manners in

which different cultures are integrated into a single society are defined by two metaphors: "The Melting Pot" and "The Salad bowl" models. According to the melting pot theory of multiculturalism, various immigrant groups seem to 'melt together' ignoring their original culture and hopefully becoming culturally integrated into the dominant society by highlighting the immigrant's assimilation. This model has been discussed by some critics for reducing diversity, forcing people to lose their traditions, and being limited by governmental policies. The second model of multiculturalism, "salad bowl" portrays a heterogeneous society in which individuals and groups coexist but keep some of the original features of their traditional culture. This theory assumes that there is no need for people to escape from their cultural heritage to be taken into account as members of the dominant society. Critically, the cultural differences supported by the "salad bowl" model can split a society, resulting in prejudice and discrimination (Radtke 10184).

Multiculturalism seeks to reduce racism against minority cultural communities in order to preserve the ideal of non-discrimination. As more countries become democratic, they prohibited segregation based on religion, gender, class, and race. Multiculturalism benefits this ongoing democratization project by highlighting a location of discrimination that has been previously ignored, namely, cultural identity. The perception that cultural identities can be the most common source of negative stereotypes about minorities is a significant achievement of multiculturalism (Liebkind 336).

Individuals and groups are assumed to be completely integrated into multiculturalism as a whole without losing their nationality or any other identities. Multiculturalism is the peaceful coexistence of multiple diverse cultural groups in one environment. As a result, there is a growing diversity that contributes to the identification of multiculturalism values, such as a principle of mutual commitment and the freedom of choice (Grishaeva 920).

2.2 Dislocation : Theoretical Framework

The term "dislocation" refers to anyone who lives in a state of in-betweenness. They are relocated from their place of birth or youth to another location. According to Edward Said, migration, exile, diaspora, and displacement are all forms of dislocation (Ashcroft et al 49). Exile is a favorite term. Dislocation results in intellectuals who do not fully belong to their culture of origin, nor to the one in which they find themselves. These two types are widely accepted as being both formative and representative of the postcolonial era (Ashcroft et al 49).

Because dislocation is the inverse of location, it can occur in two ways: voluntary and involuntary. Forced dislocation arises as a result of natural disasters, political, social, and religious chaos, and wars. As per Brammer's definition of dislocation, psychologically, voluntary displacement occurs as a result of the desire for a better life, globalization, and its offshoots (11). Dislocation is defined as "the separation of people from their native environment and culture through physical displacement as refugees, immigrants or colonizing restriction of foreign culture"(Brammer11).

2.2.1 Homi Bhabha's Theories

In multicultural societies, immigrants face many ambiguities in terms of their identities' construction. Cultural studies stress on the way those generation tackle with cultural diversity. Correspondingly, theorists focus on theories as hybridity and assimilation to discuss the concept of cultural dislocation and the impact of being in-between on culture and identities.

2.2.1.1 Hybridity and Third Space

Hybridity theory is attributed to Homi Bhabha, a postcolonial and literary theorist, who challenged the dynamics of socio-political power and culture through critical discourse analysis. His concept of hybridity evolved from literary and cultural theory to describe the construction of culture and identity under colonial conditions. For Bhabha, "hybridity" is the process by which antagonism and iniquity coexist (6). Bhabha defines hybridity as the reassessment of colonial

identity. It demonstrates the required deformation and displacement of all areas of domination and discrimination. It unsettles colonial power's mimetic or narcissistic demands, but reimplicates its identifications (Bhabha 159-160).

2.2.1.2 The Perceptions of Home and Culture in terms of Time and Space

Hawkins defines identity as "the condition of being a specified person or thing," and to identify means to "recognize being a specified person or thing" as well as "to regard oneself as sharing the characteristics of another person" (322). According to Erick Erikson, Peter Berger, and Thomas Luckmann, identity is subjective and social at the same time, formed in and through culture. Culture and identity are strongly connected notions (Brah21).

The norms of culture, serving as the foundation for identity, and customs associated with a particular culture, have an impact on an individual's sense of self-identity and group membership (Kavanagh 28). Needless, Culture can enrich or dislocate people as a result of sharing cultural characteristics. When confronted with a new and distinct culture, identity can become dislocated as if the individual does not feel an affinity for the new culture. Consequently, they lose their sense of self, resulting in depression brand-new subjective identity (Woodward 1997 29). For the purpose of this investigation, "culture" is defined as a nation's customs, institutions, and achievements of individuals or groups (Kavanagh 28). Dislocation is the process of dislocating or moving something, being displaced (334).

Terms like hybrid, subaltern, and dual cultural identity or biculturalism are used to convey the manner in which cultural identity can be categorized based on the degree of assimilation or adaptation to a new culture. Although the meaning of these terms appears to be similar, there are minor differences in understanding and application of these terms in this study. Hall offers an example to understand the distinctions between identities in the form of two models (1997 89). The first one acknowledges that there is a crucial content to any identity "defined by common origin or a shared history or both (89). The second model excludes the

possibilities of such distinctive identities and proposes that identities are always relational and in complete process of being formed (Grossberg 1997. 89).

The term subaltern refers to someone who lives in a third space between two cultures.(Grossberg 91) When he said, images of the third space (as explained by Bhabha) see subaltern identities as distinct as being identified in an in-between space occupied by the subaltern. The a subaltern is neither one nor the other but is defined by its location in a unique spatial condition that constitutes it as different (Grossberg 91).

" Dual cultural identity" or "biculturalism" are terms used to describe a cultural identity that is "composed of two parts" (Hawkins 198). This term "biculturalism" however, differs from hybridity in that a hybrid identity is an amalgamated whole, something new, whereas a "dual cultural identity" consists of two aspects, regardless of whether they are components that coexist or compete with one another. The concept of a dual cultural identity varies from that of a subaltern one in that the subaltern inhabits the space, rather than being made up of two parts, the borders of and between two cultures. The use of these terms in the context of cultural identity is contingent on a number of factors. These include the act of settling down or choosing not to engage with a new culture, as well as the decision to be identified as an inactive participant within existing cultural norms and expectations. The latter situation causes cultural dislocation and identity loss. Dinesh Bhugra observes that "when people migrate from one nation or culture to another they bring their culture and knowledge with them"(1). When this happens, there is a shift in cultural identity. Being immersed in a new culture promotes a sense of belonging; they also try to settle down through assimilation or biculturalism (Bhugra 130).

A subaltern occupies a third space. According to Kathryn Woodward, "identities in the contemporary world derive from a multitude of sources which may conflict in the construction of identity positions and lead to contradictory, fragmented identities" (1).

The conflicting views of essentialist and non-essentialist perspectives on identity contribute to the uncertainty surrounding the debate on identity formation. According to

essentialism, there is only one "clear, authentic set of characteristics" with which all members of a particular culture are recognized and which "does not change over time" (Woodward 11). Non-essentialism is concerned with "differences, as opposed to similarities" as well as common or shared characteristics of a group in relation to itself, but also in relation to others. Non-essentialism questions the definition of what it means to be a member of a specific group whose culture has evolved over time (11).

Essentialist and non-essentialist attitudes can have a direct impact on whether or not assimilation into a culture is successful. Individualism emphasizes the "I" mindset in which each individual is expected to care for themselves. However, collectivism emphasizes a "we" mindset in which the creeds of the group come first. Identification is essential for grasping the concept of representation and the role of culture in generating new meaning in the context of social relations (14).

Such identities are transitory and are endlessly changing (Hall in Woodward 52). When a person is placed in a new cultural setting, their previous experiences inadvertently have an impact on the formation of a new subjective identity. Chloe Sells explained this when she stated that identity is rooted in the land : the place from which one comes is important. A person's origin influences their identity. As a result, no longer residing in the location, feelings of cultural dislocation, a sense of not belonging, and a sense of alienation arise (Sells 10). Sells went on to say that "the geographic placement of a home defines language, social interaction, traditions and concerns"(10). Sells, on the other hand, claimed that her concept of origins as a fixed point no longer exists in the same way it once did due to cultural hybridity and cultural displacement (14).

The point of origin can have a significant impact on identity and cause cultural dislocation. Individual identities can develop beyond set doctrines and cultural norms, so they no longer adhere to the rigid cultural norms. Contexts that define a specific cultural identity are always paradoxical and constructed from partial fragments. "Identities are fragmented and this

fragmentation can occur in either individual or social classifications or a hybrid of the two" (Grossberg 1997. 91). Grossberg concluded that identities could, be manipulated (91).

In reference to Bhabha, Grossberg defined such a type of person or identity as a subaltern, and the space they occupied as a third space. Being aware that is inhabiting this third space is the first step in one's attempt to reconcile his or her fragmented and dislocated cultural identity (Grossberg 1997. 91).

2.2.1.3 Assimilation

Assimilation, according to Robert E. Park and Ernest W. Burgess, is one of four major categories of group interactions, the others being fight, competition, and accommodation. Assimilation is a process of interpretation and consignment in which individuals and communities obtain the memories, feelings, and behaviors of others by sharing their experience and knowledge. History is the interviewer in their daily lives (394).

While European countries are experiencing a particularly heated debate about immigrants' assimilation and integration into their societies, and with it being a complex phenomenon, assimilation may be taking place along multiple dimensions and accelerations, as well as differences across immigrants of various origins travelling to various destination countries. The phrase of 'second-generation immigrants' is contradictory in itself. It indicates that they are the descendants of migrants but have no personal experience with migration. The concept of "generation" depicts the vertical dimension in demography and anthropology, i.e. the relationship between parents and children, grandparents and grandchildren, and so on as the following.

In the context of migration studies, such as diasporic studies, the concept of second generation refers to the offspring of parents who migrated to locations where their children were born. For the second generation, the discovery when there is a strong connection between processing citizenship and economic outcomes, language, and perceived discrimination. Additionally, the relationship between segregations and trust is pinpointed since this

discrimination portrays immigrants' experiences with the practices of native-born in receiving societies. While segregation, then, is lower in the second generation than in the first, assimilation is higher in the second generation, who are more likely to identify as 'typical Natives. According to Patal Taran the second generation of diaspora experiences cultural dislocation, feelings of in-betweenness, and hybridity, but the main feature that identifies their identity is cultural assimilation in the land of innovation (93).

2.3 Nostalgia: As a concept

Nostalgia is a combination of the Greek words for "return, "*nostos*, and "suffering", *algos*. 'Nostalgia' is defined as pain caused by a desire to return to one's place of origin (Wildschut 975). The concept of "home" is used to contextualize new subjective identities formed in a new cultural setting. A desire to return home can have an impact on cultural choices and acculturation, but it can also be used as a coping mechanism to deal with migration trauma (Wildschut 975).

Nostalgia has long been associated with homesickness. The latter denotes a "longing for one's home when one is away from it" (Hawkins 311). Nostalgia can be felt positively, negatively, or neutrally in a bittersweet manner. According to Davis, the nostalgic experience is interwoven with past assumptions, beauty, pleasure, joy, satisfaction, goodness, happiness, and love (Wildschut 976). Collins and colleagues are examples of other theorists who considered nostalgia to be a subset of emotions, specifically categorizing nostalgia as distress and loss; the realization that a part of one's past has been erased ; permanently lost (Wildschut 976). Being culturally dislocated causes feelings of alienation and of not belonging to a homogenous cultural group. These feelings can be fueled by the sense of nostalgia which, in turn aggravates the dislocation and loneliness (Wildschut 990). Edward Said's concept of Orientalism is related to western culture and its assumptions about, and representations of, African otherness. The obvious relation between national identity, discourse and Said's Orientalism concept (Woodward 18).

2.4 Edward Said's Orientalism

Said considers the multiple acts of displacement, departures, arrivals, exile, nostalgia, homesickness, belonging, and travel to be serious trouble. "Out of place" shows how Said's self-writing embodies the interpretation of transnational identity in his writing (Khan Sobia 127-128).

Stuart Hall defines "shared culture" as "cultural identities that portray common historical experiences and shared cultural codes that provide us, as "one people", with consistent, unchanging frames of reference and implying" (Woodward 1997. 22). Cultural homogeneity, in Said's opinion, gives Orientalism its power (Said 1978). Said asserts that the insistence on European homogeneity is what causes problems inside and outside of Europe. For migrants, homogeneous culture is a problem. Dislocated cultural identities are difficult to integrate into rigid, essentialist norms and expectations, causing disconnection and loss of self (Said 1978. 97).

Lorin Friesen echoed this idea when she described mental symmetry in the context of mental networks. Friesen primarily applies the concept of mental symmetry to subaltern children whom she refers to as TCKs (*Third Culture Kids*). Friesen's emphasis on children, however, can extend the benefits from the concept of mental networks and mental symmetry. Friesen explains that when the mind contains a large number of similar emotional memories, they combine to form what Friesen refers to "as a mental network".

As a result, emotions are generated by mental networks based on consistency and inconsistency. When a mental network is activated by consistent information, a positive hyper emotion is produced. The end result would be a mental network that is activated with inconsistency. It produces a negative hyper-emotion as a result of the information. If this inconsistency occurs again, after a while, the mental network will begin to fail, resulting in culture shock that causes cultural dislocation. Friesen defined culture as a "set of shared experiences". However, the same mental networks lead people from other cultures to act in ways that are consistent with the mental networks of others. This what "a reminder" absolutely causes

feelings of disconnection from others with a sense of loss of self and cultural dislocation. Hence, "a person who looks like a local citizen will be expected to follow the cultural expectations of local society, while a foreigner will trigger the mental network for foreigner and be expected to act like a foreigner".

The concept of diaspora can be applied to this study in the context of personal displacement. Grossberg notes that in contemporary writing "Diaspora is understood as a whole range of phenomena that encourage multi-locate attachments, dwelling and travelling" (101). The main aspects that constitute a diaspora are "dispersion of space, orientation to a "homeland, " and boundary maintenance; the latter means retaining a distinctive identity within the new "homeland" or society " (Brubaker 5-6).

2.5 Foucault's theory of Heterotopic Spaces

Trauma and a loss of self are caused by migration from one place to another; they play a crucial role in the negotiation of culture and the formation of a new subjective identity. A heterotopic space is created by migrants, as this provides a sense of home and a place of belonging. Therefore, a new cultural environment, a "heterotopic space," is established. Heterotopia, which literally means "other places", portrays a world "misaligned with respect to normal everyday space". (Foucault 15). Foucault compared the concept of such a place to the concept of utopias; a place (*topos*) that is both nowhere (*outopia*) and a good place (eutopia), as opposed to the concept of a heterotopias; a different (*heteros*) place (Foucault 17) .

The concept of heterotopias could be used to explore the causes and effects that are created when locating between spaces. Children's games are illustrations of how different spaces confront the space in which one lives. Foucault refers to children's imaginary games, which include things like Indian tents, garden dens, and games played on, or beneath, bed covers. These games create a "different space that at the same time mirrors what is around them," so called "counter-spaces" (Foucault 18).

Also, cemeteries, brothels, prisons, asylums, and other similar places are examples of counter spaces. It can be argued, however, that the games that children imagine are actually created by them. According to Friesen, when mental networks are activated by inconsistent information, the incorrect response occurs, which leads to cultural non-acceptance from the cultural group; a sense of not belonging, and cultural dislocation. So, these counter-spaces can be classified as heterotopias. Besides other elements influence the formation and the negotiation of these spaces, as well as the actions that take place within them. Time and space have an impact on actions and reactions to specific events (Foucault 94).

Within structuralism analysis, Foucault concentrates more on 'space' than he does on 'time'. He primarily addressed relationships within and between spaces by addressing oppositions such as private, public, family, social, work, leisure, cultural and useful (Foucault 254). This relationship within and between spaces, although somewhat different in heterotopias, can be directly linked to Grossberg's concept of a "third space", a space in-between two cultures (Hall 99). It could be argued that, regarding cultural dislocation, this third space is a type of personal heterotopia. Foucault based his notion of "heterotopias" on such principles: the first one deals with neglecting the relationship between a single culture and the foundation of a heterotopia. This first principle depends on the concept of a heterotopia crisis, meaning sites which are for "individuals who are, in relation to society and to the human environment in which they live, in a state of crisis", such as adolescents, menstruating women, pregnant women, and the elderly (Foucault 4).

Conclusion

This chapter presented definitions of the concept of dislocation and its implied forms. It defined multiculturalism and its characteristics in postmodern era. Also, it discussed the different aspects of dislocation and its relation to cultural identity, such as Homi Bhabha's theories of hybridity and assimilation, nostalgia, and home, and Edward Said's Orientalism. Correspondingly, it demonstrated the third space and its psychological relationship with

"heterotopias" in Foucault's studies in terms of the exploration of identity and cultures. More specifically, the chapter drew the relation of being in-between and third spaces to cultural dislocation in experiencing an immigrant's cultural identity. It also gave an explanation of the different facets of dislocation and their effects on cultural identities, which will be the major aim of the analysis in the third chapter of this research. The chapter indeed overviews the theories of dislocation that will be used to analyze correspondingly in "*White Teeth*".

CHAPTER THREE

Investegating Cultrual Identity and Dislocation in Zadie Smith's *White Teeth*

Chapter Three: Investigating Cultural Identity and Dislocation in Zadie Smith's *White Teeth*

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Introduction

The novel *White Teeth* addresses the issue of cultural identity and dislocation as postmodern subject through its sequence of events, multiple narratives, and characterizations. This chapter provides an analysis of cultural identity by depending on the notion of the construction of postmodern identity, relying on Stuart Hall's theory of cultural identity. Further, it investigates the cultural dislocation, drawing on cultural dislocation discourse that the characters are confronted with and its relation to the formation of immigrants' new subjective identities through their experiences of living in multicultural London. This chapter seeks to provide a textual analysis that links cultural identity to dislocation.

3.1 Contextualizing *White Teeth* as Multicultural Setting

In her novel, *White Teeth*, Zadie Smith captures the life of three different families; Iqbals Joneses and Chalfens from different cultural and ethnic origins. They live in a multicultural London, where they are positively exposed to the construction of "subjective identity". As it is discussed in the previous chapter, the recognition of cultural identity can be a common source of marginalization, which represents the challenges of multiculturalism towards minorities and ethnic groups.

3.1.1 London as Multicultural Society

Multiculturalism is apparently obvious in the Muslims' case, who suffer in a multicultural city surrounded by cultural diversity, experiencing identity loss in building subjective cultural identity. Zadie Smith textualized the hard negotiation of immigrants' identities, subjective British policies, and the difficulties of belonging and being different in an alien home in ironic and humorous context that categorizes the postmodern work, exposing fragmentation with ironic tones.

London, particularly Willledson City, is drawn by the description of a cultural mosaic where characters of various and mixed races, religious orientation, and beliefs are pre-placed

side by side in this crowded city as it is pinpointed here : "I should never come here-that's where every problem has come from. Never should have brought my sons here, so far from God. Willesden Green !Calling cards in sweetshop Windows, Judy Blume in the school, condom on the pavement, Harvest festival, teacher temptresses" (Smith, 145).

According to Dr. Nafisa Zargar, Smith, as second-generation Jamaican immigrant designs London as a "melting pot" (17), a model of multiculturalism where immigrants, Bangali Muslim, Jewish, and mixed Caribbean, encounter their lives in spite of their cultural and diverse backgrounds: as the narrator evokes the city as "This has been the century of strangers , brown, yellow, and white. This has been the century of the great immigrant experiment" (Smith 271). This clash of cultures results in the dilemma of cultural identities, dislocation, and the loss of one's culture's heritage.

3.1.2 Immigrant's Crisis in *White Teeth*

Zadie Smith examines immigrants' experiences of cultural identity and dislocation as the impact of immigration from home their land. The characters are represented with multi-faced placement in a multicultural setting, London. Their diverse cultural and racial backgrounds appeal to the complexities between first and second generations in building their subjective identities and reshaping their roots and traditions. Smith, as a daughter of a Jamaican mother and a British father, draws the scene of this cultural diversity with extreme talent and reflection in her novel through an immigrant 's lens; she ponders, "...And then you begin to give up the very idea of belonging. Suddenly this thing, this belonging, it seems some long, dirty lie ...and I begin to believe that birthplaces are accidents, that everything is an accident" (Smith 407). This can depict the complexity of self- recognition that the immigrant may accidentally experience as a foreigner in a foreign land.

The novel pictures some hope of a peaceful multicultural community through the interaction between the second generation and their parents in terms of struggle, either

preserving their own culture or assimilating to the dominant one. The categorization of characters and their coexistence is associated with living in-between spaces or adaptation to western culture. Smith explores the troubles of "being" in a multicultural setting, where immigrants of first and second generations are struggle through in-between spaces, melting with each other's orientations and getting lost while fetching new imposed identities; as it is illustrated in the following statements "...Because this is the other thing about immigrants...they cannot escape their history any more than you yourself can lose your shadow" (Smith 385). Here, immigrants cannot forget their past experiences, so they are eventually located in the in-betweenness of the past and the present. Since then, history is has been discursively subjected to powerful institutions and authorities. Characters will suffer from fragmented and subjective identities. Also, this subjectivity of their identities' construction can be deduced from the following;

"...Some of us are happy with our African hair, thank you very much I don't want some poor Indian girl's hair. And I wish to God I could buy black hair products from black people for once. How are we going to make it in this country if we don't make our own business?"(Smith 277).

Those above-mentioned examples can be understood as a paradox to Smith's optimism of being in a multicultural society, where characters coexist peacefully. Both of these quotations convey the confusion of dealing with Western culture and the disability of escaping the past and distinctive origins. It seems like a psychological battle between resistance or acceptance of the other cultural identities that cause being "outside" or "inside". As a result of the physical and psychological displacement, a sense of belonging and cultural identities can be constructed with an instable and fluid structure, as Said's perception of the concept of nostalgia, homesickness, and traumas that the orient experiences in an alien home, as it can be deduced here;

You hand over your passport at the check-in, you get stamped, you want to make a little money, you get yourself started... but you mean to go back!'. . . ' 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', (Smith 407).

3.2 The Dilemma of Cultural Identity in *White Teeth*

The events of *White Teeth* take place in multicultural London, with a mixture of race, religion, class, and two-generation immigrant experiences. *White Teeth* sheds light on immigrants and their children, the second generation, and the complexities they face in their daily life in terms of the construction of their identities. Due to their displacement, they have endured different environments and different cultures. So, their identities have continuously shifted and become unstable within history, and it has become a struggle indeed.

3.2.1 The Representational Image of the Protagonist Samad

Samad and his wife, Alsana, represent the first generation of Bengali immigrants in multicultural London. Samad seems a religious man, proud of his roots, religion, and tradition. Samad frequently narrates traditional legends in terms of being proud of his own culture, as in the historical tale of "Mangal Pande", an Indian fight for independence rebel: "The story of Mangal Pande", Samad protested, "is no laughing matter." He is the tickle in the sneeze, he is why we are the way we are, the founder of modern India, the big historical cheese" (Smith 213). Thus, history is a part of his cultural identity in a subjective multicultural environment.

The identical twins, Madjid and Millat, are struggling to search for their real identities. "Hybrid Samad" spends his life in a severe conflict, attempting to question his identity and roots due to the postmodern condition in which he attempts to exist. The subjectivity of the postmodern identity influences his "being" a typical model of his cultural heritage or "becoming" another "Samad" who is subjected to the social and cultural environment outside, since identities are shifting within history and the past. He accidentally realizes that he is a subaltern in a diverse

world. As an ethnic group struggles, he still feels like an alien in a foreign land; he is afraid of losing his identity because of the cultural diversity that intervenes in reshaping his cultural identity. This latter is an outgrowth of the interaction between his roots' preservation and adopting new Western cultures. The clash of cultures leads to a dilemma of cultural identity, which becomes an issue of diaspora in cultural studies. Mostly, mainly, immigrants' experiences of trauma lie in the condition of being residing between different cultures, races, languages, and religions in which hybrid identities are complex shaped. As it is pinpointed in this statement: "neither one thing nor the other, this or that, Muslim or Christian, Englishman or Bengali ; he lived for the in-between, he lived up to his middle name, Zulfikar, the clashing of two swords" (Smith 351).

3.2.2 Samad's Construction of Cultural Identity

Samad takes up the binary conflict of tradition versus modernity and other differences in terms of whether to preserve original roots or adopt new cultures. Samad believes there is no middle ground and is perplexed by his options in such situations. This quest for identity has been termed as the "re-discover" of identity by Hall (223); in contrast to a hybrid identity, Samad sometimes emphasizes his cultural identity as a Bengali. In this example, Samad's opinion towards his cultural heritage can also be seen. To Samad, "Tradition was culture, and culture led to roots, and these were good; these were untainted principles" (Smith 183). But, he sometimes appears as a representative of British society, as in this example: "... he was thinking like a Christian again; he was saying I can't say fairer than that to the Creator" (Smith 145). Besides his ethnic identity, his cultural identity becomes more complex in terms of religion, socio-economic and language dimensions.

3.2.2.1 Samad and Religion

Since ethnic minorities live in a cultural diversity, many religions exist, such as Islam, Christianity, and Judaism. In the case of Samad, Islam is the crucial pillar in the construction of one's original identity. As it is mentioned here, Samad strongly expresses his belonging to his religion: "A man's God is his community! Said Samad, raising his voice" (Smith 121), and in, "I'm a Muslim, Mickey, I don't indulge anymore" (Smith 175). Samad apparently indicates how his religion and his faith are significant components of his identification. His religious devotion reflects a desire to maintain his East Asian roots in terms of "Islam".

In fact, Shiva implies that Samad has not always been religious, but he has turned to religion at such a time in his life. This led to the perception of Samad's theoretical glory to religion. Correspondingly, he gets lost in such a situation when he is unable to resist the outside subject and his desire. In terms of religion, his identity has been reshaped according to Western culture. The following statement illustrates deeply how Samad fails in preserving his Islamic doctrine: ". Outside the doors of the palace, he was a masturbator, a bad husband, an indifferent father, with all the morals of an Anglican" (Smith131). According to the concept of Hall, Samad's identity is positioned in different directions both inside and outside the "Palace".

Also, Samad's inner fragility influences his reaction towards such situations and events without taking into consideration his religious values. Also, being internally shaky derived from his disability to be good typical model to his sons and his wife. His deviation from his: religion, traditions and roots leads him to experience a severe psychological trauma of being dislocated in-between theory and practice; As it is shown in: " ... How can I teach my boys anything, how can I show them the straight road when I have lost my own bearing?" (Smith 178). Although his deviation from religious restriction, his great fear is directly expressed in: " I am corrupt, my sons are corrupt, we are all soon to burn in the fires of hell" (Smith182). He gets culturally lost in-between religion values and Western culture as it can be understood from this statement : " Faith is hard to achieve, easy to lose " (Smith 29).

Moreover, this dislocation can be displayed in-between his fear of punishment and his inner spiritual fragility toward the brightness of the outside. Therefore, Samad experiences his cultural identity as a fluid stream that quickly melts in-between glorifying strong principles and outside subject representation. He blames the subject's inference and forgets about his non-innocence as it is shown here: "on a par with that other victim of Western corruption." (Smith 135).

3.2.2.2 Samad and Socioeconomic Status

As Samad lives in a postmodern world where all aspects of life have been changed due to globalization, capitalism, and socio-economic conditions, identities have shifted, too. They have been mainly constructed culturally and socially. Cultural identities are the processes of transformation and reproduction. Although Samad has studied engineering in England, he has been working at a restaurant. Being excluded from suitable occupations, that fit Samad's diploma, is a sort of discrimination that ethnic minorities suffer from. Samad feels anxious towards his unqualified social representation. Similarly, the outside society's view influences his self-image in terms of inferiority. This can be concluded from the following statement: "I am not a waiter, I am a scientist" (Smith 49).

Samad's concern about the belonging sense as the "other" forces him to represent his "self" as a British citizen, thinking that Western society cannot insult his self-concept and self-esteem. Actually, his self-identification becomes uprooted from his inner side by seeing the "self" as being "inferior" and "not qualified"; he wants to change the false outside representation by "becoming" a "British" Samad. As his saying argues, "I have an opinion; I have a right to an opinion; and I have a right to express that opinion" (Smith 116). Therefore, this identification's crisis handles the meaning of the social and economic racism that the subaltern encounters, as it is highlighted in this quote: "... Samad, trained as an engineer in Bengal, has to settle for a low-paid job as a waiter in London" (Smith 76). Unfortunately, Samad is dislocated in between

acceptance and racism; his psychological trauma is deeply interwoven between his self-image and the outsiders' vision of society. This social exclusion places him in a zone of negotiation on how to be accepted by the Western environment in terms of other dimensions.

Although, Samad has expressed membership in the British society by accepting the principles of the British society. We can see how Samad applies some Western ideality to his cultural identity in the following exemplification: "Samad, being Samad, had employed the best of his Western pragmatism..." (Smith 129). Again, he resides himself in-between British culture and his roots to reshape a new hybrid identity termed as interrupted third space.

3.2.2.3 Samad and Language

Hence, language and culture are interchangeable and inseparable. Smith portrays the relationship between language and Samad's religion as a tool to negotiate the immigrant identity in terms of Islam. Samad's English translation of the Prophet Mohamed's Hadith is a key to his religious identity negotiation. He tries to express his struggle with the subject by using the English language for the original representation. This quote indicates the latter: "O Allah, I seek refuge in you from the evil of my hearing, of my sight, of my tongue, of my heart, and of my private parts" (Smith 116). Samad glorifies his sense of belonging to Islam; however, he is involved in immoral deviation and sins with a Western woman, Poppy.

Furthermore, Samad becomes familiar with the English language. In this statement, he strongly criticizes the current use of the language: "What kind of phrase is this?" "So what?" Is that English? That is not English. "Only the immigrants can speak the Queen's English these days" (Smith 171). According to Samad, only the Queen's English is proper English. He makes a remark about the British linguistic skills. He shows a high understanding of British culture and language more than the British themselves. So, Samad finds himself in between identifying his religious identity through the English language and discussing the depth of the language's specificity.

Thus, in some situations, Samad unfortunately considers his immigration as an influential cause behind his loss in-between all differences: order and chaos, practice and theory, faith and desire, morality and immorality, acceptance and racism, and his origins and new cultures as the postmodern condition imposes. As it is obvious in these sayings: "There is no place like home." "There is no place like home" (Smith 205.), and in: "I wish I could return to the East" (Smith 135). But, in fact, he is deeply certain that his internal instability, his imperfect glory towards his roots, and his spiritual fragility are some of the motives behind his real identity dislocation". Actually, immigrants are positioned in-between past and present in terms of being victims to history, power, and subject, as it is deeply imaged here: "Every moment happens twice: inside and outside, and they are two different histories" (Smith 229).

3.3 Investigation of Cultural Dislocation in *White Teeth*

The novel captures postmodern issues, in particular, the reshaping of cultural identity of Bangladashi, Samad Iqbal, and the English man (Archie Jones), who are close friends and battled side by side during WWII, and their children, Millat, Majid, and Irie. During the characters' residence in a diverse city, they deal with hybrid spaces and third spaces where they peacefully interact. So, each character experiences the sense of belonging differently due to their surrender to a strange culture or swinging between hybrid locations. Characters feel frequently dislocated from their cultural, religious, and specific roots. Simultaneously, they find themselves obliged to assimilate and adopt Western culture and identity to identify themselves with.

3.3.1 The Hybrid Samad

Iqbal Samad, a Bengali Muslim, finds himself exhausted between his faith and his desire to be accepted by the outside world. His fear of being seen as the "other" forces him frequently to live in a state of confusion. Samad alternates between being a true Bengali model for strong Muslims with a steady faith, adopting a new outside culture that handles all senses of beauty, and enjoying western openness.

He faces the dilemma of cultural identity caused by in-betweenness and hybridity, Bhabha's perception of both notions. This statement: "I am a Muslim and a Man and a Son and a Believer." I will survive to the last day" (Smith 136). It explains how Samad distinguishes his religious identity from his subjective cultural identity. His devotion to Islam leads him to continuously recite Quran verses and remember prophetic Hadith. However, his fluid identity in terms of religion brings him into an identification crisis when he discusses his sins and guilty masturbation with the "Alim." His psychological uncontrollability towards his sensitive desires reflects his fear of Allah and the outside world. He is subjected to Western culture, as it's shown in this example: "Will I absolve myself when the last judgment comes?" (Smith 140).

The above example displays the internal negotiation of Samad's identity towards his fear of Allah's punishment because of his deviation from Islam. While Samad frequently follows in the footsteps of the Westerners, Samad's identification as the other is a weakness that results in his incomplete assimilation into the dominant subjects, which satisfies his power and desires. Simultaneously, his resistance to subjective cultural identities and fear places him in everyday negotiation and internalization as an impact of the cultural loss found in in-between spaces.

He is proud of being a Bengali Muslim. However, his fear of being identified as the other can be explored through his cultural dislocation. And the following example exemplifies Samad's cultural loss in the midst of differences;

" A trauma is something one repeats and repeats, after all, and this is the tragedy of the Iqbals—that they can't help but re-enact the dash they once made from one land to another, from one faith to another, from one brown mother country into the pale, freckled arms of an imperial sovereign" (Smith 155).

So, being in "third space" is highly problematic due to the feeling of alienation in a new land and dislocation from traditional culture. Even the second generation, who are growing up in

Britain, are rooted in their home land, as the characters have drawn their state as "one leg in the present, one in the past." (Smith 68). Moreover, the following example illustrates the confusion of first generation immigrants in melting pot London; "He was just in the process of happily formulating some allegory regarding the bending Eastern reed versus the stubborn Western oak" (Smith 206).

Samad is an immigrant who suffers from being dislocated from his homeland when it said "There is no place like home. There is no place like home" (Smith 205.). Here, his painful home, nostalgia, is so deep that he hopes to return to his homeland and his past ; "I wish I return to the East" (Smith 135). At the other hand, he experiences being in hybrid spaces as O'Connell pub where Samad enjoys his friendship with Archie Jones far from their family's walls trying to reconcile his fragmented and dislocated identity;

"O'Connell's is the kind of place family men come to for a different kind of family. Unlike blood relation, it is necessary here to earn one's position in the ; (...) You need to know the place. For example, there are reasons why O'Connell's is an Irish pool house run by Arabs with no pool tables" (Smith 187).

In the above example, Samad sees O'Connell's pool house as a hybrid place, where he thinks of the possibility of preserving home culture. In spite of the fact that all characters from different races, religions, and origins can share their experiences and own attitudes, it's an in-between place where reshaping new subjective identities can appear. This third space is a personal heterotopia in which differences meet to intervene in the construction of identity.

For example, at Glenard Oak School, Samad refuses to allow his sons to attend the "Harvest Festival," fearful of new Western identification. As it can be grasped from these quotes: "...What is all this about the 'Harvest Festival'? What is it? What exactly is it? And why must my children celebrate it?" (Smith 116), and "It is very simple. The Christian calendar has

thirty-seven religious events. Thirty-seven. The Muslim calendar has nine. Only nine. And they are squeezed out by this incredible rash of Christian festivals "(Smith 117).

So, both of the above hybrid spaces represent "third spaces," which can be insecure places for preserving one's cultural heritage. Also, that school is a personal heterotopia for both identical twins and Irie. Differences contribute directly to adolescents' experiences. Consequently, the dilemma of the unknown identity of Irie's child occurs since the identical twins hold the same DNA as Smith portrayed: he "has no fixed reference point to develop her own identity and represents the next stage in the immigrant experiment"(Smith 448). Thus, the cultural dislocation will go on with the third generation, whose identities reside in-between spaces and chaos.

Samad explains his cultural dislocation as being in an unsafe host land where he swings between being a typical Bengali Muslim or an assimilated citizen who adopts the new culture according to the situation that satisfies his likes and desires. As it is exemplified in this statement, "I have been corrupted by England." I see that now my children, my wife, they too have been corrupted. I think maybe I have made the wrong friends... "Perhaps I thought intelligence was more important than faith" (Smith 135).

That evidence encounters a concise argument of cultural dislocation due to the dilemma of cultural identity and hybridity, in spite of the fact that the assimilation of the first generation is not all complete. This declaration illustrates what has been said;

Early will I seek thee,' sings Hortense. 'My soul thirsteth for thee, my flesh longeth for thee in a dry and thirsty land, where no water is...' Samad watches it all and finds himself, to his surprise, unwilling to silence her. Partly because he is tired. Partly because he is old. But mostly because he would do the same, though in a different name. He knows what it is to seek. He knows the dryness. He has felt the thirst you get in a strange land – horrible, persistent – the thirst that lasts

your whole life. Can't say fairer than that, he thinks, can't say fairer than that.
(Smith 492)

In terms of the character, Samad, who is usually in an in-between state where original culture has been left but without total incorporation of the new culture.

3.3.2 Samad's Concern with Assimilation

Although Samad supports his belonging to his original roots, he encounters his uncompleted assimilation to multicultural Britain. The desire to access the white part of British society is shown in Samad's vision of the outside world in terms of his son's teacher. Unavoidably, he is subjected to the whiteness of the exciting British woman. As it is obvious from this quote;

"The moment Samad set eyes on the pretty red-haired music teacher Poppy. Burt Bones that July 1984, he knew finally the truth of this. He knew his God was having his revenge. He knew the game was up, he saw the contact had been broken, and the sanity clause did not, after all exist " (Smith 125)

He gets lost in between Englishness and beauty and the divine doctrine. As a result, Samad is unaware of his subjection to Western identity in comparison to his religious orientation, as he attempts to reshape a new subjective identity. So, in order not to be different from the British, his new identity is drawn according to gender, sexual orientation, and Western culture. Correspondingly, a fluid dislocated identity appears accompanied by the ideology of non-belonging. While he studied engineering in the UK, he was denied a suitable social position in that dominant world: 'I am not a waiter... I have been a student... a scientist' (Smith, 49).

As multiculturalism examines the notion of the marginalization of immigrants who suffer a lot from racial and political discrimination, Samad surrenders to adopt the principles of British society, escaping from being categorized as the Other, as Said's concept. The

identification of oneself as being a member of the dominant society leads Samad to be placed at a confused point, culturally dislocated between his Bengali belonging and British citizenship. Thus, he will categorize his position as a Western citizen who will never enjoy his duties and rights as a British subject, described as a silenced character. Again, Samad gets lost in reconstructing his unstable cultural identity in terms of political and citizenship dimensions. His voiceless representation can be deduced from this statement: "I have an opinion. I have a right to an opinion. And I have a right to express that opinion" (Smith 116). According to Spivak's discussion in her book "Can the Subaltern Speak?," an identification crisis of the subaltern can occur in such situations. His worry about his son's assimilation transformed into a fact, and he explained his feelings like this: "They won't go to the mosque, they don't pray, they speak strangely, they dress strangely..." "They call it assimilation, but it's nothing but corruption, corruption, corruption!" (Smith 248). Assimilation is part of immigrants' dislocated identities.

3.3.3 Samad as Dislocated Father and Husband

Samad is a Muslim subaltern who struggles heavily to establish a stable Muslim family that is adequate with his traditional culture and values. As the following statement shows: "... he was thinking like a Christian again; he was saying he couldn't say fairer than that to the Creator." (Smith 145) Besides, he fails to be a typical model for Bangladeshi Muslims in multicultural London. He becomes a bad father and a bad husband who is strongly afraid of Allah's punishment for his religious deviation. He laments the fact that he is caught in a cultural limbo.

Samad is unable to be a good example for his sons in preserving roots and traditions. They almost observe their father's contradiction, who has melted in a pot in which theoretical slogans do not fit the practicality of fatherhood steadiness. They usually recognise that Samad has deviated from traditional values and roots, as the famous wisdom says: "Nothing makes a dent". He personally feels that paradox when he says: "... How can I teach my boys anything? How can I show them the straight road when I have lost my own bearing? " (Smith 178). As for

Woodward 's assumption that identity is derived from multiple sources, giving birth to fragmented identity, as in Samad's case, So, Samad's new subjective identity is located in between two different cultures, which is called cultural dislocation. His loss is an outcome of his internal conflict between strict principles as a good father and his immoral betrayal of a corrupt husband. As it can be concluded from this expression:

It was not possible, Samad knew, for this woman to have any erotic interest in him whatsoever. But still he glanced around for Alsana, still he juggled his car keys nervously in his pockets, still he felt a cold thing land on his heart and knew it was fear of his god. (Smith119)

He becomes unable to provide a peaceful environment for the family. In spite of disguising his misbehaviour with the beautiful white teacher, he admits that wearing strange masks of foreigners doesn't suit his representation of the Bengali Muslims' values in the homeland, as it is included in his saying: "I am corrupt, my sons are corrupt..." (Smith 182).

He dispatches Majid to Bangladesh in order to preserve doctrine and original culture, but he returns labeled as "more English than English" (Smith 336). Samad sadly reflects his misfortune as in the following statement;

"You try to plan everything and nothing happens in the way that you expected...;; There are no words. The one I send home comes out pukka English man, white suited, silly lawyer. The one I keep here is fully paid-up green bow-tie wearing fundamentalist terrorist. I sometimes wonder why I bother" (Smith 407)

The identical twins become atheists, assimilating into a new subjective identity that dictates Western ideology despite their differences. Even Samad was cruel enough to join Kevin, not for religious purposes. According to the non-essentialist assumption, similarities within the same group, as well as false representation, affect social interactions even within the same family. Samad's cultural dislocation is an outcome of his surrender in front of multiculturalism's

specificity, subjective identities, gender, sexual orientation, and free beliefs outside of Islam's restrictions. He loses the ground battle of gaining personal identity without any imitation.

As a result, he struggles and gets lost in between places. As a result, being inside his home is totally different from being outside. The same example can be understood from his being inside and outside the Indian Palace, as it is mentioned here: "Outside the doors of the Palace he was a masturbator, a bad husband, an indifferent father, with all the morals of an Anglican" (Smith 131). His cultural dislocation resides in the in-betweenness. He experiences alienation from both his homeland and his small family. He can be portrayed as dislocated in double space. So, he is dislocated as an immigrant and a subaltern in a third space where the self-definition process is always complex. Psychologically, he gets lost in-between his unstable self-image and the inferior vision of the subject.

3.4 Discussion of the Results

Zadie Smith, as a diasporic writer, deals with postmodern subjects exemplified by the construction of one's identity of immigrants in a multicultural setting through characters of both first and second generations and a sense of dislocation. The diasporic condition of living in a melting pot like London influences the process of reshaping new subjective identities along multiple dimensions, including religion, ethnicity, gender, political authority, and sexual orientation. Since immigrants are displaced from their origins, their identities' construction is dynamically changing. This shift is called cultural identities that are fluid and not fixed. So, complex sources for fragmented identities can be seen as multiple interpretations of meaning in postmodern literature. Immigrants' identities have the ringing sense of truth in postmodern texts. As meaning is found between texts and binaries, identities are constructed in-between origins and different cultures. Those sites are called in-between spaces where immigrants search for suitable and stable identities, questioning the past and the subjectivity of history. Cultural identities are discursively experienced in-between the past and the present. So, the subjectivity of history can be a part of immigrants' cultural identities.

This cultural hybridity causes cultural dislocation. Postmodern fragmented identities lack exact origin and absolute identification as the concept of the non-ultimate source of fixed meaning. Distressed nostalgia; Samad lives in third Space as a hybrid subaltern. The character struggles a lot in terms of dislocation in-between Bengali Muslims and Western representation. His disability being a typical model as a strong Muslim, a good father, and a good husband, complicates his loss in-between cultures and originalities. Being in third space is an attempt for Samad to reconcile his fragmented and dislocated cultural identity. Since origins are not fixed in multicultural society, cultural hybridity and dislocation are generated to face the sense of non-belonging to a homogenous group. His fear of being a foreigner in a foreign land forces him to accept social interaction and assimilation to western culture to such a degree that he forgets about his roots' glory as a battle ground between resistance and acceptance of new outside culture.

Third space is a type of personal heterotopia in which such second-generation immigrant adolescents experience psychological trauma in terms of cultural dislocation. Samad does not stand stubborn in front of the subject due to his low self-image and being ashamed of his real identity. This concept was portrayed in the immoral interaction between Samad's identical twins and Irie. The counter-spaces lack second generation, so mental networks intervene in the incorrect responses towards what is original and what is dislocated. Differences occur in in-between space, creating a confused consciousness for characters to share experiences and reshape their subjective cultural identities in hybrid dislocation. Their choices are interswung between cultures, origins, and desires. Majid behaves differently; he is totally assimilated into British society. He becomes an atheist, "more English than English" in spite of his return to Bangladesh. whereas Millat experiences western culture with a degree of rejection. He feels so powerless that he uses the KEVIN group as a source for his authority identification for no religious purposes.

As an irony, the story's ending depicts a clear deduction to the sense of identification. Irie's baby is born without an identified father since the identical twins hold the same DNA. A child's identity gets lost in-between two brothers. This cultural dislocation has an effect on people who live between cultures. Cultural identities are dislocated in-between unfixed origins and choices. Thus, the dilemma of cultural identity will go on as a great challenge for its being in in-between spaces. It will reach the third generation as well.

Conclusion

This chapter stresses that cultural identity resides in-between cultures and space. This cultural hybridity can be indicated as cultural dislocation. The fear of non-belonging, political and racial discrimination, and "otherness" are factors that lead subalterns to be subjected to new cultures that contribute to one's identity structure, forgetting about one's real roots, as *White Teeth*'s title can be interpreted in this sentence: All of them should be white even if they are different. Samad encounters double-space dislocation during his journey of reshaping his hybrid subjective identities. He is considered both an immigrant and a dislocated subaltern who resides in-between inside and outside of his home. His cultural dislocation is drawn between wise decisions and outside desires. His hybrid character arises from psychological loss between religious values and western brightness, and a battleground in-between his self-esteem towards his originality and the subject's vision of inferiority. Samad is culturally dislocated in-between the "Inside" and "Outside" three dimensions: home, space, and his inner soul and mind.

General Conclusion

The famous diasporic writer Zadie Smith's *White Teeth* is one of the significant literary masterpieces. As a postmodern novel, it attempted to portray the struggles and the main issues that the African-Caribbean and South Asian immigrants had experienced in multicultural London after World War II. One of the main issues is the dilemma of cultural identity and dislocation in postmodern society. Accordingly, the aim of this dissertation was to explore the relationship between cultural identity and dislocation in Smith's *White Teeth*.

The study aimed at investigating cultural identity in relation to dislocation in the aforementioned corpus. To achieve the stated aim, sub-objectives were important to investigate. Firstly, the study tended to highlight the issue of cultural identity in terms of its religious and socio-economic dimensions since it serves the recognition of hybrid identities and in-between spaces. Secondly, it provided the effects of multiculturalism and in-between spaces on immigrants' reception of identity, which led them to assess cultural identity in a social and psychological context as a sort of dislocation. Therefore, the effect of cultural dislocation and hybridity on cultural identity is revealed.

A related literature review was conducted in order to synthesize the major studies relevant to our study. The current research is divided into three chapters. The first chapter was entitled, "Cultural Identity: Conceptual and Theoretical Framework." It was dedicated to providing a clear overview of the concept of identity from the sociological, psychological, and existentialist perspectives in order to recognize the features of the construction of postmodern fragmented identities. The second chapter is devoted to cultural dislocation through discussion of the theories and conceptualization of hybridity, starting by giving a glimpse of multiculturalism's definition and its two theories for the sake of categorizing London as a melting pot model. The third, as a practical section, highlighted the immigrants' crisis in multicultural London by exploring multiculturalism in Smith's *White Teeth* and the representation of cultural identity in

terms of the protagonist "Samad" and his struggle to reshape his hybrid identity from religion, socio-economic, and language dimensions. The third part was dedicated to the investigation of the cultural dislocation of the protagonist as a hybrid and dislocated character; his concern about how to immerse and assimilate himself within cultural diversity and fragmentation. At the end of this chapter, analytical discussions of the collected data were conducted.

For the purpose of achieving the aims of the research, we asked three questions. The first explored the portrayal of cultural identity in *White Teeth*. The second examined cultural dislocation and its types in relation to cultural identity. The third illustrated the impact of cultural dislocation and hybridity on cultural identity. The first hypothesis stressed that cultural identity perception could be affected by being in a multicultural environment. The second one stated that dislocation could occur due to the subjective recognition of being an Orient. Being culturally dislocated and having a hybrid cultural identity are the main challenges an immigrant is likely to encounter in a multicultural society.

In order to test our hypotheses, we selected the related corpus and, correspondingly, we conducted the following methods: Firstly, the study under investigation adopted a critical analytical approach. Also, the analysis method was used to explain hybridity and assimilation theories conducted by cultural studies theorists such as Homi Bhabha, Stuart Hall, Edward Said's orientalism, and Foucault's discussions on culture and history. Accordingly, a descriptive historical method was used to reinforce our analysis and assessment of the development of cultural identity and dislocation.

The findings of the research validated the previous hypotheses and revealed the following results: Through our reading of the novel *White Teeth*, we concluded that Smith portrayed cultural identity in her work and the struggle of both first and second generations in forming their subjective and fragmented identities in terms of religion, socio-economics, race, and language dimensions. Second, we discovered that the concept of dislocation is portrayed through

the spaces in which the immigrants lived: in-between, cultural hybridity, third space, assimilation, and personal heterotopias experienced in the reshaping of cultural identities that became a dilemma in terms of immigrant integration. Third, focusing on Smith's depiction of the protagonist, Samad, who struggled with fluidity and subjectivity in his cultural identity construction, he is frequently depicted as being locked in in-between spaces and facing his new hybrid identity.

Samad's cultural dislocation, cultural hybridity, and negative self-image escalated his dilemma of cultural identity and belonging. He appeared to be caught between preserving his cultural heritage and assimilating to Western culture. Moreover, the protagonist encounters his dislocation in-between Islam and Christianity, being proud of his original language or giving privilege to the English language, and being a socially voiced subaltern or becoming the "other". Furthermore, Smith personified the protagonist as a dislocated father and a fragmented husband who had melted into Western culture due to the subjectivity of the dominant outside and its inferior vision to the representation of immigrants in the postmodern world; and he was unable to prevent his son's assimilation to British culture. In a nutshell, we deduced that Zadie Smith implied the real recognition of cultural identity, the sense of belonging, and its psychological fragmentation because of the cultural hybridity and dislocation that both first and second generations face in the subjective world. Immigrants are culturally dislocated in-between the "inside" and the "outside" of three dimensions: home, space, and their inner soul and mind.

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ملخص

هدف البحث الحالي إلى دراسة موضوع الهوية الثقافية والتفكك في الأسنان البيضاء (2000) ، بقلم كاتبة الشتات زادي سميث. توظف الدراسة المنهج الوصفي التحليلي المعتمد لتلائم نظريات الدراسات الثقافية لهومي بهابها وستيوارت هول وإدوارد سعيد وفوكو للتحقيق في الاضطراب الثقافي وتأثيراته على الهوية الثقافية للمهاجرين الآسيويين والكاريبينيين في لندن متعددة الثقافات. وبالتالي ، تم تطوير ثلاث فرضيات لتحقيق أهداف البحث ؛ الأول هو أن الهوية الثقافية تتطور في بيئة متعددة الثقافات ومتعددة الثقافات ؛ المثال الأول هو حالة البطل ، صمد ، من أبعاد دينية واجتماعية واقتصادية. الثاني ، التفكك الثقافي ، يمكن أن يحدث بسبب الاعتراف الذاتي بكونك شرقياً في أرض أجنبية. والثالث مرتبط بتأثير التفكك الثقافي على الهوية الثقافية من حيث التواجد بين الثقافات والأماكن المختلفة. تكشف نتائج الدراسة أن نزوح الوطن والوجود في الفضاء الثالث هما الدوافع المهمة وراء تشكيل الهويات الثقافية التي يتم تصويرها في الأسنان البيضاء وتتأثر بذات المجتمع البريطاني. وبالمثل ، فإن التهجين الثقافي والاضطراب الثقافي يؤثران على الهوية الثقافية للمهاجرين من حيث الدين والوضع الاجتماعي والاقتصادي وأبعاد اللغة. يتم تصوير الهوية الثقافية بشكل أساسي من خلال بطل الرواية "صمد" من وجهات النظر الدينية والاجتماعية والاقتصادية واللغوية. إن الاعتراف الذاتي وعدم التوازن الداخلي للروح لدى المهاجر يؤثر على بناء الهويات المجزأة ، كما عبرت عنها شخصية "صمد" التي تكافح بشدة من حيث التماهي مع العديد من الهويات الثقافية.

الكلمات المفتاحية: استيعاب؛ تهجين ثقافي الهوية الثقافية ؛ الشتات الخلع. الفضاء الثالث