



Cappadocia University
School of Graduate Studies and Research
Department of English Language and Literature

**AN INVESTIGATION OF IMMIGRANTS' ATTITUDES
TOWARDS "OTHER" IMMIGRANTS IN ZADIE SMITH'S
WHITE TEETH AND SAM SELVON'S THE LONELY
LONDONERS**

Muhammet GÜNDÜZ

Master's Thesis

Nevşehir, 2024

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DEDICATION

This thesis is dedicated to my beloved sons, Yavuz Selim and Ömer Asaf.

Your innocence, joy, and boundless curiosity have been a constant source of inspiration for me. This work is a testament to the love and hope I hold for your futures. May you always strive for knowledge and pursue your dreams with determination and passion.

With all my love,
Your Beloved Father
Muhammet Gündüz



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Completing this master's thesis has been a significant milestone in my academic journey, and it would not have been possible without the support and guidance of several individuals to whom I owe my deepest gratitude.

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Sincerely,

Muhammet Gündüz

ABSTRACT

GÜNDÜZ, Muhammet . *An Investigation of Immigrants' Attitudes towards "Other" Immigrants in Zadie Smith's White Teeth and Sam Selvon's The Lonely Londoners*. Master's Thesis, Nevşehir, 2024.

The aim of this study is to analyse the attitudes of immigrants residing in the UK towards other immigrants in the literary works of Zadie Smith's *White Teeth* and Sam Selvon's *The Lonely Londoners*. While Zadie Smith focuses on the characters' intellectual shifts in attitudes towards each other, Sam Selvon's characters' attitudes towards other immigrants show fixed attitudes based on survival strategies in a multicultural setting. Through a comparative analysis, the study scrutinises how these two works shows the intricacies of immigrant attitudes towards other immigrants who are both affected by colonial discourses and current socio-economic difficulties. *White Teeth* is examined for its depiction of the intellectual changes and identity conflicts experienced by immigrant characters, emphasising their everchanging attitudes that are formed by acculturation and assimilation. In contrast, *The Lonely Londoners* is analysed for its portrayal of fixed attitudes and survival strategies among immigrants in London. Additionally, it highlights the exploitation of other immigrants, except Moses who shows attitudes of concern and camaraderie for other immigrants. This thesis also calls for policies and procedures that encourage more communication and integration between various cultures. The study illustrates how colonial legacies still impact modern immigrant interactions with other immigrants both from the same and from the different ethnicities advocating for policies and practices that may facilitate greater cross-cultural dialogue and integration. By means of this examination, the thesis enriches a deeper comprehension of the difficulties and prospects of establishing harmonious multinational societies.

Key Words

Postcolonialism, attitudes, immigrants, ethnic relations, intercultural relationships.

ÖZET

GÜNDÜZ, Muhammet. *Zadie Smith'in İnci Gibi Dişler ve Sam Selvon'un The Lonely Londoners Adlı Eserlerinde Göçmenlerin "Öteki" Göçmenlere Karşı Tutumlarının İncelenmesi*. Yüksek Lisans Tezi, Nevşehir, 2024.

Bu çalışmanın amacı, Zadie Smith'in *White Teeth* ve Sam Selvon'un *The Lonely Londoners* adlı edebi eserlerinde Birleşik Krallık'ta ikamet göçmenlerin eden diğer göçmenlere yönelik tutumlarını analiz etmektir. Zadie Smith, karakterlerin birbirlerine karşı tutumlarındaki entelektüel değişimlere odaklanırken, Sam Selvon'un karakterleri, diğer göçmenlere karşı çok kültürlü bir ortamda hayatta kalma stratejilerine dayalı sabit tutumlar sergilemektedir. Bu çalışma, karşılaştırmalı bir analiz yoluyla, iki eserin, sömürgeci söylemlerden ve mevcut sosyo-ekonomik zorluklardan etkilenen diğer göçmenlere yönelik tutumlarının karmaşıklığını incelemektedir. *White Teeth*, göçmen karakterlerin yaşadığı entelektüel değişimleri ve kimlik çatışmalarını tasvir etmesi, kültürleşme ve asimilasyonla şekillenen ve sürekli değişen tutumlarını vurgulaması açısından incelenmektedir. Buna karşılık, *The Lonely Londoners*, Londra'daki göçmenler arasındaki sabit tutumları ve hayatta kalma stratejilerini tasvir etmesi, diğer göçmenler için endişe ve yoldaşlık tutumları gösteren Moses hariç diğer göçmenlerin sömürülmesini vurgulaması ve aynı zamanda çeşitli kültürler arasında daha fazla iletişim ve entegrasyonu teşvik eden politika ve prosedürler için çağrıda bulunması açısından analiz edilmiştir. Çalışma, kolonyal mirasların modern göçmen etkileşimlerini hala nasıl etkilediğini göstermekte ve daha fazla kültürler arası diyalog ve entegrasyonu kolaylaştıran yasa ve uygulamaları savunmaktadır. Bu inceleme sayesinde tez, uyumlu çok uluslu toplumlar kurmanın zorlukları ve beklentileri hakkında daha derin bir kavrayış zenginleştirmektedir.

Anahtar Kelimeler

Postkolonyalizm, tutumlar, göçmenler, etnik ilişkiler, kültürlerarası ilişkiler.

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INTRODUCTION

The phenomena of immigration, which is defined as the translocation of people and groups from one geographic and cultural setting to another, is a fundamentally altering factor that has permanently changed the social structure of countries all over the world. It is an evolving procedure that involves a range of experiences, feelings, interactions, and difficulties as it develops on many stages, from the individual to the society. One aspect of immigration that has received little attention while being of enormous importance is the ethnic relations among immigrants. Through a comparative analysis of two seminal works of literature, Zadie Smith's *White Teeth* and Sam Selvon's *The Lonely Londoners*, this master's thesis embarks on an in-depth analysis in often-neglected issue of immigrants' attitudes towards other immigrants living in multicultural London.

The connections that immigrants have with other immigrants are intricately tied to their experiences while navigating the foreign landscape of their new home countries. Numerous variables, including but not limited to socioeconomic class, common histories of migration, ethnicity, nationality, financial challenges, racism, belonging, and language influence these attitudes. Within this context, perceptions of other immigrants become a crucial factor that affects community dynamics, identity development, and social cohesiveness. Understanding these attitudes is essential for comprehending the dynamics of heterogeneous communities and the difficulties of immigrant experiences. Thus, literature has traditionally been an effective means for illuminating the complexities of these experiences, particularly the complex web of links that binds immigrant communities. Within the literary tradition of immigrant fiction, *White Teeth* by Zadie Smith and *The Lonely Londoners* by Sam Selvon stand as prominent examples. Both books include deep and complex stories that explore the challenges, aspirations, and lifestyles of immigrant protagonists in post-World War II Britain.

Zadie Smith, a well-known author in modern literature, is an illustration of the deep influence of a single literary voice as well as the transformational power of the written word. Smith, born in 1975 in the United Kingdom (*Steven Barclay Agency*), has devoted much of her life and works to exploring diversity, identity, and human condition.

She has handled the intricacies of race, class, and culture as the creator of a vast and varied body of works, surpassing geographical boundaries to establish herself as a global literary figure. Zadie Smith's childhood in the cosmopolitan community of Willesden in northwest London (Elmhurst) had a significant impact on how she views issues of race, identity, and multiculturalism. Having a father from England and a mother from Jamaica (*Steven Barclay Agency*), at an early age, Zadie was exposed to a variety of cultural influences. She gained a good understanding of the subtleties of identification and the difficulties of belonging as a result of her upbringing in a multi-ethnic atmosphere. In her novels, where she skilfully navigates the complex interconnections of race, ethnicity, and society, her early years growing up in an intersection of cultures and languages eventually find expression in her works.

By the time Zadie Smith's first book, *White Teeth*, was printed in 2000, the literary community has taken note of her (*Encyclopaedia Britannica*). Her last year at Cambridge was a perfect chance for her to finish the novel, which is much praised and heralded the entry of an outstanding new talent in modern literature. Through the interwoven experiences of the Iqbals, the Joneses and the Chalfens, covering decades as well as countries, *White Teeth* examines the difficulties of multicultural London which established Smith as an author with the ability to analyse the nuances of ethnicity, nationality, and the immigrant experience through its biting humour, astute social satire, and nuanced characterization of individuals from various origins.

In *White Teeth*, Zadie Smith depicts readers a colourful image of immigrant relationships and interactions of people with various ethnic origins. Sara Nichols emphasizes that Zadie Smith “has depicted an exciting world of racial mixing and immigrant changing” (66). The Iqbal, Jones, and Chalfen families across multiple generations are of different ethnicities originated from Bangladesh, Jamaica, and Eastern Europe respectively. These individuals' relationships with one another as they come into contact and engage with one another show how complicated connections between immigrants in a multiracial culture are. The difficulties, friendships, biases, and alliances that develop among immigrants with different levels of assimilation and cultural identity are well-captured in Smith's book.

As another icon of postcolonial writing, Sam Selvon is a voice that transcends geographic boundaries and connects with the realities of diaspora, immigration, and cultural displacement. Selvon, born in Trinidad, on May 20, 1923 (*Editors of Encyclopaedia Britannica*), lived through the changes of the twentieth century and chronicled his trip from a small Caribbean island to the centre of the bustling city of London in his writing. Since “Sam Selvon, tried to make Indo-Trinidadian culture more available to other Trinidadians and outsiders” (Harney 79) his writings, which are infused with Trinidadian Creole rhythms and the Caribbean diaspora, have left a memorable and enduring mark on the history of literature.

The dynamic multiculturalism and linguistic variety that define the Caribbean region have shaped Sam Selvon's early years in Trinidad due to “Trinidad's carnival of identity” (Harney 158). Selvon was exposed to a diverse tapestry of cultural influences growing up in a culture moulded by the effects of colonialism, including African, East Indian, and European customs. Later, as he skilfully managed the difficulties of identification and the diversity of voices inside Caribbean culture, the expression of this multicultural environment would appear in his writings.

The 1950s and 1960s witnessed the height of Sam Selvon's literary career, which was characterized by waves of immigration from the Caribbean to Britain. Selvon became a ground-breaking figure in Caribbean writing at this period of change, offering a distinctive viewpoint on the daily affairs and adventures of Caribbean immigrants in the centre of London. His first published book, *The Lonely Londoners* (1956) “a work that addresses the difficulty of creating a community in a hostile social setting” (Head 165), is regarded as a classic because it perfectly represented post-war Caribbean immigration to the UK. In this story, Trinidadian immigrants must deal with racial discrimination, the difficulties of urban living, and their search for the illusive golden city of London (Selvon 2). Moses, Galahad, and Cap are just a few of the memorable figures that Selvon benefits to create a moving depiction of immigrant experience. Sam Selvon provides a more in-depth perspective on the struggles of Caribbean immigrants in London. Immigrants' daily challenges and victories are intimately portrayed in the novel through the perspective of Moses, a Trinidadian immigrant (Nasta ix). Selvon's protagonists struggle with their own opinions about other Caribbean immigrants who come from various islands and origins as they traverse the difficulties of racial prejudice, isolation, and economic challenges.

In addition, the thesis focuses on a comparative approach to the analysis of immigrant attitudes as shown in *White Teeth* and *The Lonely Londoners* for a number of persuasive reasons. Both of the books have distinctive positions within the literary heritage of immigrants. *The Lonely Londoners* provides historical insight on the lives of Caribbean immigrants in a previous era, whilst *White Teeth* delves on the complications of diversity in modern Britain. A comprehensive examination of how immigrant sentiments can shift as time progresses in response to shifting socio-political situations is made possible by this juxtaposition. A wide range of views and relationships amongst immigrants is examined because of the works' diverse narrative techniques, character patterns, and thematic emphasis. Furthermore, while *The Lonely Londoners* focuses on the everyday activities and inner thoughts of a limited group of individuals, *White Teeth* covers a sprawling and interconnected narrative that crosses decades and countries. Thus, the comparative study provides a thorough knowledge of the scope and complexity of immigrant views as they are depicted in literary works.

The foremost purpose of this thesis is to provide light on the nuanced representations of immigrants' attitudes toward other immigrants in *White Teeth* and *The Lonely Londoners*. The analysis is divided into three major chapters that will each concentrate on a different aspect. A comprehensive outline of the theoretical framework, including definitions of postcolonialism and multiculturalism, the construction of hybrid identities will be provided in the first chapter. The second chapter of the thesis will focus on the multi-ethnic dynamics within *White Teeth*, exploring how stereotyping, belonging, interaction, and historical context affect immigrants' attitudes towards other immigrants. This chapter will also explain how immigrant views change as the story progresses as well as how individuals change intellectually as they adjust to new situations. The third chapter will examine the subject of immigrant characters' integration by examining how their interactions with one another are shaped by their efforts to survive in London with their new circumstances in the book *The Lonely Londoners*. Here, the emphasis will be on the numerous interactions and conflicts that occur between immigrant characters, illuminating the nature of their connections and any underlying tensions or affinities.

In order to understand the complex tapestry of immigrants' attitudes toward other immigrants, this master's thesis goes on a literary journey through the vivid narratives of *White Teeth* and *The Lonely Londoners*. The research aims to offer a comprehensive

understanding of the mechanisms that form these views and their implications for immigrant groups in multicultural London by engaging in a comparative examination of these two major works. This thesis is aimed to contribute to the larger discussion on immigration, identity, and social integration through the voices of Sam Selvon and Zadie Smith by providing new visions into the dynamics of immigrant interactions and relationships in the always changing context of diversity.



CHAPTER I – POSTCOLONIAL THEORY

1.1. IMPERIAL IDEOLOGY, COLONIALISM, AND POSTCOLONIALISM

1.1.1. Imperial Ideology and Colonialism

This section's theoretical framework is based on postcolonialism concerns with European imperial powers and the consequences on colonized people both throughout and after the colonisation period. As postcolonialism remains inseparably linked with colonialism together with imperialism, it is essential to discuss imperial and colonialist mindset. The words "colonialism" and "imperialism" are sometimes employed for each other since they are regarded to have the same connotation. In *Culture and Imperialism*, Edward Said emphasizes that “‘imperialism’ means the practice, the theory, and the attitudes of a dominating metropolitan centre ruling a distant territory; ‘colonialism,’ which is almost always a consequence of imperialism, is the implanting of settlements on distant territory” (9). In addition to that, Margaret Kohn labels imperial ideology as it “draws attention to the way that one country exercises power over another, whether through settlement, sovereignty, or indirect mechanisms of control.” Therefore, both concepts have similar political and economic features of dominating the other because they both involve doing so over a subject territory. Due to their connotation as controlling or dominating the other, debates about the explanations of what they really mean is vain attempt since they still continue to exist all around the world politically, culturally, and economically.

However, the terms are distinct from an etymological perspective. Latin roots for "colony" include "farmer." " The term "imperium" implies "to command" (Loomba 46-47). While both imperialism and colonialism result in one nation's political and economic dominance over another, there are small but significant variations between the two systems. Essentially, colonialism is the actual reality of global expansion, whereas imperialism is the concept that underpins this behaviour. In a simple cause-and-effect relationship, imperialism is the cause, and colonialism becomes the outcome. Colonialism, as defined by McLeod, is only one type of practice that stems from imperialism's ideology and particularly deals with the establishment of a community in a

specific area (*Beginning Postcolonialism* 7). Therefore, imperialism refers to an entity aspiring for power on “the other” people, whereas colonialism is related to economic, socio-political or cultural dominance, either in formal or informal ways. Similarly, according to Jane M. Jacobs, colonialism is a subset of imperialism linked with geographical conquests and settlements (16). In other words, colonialism is indeed an application, and imperialism is the idea that causes to that execution. For this reason, an imperial idea lies at the basis of the founding philosophy and existence policy of every state, but this idea does not seem possible when considered in the axis of the policy of conquest and expansion in today's scale.

Catherine Hall also makes a distinctive explanation of imperialism and colonialism as:

I use ‘colonialism’ to describe the European pattern of exploration and ‘discovery’, of settlement, of dominance over geographically separate ‘others’, which resulted in the uneven development of forms of capitalism across the world and the destruction and/or transformation of other forms of social organization and life. I use ‘imperialism’ to refer to the late nineteenth/early twentieth century moment when European empires reached their formal apogee. (5)

According to the current quotation, there are significant differences between hegemony and colonialism in Europe. However, both involve European powers benefiting and thriving at the expense of other nations, causing harm to their ethnic identities, culture, language, and customs.

In addition, it is worth remembering that the states that spread economically and transformed the colonial powers into production and industrialization, especially after the Industrial Revolution, are accepted as imperialist powers. Joanne P. Sharp proposes that the union of modern science and capitalism in the framework of superiority supplied the framework within which the new countries and peoples were familiar with the European powers and, later, became the foundation for European domination over them (4). From the moment the colonized people confronted with the superior race and their civilization, these people felt inferior due to the financial and technological advancements.

Without doubt, the European settlers encapsulated this inferiority feeling because it was hard to control the subjugated people without instilling a sense of inferiority in them. Boehmer claims that not only the linguistic and literary traditions conveyed by

colonizers were British, but that the institutions and political ideologies used to demand autonomy were influenced in part by European research and patterns (110). In this regard, the norm for the “normal” is defined according to the norms of the colonizer. For a long time, the colonized people internalized the basic dichotomy of superior and inferior, and they believed Europeans had racial superiority. That is, colonialism is sustained partly by rationalizing the people within the colonialist powers a belief which seemed, according to the colonizers, fair as well as appropriate to command the “otherised” populations, and through encouraging subjugated nations to acknowledge the inferior status in “the imperial order of things - a process we can term 'colonising the mind'” (McLeod, *Beginning Postcolonialism* 18). The psychological influence of colonization caused colonized subjects to believe they were inferior, whereas settlers were seen as reasonable, intellectual, and civilized. As a result, people were obliged to obey to the powerful state directly or indirectly via imperial ideologies. The general people could then experience imperialism and so colonialism.

Yet, the current imperialism cannot be observed. Edward Said states that “[i]n our time, direct colonialism has largely ended; imperialism, as we shall see, lingers where it has always been, in a kind of general cultural sphere as well as in specific political, ideological, economic, and social practices” (9). According to Said, not only imperialism but also colonialism as conquering lands has come to an end; however, the new trend for imperialism will be a cultural and economic colonization rather than settlement and conquering the land. Similarly, Loomba proposes that “Direct colonial rule is not necessary for imperialism in this sense, because the economic (and social) relations of dependency and control ensure both captive labour as well as markets for European industry as well as goods” (11). Loomba’s definition of imperialism supports Said’s proposal that less military intervention is required to dominate the other nondominant country because economic and political strategies have replaced military action to take over the target country.

Due to the evolution of human understanding over time, military power is now employed less frequently. At present, imperialism is mostly established and controlled by economy, politics and culture. This expansionist and growth-oriented perspective, namely the notion of imperialism, can be similarly defined in the context of cultural imperialism. Jane M. Jacobs claims that “Although imperialism is undeniably a political and economic

event, it also operates through a range of cultural processes” (2). That is, imperial powers can conquer different cultures and civilizations by using their own cultural values and cultural reactions as a means of domination, and by establishing dominance over them, they can become the hegemonic-cultural imperial ruler.

Imperialism can be used to spread one's own language and culture. In anthropology, ethics, and sociology, this ideology is defined as cultural imperialism. France and the United Kingdom are prime "examples of cultural imperialism" (Talukder). Barbara Bush expresses that cultural imperialism continues to function not only at the popular culture level, but also at the intellectual culture level, controlling scientific and scholarly knowledge and defining dominant academic discourses (195). As a result, cultural imperialism is defined as the implementation of numerous perspectives of particular culture by a dominant community, typically one that has either economically or politically superiority. The colonizer West surrounds “inferior” countries in order to exploit their labour force or raw materials as the West exerts its dialect, traditions, and customs on the “third-world” states. McLeod summarises the situation as the colonized people's cultural values are regarded as lacking in worth, or even as “uncivilized,” from which they should be liberated. To put it bluntly, the British Empire not only triumph solely “by military and physical power” but also survived through convincing colonisers and colonized populations to acknowledge the environment in a certain manner (*Beginning Postcolonialism* 24). It is a form of imperialism in which the enforcing community imposes its manner of living on the opposing population by reshaping or substituting elements of the culture of the target community. Imperialism aims to dominate all aspects of another nation's culture, politics, economy, institutions, and way of life, making it an antecedent to colonialism. In this vein, imperial ideology precedes colonialism conceptually, as imperialism constitutes the ideology and colonialism executes it. Therefore, this perception originates the notion of imperialism to command and colonialism to control.

On the one hand, according to Andrew Heywood, colonialism is the concept or practice of gaining control of a foreign territory and making it a colony (182). Williams and Chrisman further argue that colonialism is a stage in a complicated path of capitalist imperialism that continues to the present day (2). Ella Shohat and Robert Stam classifies colonisation as “the process by which the European powers reached positions of

economic, military, political, and cultural hegemony in much of Asia, Africa, and the Americas” (15). Moreover, John Hobson proposes that “[c]olonialism, in its best sense, is a natural overthrow of nationality: its test is the power of colonists to transplant the civilisation they represent to the new natural and social environment in which they find themselves” (6). As implied in the above explanations, due to having a long history and containing a willing or unwilling interaction between the colonists and the colonized, it seems difficult to define exact aspects of colonialism. However, economic, cultural, and political gains are those that make up the most common aspects of colonialism.

On the other hand, Ashcroft *et al.* propose that the reasoning of imperialism is an evolution of Western thinking’s ecumenical tendency for viewing the world through the lens of dichotomy that establishes a dominance relationship (*Post-Colonial Studies* 19). In order to establish this new community, certain facts such as economy, culture, institutions, beliefs, manners, and the lifestyle of both the colonizer and the colonized should be taken into consideration since they create a binary opposition such as the ruler and the ruled, the colonized and the colonizer. In this perspective, Frantz Fanon states that for many years, capitalist powers have exercised power “in the developing world as if they were war criminals.” Major mechanism of capitalism for multiplying prosperity, gold or diamond reservoirs, and establishing power have been expulsions, genocides, “forced labour, and slavery” (*The Wretched of the Earth* 100). Therefore, it can be concluded that one of the main traits of colonialism is being superior, in power or in control of the nondominant nation, through which the coloniser gains economic, cultural, and territorial superiority by exploiting the cultural and natural resources of the colonized nation.

Hence, Shohat and Stam suggest that Western colonialism turn out to be a controlling mechanism reaching to distant territories and resources in faraway places as well as occupying land, fostering the ground, affirming roots, and passing on inherited values to the future generations (15). As stated before, Edward Said defines the concepts of imperialism and colonialism as the control of a distant territory by a dominant centre, with colonialism being the result of imperialism (9). Both Said and Shohat argue that colonialism involves not only conquering a nation, but also spreading the culture and politics of the colonizers, leading to changes in the culture and beliefs of the colonized.

Whether formally or informally, colonialism is both territorial and cultural occupation in non-dominant territories.

Furthermore, this territorial and cultural occupation results in a loss of culture, history, manners, and institutions on behalf of the colonized subject. Frantz Fanon notes that each subjugated population—that is, subjugated people whose psyche has acquired a feeling of worthlessness as a consequence of extinction and grave of its particular cultural originality—comes into close contact with the civilised nation's language, and hence with colonizer's norms and traditions. The subjugated gets promoted out of "his jungle" position into civilization in accordance with acceptance of the colonizer country's socio-cultural norms (*Black Skin White Masks* 18). Most vital factor for this loss stems from the settlement of the colonizers. Since the settlers bring their own culture and politics to the colonized territory, the clash between these two cultures becomes inevitable. Jurgen Osterhammel determines colonisation "as a relationship of domination between an indigenous (or forcibly imported) majority and a minority of foreign invaders" (16). He continues by asserting that

The fundamental decisions affecting the lives of the colonized people are made and implemented by the colonial rulers in pursuits of interest that are often defined in a distance metropolis. Rejecting cultural compromises with the colonized population, the colonizers are convinced of their own superiority and of their ordained mandate to rule. (16, 17)

As pointed out above, the colonizers come to a decision about the colony by only giving value to the needs and the "interests" of the colonizers. The idea of "superiority" is regarded as a factor to make decisions about the colonized subject, which is thought to give a right to govern the local people and change the things related to the colonized territory in accordance with the colonizer's ideology. Therefore, a clash between the colonizer and the colonized occurs in a territory where two cultures clashes with each other. Philip Wolnny argues that "Almost always, a colony develops in a place where indigenous people have lived for generations with their own established culture and traditions. Sooner or later, colonists and the indigenous people come into conflict" (5). Since the colonizers believe that their culture and history are superior to the colonized nations' culture and history, the colonizers impose their culture on the colonized nation.

Colonialism is sustained, and maybe even propelled, by remarkable ideological constructions that include conceptions in that particular territory where people feeling inferior deserve and request dominance. Functioning with the aim off instilling Western ideology, terms and notions like inferiority, subaltern, subordinate people, dependence, servants, and ruling class are common in the language of classical nineteenth-century imperialist culture. Thus, cultural conceptions are clarified, affirmed, questioned, or rejected as a result of colonial experiences (Said *Culture and Imperialism* 9). In return, the conflict of choosing colonizer's culture or sticking to native culture leads to the loss of cultural, political, social, and historical merits of the colonized nation. The colonized are experiencing cultural uncertainty and search for their identity. As they enforced their superior language and culture, the colonialists marginalize the colonized people's language and culture. Ashcroft *et al.* note that globally, the prevailing ideology has either deliberately resulted in or quietly led the extinction of local cultures as well as local traditions (*The Post-Colonial Studies* 234). Because of cultural transition, the colonial subjects must fight for their national identity and social development, resulting in a collision of two cultures. While people under a foreign rule struggle to keep their national identity and history, colonialists become successful in imposing their ideology in order to exploit both these people and the resources in the territory.

In this perspective, the need for the resources and people for labour leads European nations such as Britain, Spain, France, and the Dutch to establish colonies all over the world to supply the "Mother Country" with the resources needed for its wealth and welfare. Before the Industrial Revolution, prosperity was achieved through the access to gold and silver. Yet, selling natural resources and manufactured goods becomes the main aim of the European countries, which forces these nations to find markets and territories to commercialise their products. Philip Wolny points out that "[t]he industrial revolution also required more raw materials to use in manufacturing as well as more food to feed the growing European population. Colonies would provide for these needs" (23). For this reason, European powers turn their eyes to distant territories to be conquered and colonised in order to achieve this aim. Those nations in Africa, Asia, the Caribbean, and Australia were regarded as a source of resources and riches to be exploited as European powers considered the cultures of these nations as inferior compared to European cultures. In this perspective, the competition on colonisation of the other nations between the

European countries were accelerated by economic motives such as overseas markets, raw materials, and trade networks as well as “a growth of imperial nationalism, militarism and a sense of racial superiority ('jingoism') throughout British society” (Colman).

Britain succeeded in setting up a great colonial empire all over the world with the help of Industrial Revolution which led Britain to colonize distant territories more easily. Neyshaburi argues that “it was England that emerged as the biggest imperial power and managed to capture and gain control of many countries in almost all the other continents and it became a famous saying that ‘the sun never sets in the British Empire’” (17). Hence, the acquirement of huge colonies in distant territories requires a political and military power to keep these colonies under control while imposing the British culture and politics on these nations.

1.1.2. Postcolonialism

Colonial power of primarily Britain and other European powers would not last forever due to growing number of population and various conflicts between imperial powers (Stuchtey). The rivalry between European countries gradually leads to dismantlement on the part of colonies. In this regard, Edward Said expresses that almost no element of European order and standards was unaffected due to the circumstances of empire; businesses remained ravenous for global market, natural resources, low-cost workforce, and enormous tracks of distant territory, and security and international relations bureaucracies were increasingly “committed to the maintenance of vast tracts of distant territory and large numbers of subjugated peoples” (8). However, 1945 would be a watershed moment in world history in terms of initiating a decolonization process that has been slow but steady and yet dramatic disintegration of European empires. Not only did the “end of empire” symbolize Europe's overall decline, but it also set political, economic, social developments in motion that would have far-reaching consequences for global politics across much of Asian, African, and the Middle Eastern region particularly.

Decolonization, known as the dissolution of Imperial European powers, refers to a process of removing administrative, financial, and sociological frameworks enforced on occupied countries by colonial powers. Hence, for British Empire, Western ideology of describing Britain as “the country on which the sun never sets” would not remain

indefinite and British Empire would die in a process of decolonization, especially after many countries, which were once the colonies of the British Imperialism, got their independence from “the mother country” in the twentieth century. John Mcleod in his article “Postcolonial Fictions of Adoption” summarizes the situation as “[i]n short, the twentieth century has been the century of colonial demise, and decolonization of millions of people who were subject to the authority of the British crown”. He continues to express that “the British Empire” has been a terminology used for the history and it has a reference to a historical era which does not exist in today’s world (6). It is a complex and multi-faceted process that involves the withdrawal of colonial powers from these territories, the allocation of control to the occupied people, and the establishment of independent nation-states.

Robert Dale Parker claims that after India and Pakistan's liberation from the colonial power in 1947, the surge of newly sovereign nations generated enthusiasm and hope throughout "South Asia, Southeast Asia, the Pacific, Africa, and the Middle East" (350). After WWII, numerous African and Asian colonies aimed to gain independence from their European colonizers, sparking a global movement for self-determination and autonomy. Prior to WWI, European colonizers controlled the majority of the planet's territory, with Britain alone ruling “one-fifth of the area of the world and a quarter of its own population” (Young 2). Consequently, a mix of internal and external variables, including financial, socio-political, and paradigm changes as well as the weakening of European colonial powers in different territories around the world, including African Peninsula, Asia, and the American continent triggered the decolonization process.

As the war weakened European colonialists, these colonial powers faced increased pressure from their colonized subjects to grant independence with the cessation of the WW II. For Boehmer, attainments of sovereignty by formerly colonized peoples during this period signalled that "Britain, France, the Netherlands, and Portugal" have come to an end as imperial powers (173). Decolonization has greatly impacted humanity and fostered a diverse, multipolar world. Despite challenges like political instability, economic disparity, and human rights violations, decolonization is crucial for colonized peoples' self-determination and global justice.

Newly-independent nation-states have faced challenges due to the resistance against colonialism by colonized peoples. It varies from peaceful movements to armed uprisings. Parker suggests that while some regions had to fight for independence, most people achieved it without violence (350). Colonial opposition was driven by the desire for independence and protest against enforced ethnic, financial, and political contexts. This resistance greatly influenced the postcolonial process and the formation of independent nations throughout history. This process shaped by resistance has impacted politics, economics, and international standards. Some Caribbean and African nations experienced decolonization, as highlighted by “Prime Minister Harold Macmillan's winds of change speech in 1960” (Innes 42). Britain's colonies in Africa, the Middle East, Asia as well as the Caribbean were dissolved from 1947 to the late 1960s.

With regards to literary theory, postcolonial philosophy can be associated with the late 1940s and 1950s, when scholars and artists in commonwealth nations began to reflect on colonialism's experiences and repercussions. Postcolonialism has since developed into a prominent academic discipline, and has its own literary corpus, theories, and critical perspectives. The term postcolonialism has to do with the duration after colonialism when former colonies acquired independence, as well as the cultural, political, and intellectual debate that arose in reaction to colonialism and its aftermath. Yet, postcolonialism, defined as opposed to fixed disparities globally, has gained popularity within once-colonized territories oppressed by colonial powers, and it acquired prominence in the course of the 20th century by examining issues such as Orientalism, colonial rule, immigration, self-identification, discrimination, enslavement, ethnic background, and opposition to colonialism. “The term is more often used to refer to the consequences of colonialism from the time the area was first colonized” (Innes 2). Similarly, Ashcroft *et al.* expand the meaning of postcolonialism as “all the culture affected by the imperial process from the moment of colonization to the present day” (*The Empire Writes Back* 2). It seeks a way of understanding many impacts of colonialism on colonized peoples, their cultures, and the interconnection between the subjugator and the subjugated.

Postcolonialism redefines the colonial relationship and explores the harmful consequences it has, focusing on the perspective of the other and their self-perception in the process of decolonization. It challenges traditional views of imperial and colonial rule,

leading to new research that rejects sole spoken legitimacy. Edward Said defines colonialism

as the corporate institution for dealing with the Orient - dealing with it by making statements about it, authorizing views of it, describing it, by teaching it, settling it, ruling over it: in short, Orientalism as a Western style for dominating, restructuring, and having authority over the Orient. (3)

However, postcolonialism, contrary to European people's ideas of the colonised, gives a fresh means of understanding about these previously-colonised people who fail to see themselves as a full citizen even though living in the host nation. Postcolonialism thus challenges the legitimacy of the existing order by presenting a new perspective, a medium of expression, and a political system where your needs come first, not second (Young, 17). Interrogating the intricate Self/Other power ties, postcolonial theory explores European imperialism and illuminates the many impacts that manifest throughout the decolonization period.

In addition to highlighting that the Western colonizers have erected inequality, making feel inferior, and enslavement on Oriental individuals, postcolonialism frequently entails reconsidering models of power and dominance. Discourses of power that attempt to legitimize some forms of identity while marginalizing other people by establishing a framework of dichotomies continue to be in use and hinder the emergence of new kinds of identities (McLeod, *Beginning Postcolonialism* 225). Therefore, postcolonial thinking places colonization, imperialism, nationalism, race, authority, and oriental philosophy at the forefront. With its appeal for change and transformation, postcolonialism opposes rigid perspectives, superior attitudes, and societal as well as cultural dominations. Moreover, it contrasts the conventional views supported by the supremacy and mastery of occidental society with other cultures and information generated by the non-West. After all, the marginalized now have a chance to express their worries and challenges as immigrants. Therefore, what postcolonial theory particularly offers is an extensive field subject matter in which predetermined concepts are contested and a new perspective emerges for those repressed, suppressed, outlined, as well as transformed by imperial authorities.

In the 1970s and 1980s, academics were concerned in postcolonial—or aftermath of decolonisation—"literature of the Middle East, Africa, and the Caribbean" in the UK

and the USA. This literature not only portrays interconnection between colonial and colonized people but also frequently describes the mental and cultural harm colonization produced (Benjamin 919). After the beginning of postcolonialism, the need for depicting colonial exploitation and its aftereffects has been a consideration of writers who have attempted to express exploitation through literature. Thus, Innes claims that the topic of self-representation in both the artistic and political dimensions is first on the minds of writers of postcolonial literature. In order to build the psychological foundation and historical awareness that would support intelligent decision-making in self-government, writers from former colonised territories want to express themselves, by retelling their own tales, notably the narrative of the colonial experience and its effects (4). In this perspective, postcolonial literature represents people's feelings and ideologies, illuminating history, building cultural links, and enhancing understanding. Postcolonial literature serves to heal the colonized, build confidence, demand respect, and expose centuries of exploitation under colonization and imperialism.

Since language is the most powerful means of expressing ideas and spreading ideologies as well as cultures, traditions, language, and manners, imperialism has always used language as a tool to impose its ideology on the colonized people. McEwan asserts that the power dynamics that have tended to dictate what constitutes knowledge as well as how it is created in the West are revealed and problematized by postcolonialism. Additionally, western knowledge types are presumed to be universal rather than considered to be contextual (47). In this perspective, colonial literature takes responsibility in contributing to the imperialist and colonialist ideologies. Yet, in opposition to the stereotypical categorisation and representations of “the other” by the Western world, postcolonial literature emerges as a mood to oppose colonial literature which is a product of Western imperial countries.

Using postcolonial theory as a guide, the focus is on analysing the postcolonial period, which includes the mutual recognition but fractious interactions between the colonized and the imperialists, and in what ways that connection is depicted in literary works. One of the most significant ways in which these new notions are conveyed is through literature, and it is through writing, as well as other artworks, “sculpture, music, and dance”, that most profoundly and deeply embeds many everyday matters of colonized (Ashcroft *et al.*, *Empire Writes Back* 1). Thus, as a critical theory and intellectual

movement, in the mid-20th century, postcolonialism rises as a protest against various repercussions resulting from colonialism and imperialism. It is a multidisciplinary field that focuses on literary works, history, sociology, anthropology as well as other disciplines to examine the cultural, political, economic, and social impacts of being colonised on the colonial peoples and nations.

Postcolonial literature aims to analyse, comprehend, and negotiate the effects of racism, colonial domination, and exploitation in a specific historical event, with a focus on achieving social justice and an egalitarian world order. It emerges as a cultural and textual expression of resistance to colonialism. Postcolonial critics aim to dismantle colonial power structures created by the West. They address post-coloniality in certain discourses, explaining how non-European discourse from the Middle East, Asia, and Africa has been misrepresented and marginalized due to colonization (Moore-Gilbert 2). It is intended to justify how non-European discourse, particularly that of the Middle Eastern, Asian and African continents, have been misunderstood and suppressed as a result of colonization.

“Colonialism’s representations, reading practices, attitudes and values are not so easily dislodged” (McLeod, *Beginning Postcolonialism* 33). Colonialism has an impact on specific locations for a while and the concepts associated with it cannot be completely eradicated, implying that it influences the intellect more than anything else. Colonialism preserves its ideologies within both the metropolis and the independent states. As McLeod highlights that one should not automatically believe that colonialism ends once a territory formally declares its liberation. Although the raising of a newly sovereign heralds a significant moment when political control passes to the people of a newly-independent country, it seems that if a country becomes free, the standards of the prior empire do not immediately vanish (*Beginning Postcolonialism* 32). Similarly, Robert Dale Parker claims that “. . . in many ways we still live in colonial times, not postcolonial times” (371). This includes the legacy of exploitation, oppression, and marginalization of colonized peoples, as well as the ways in which knowledge and power are produced and disseminated, especially in the British Empire.

Additionally, colonial mindsets remain prevalent and persistent. It is not recognized that colonialism would stop completely on the day of independence. Another

definition of the phrase in Patke's paper in *Theory, Culture, and Society*, is “an ongoing process in which native inhabitants and non-European migrants struggle to find voice and representation within the cultural dynamics of a settler country.” He defines postcolonialism as a knowledge “of the ways in which modes of thought and belief learned through colonial history continue to affect cultures after the formal collapse of empires” (370). Since postcolonialism still contains the benefits and drawbacks of colonialism, it cannot be seen as a cure for colonization or an award after colonialism. Given that postcolonialism is a part of “historical continuity and change,” it cannot be assumed that a new era has begun in its entirety (McLeod, *Beginning Postcolonialism* 33). Similarly, Ngugi Wa Thinog’o claims that there is the group of nations that are still subject to some form of colonial rule. There are not many of these. Direct colonial occupation is becoming less and less common. For the occupying forces, it is both too blatant and too expensive. Liberation groups fight these colonial kinds (73). For this reason, postcolonialism is more than just a historical occurrence; it is a continuous endeavour that continues to alter the world today.

The growing impact of Western culture has resulted in individuals moving across cultural and national borders. As a result, migrant literature has emerged, focusing on the social contexts of nations affected by migration. Postcolonial writers attempted to undermine the discourses that underpinned colonialism, both conceptually and formally. As a result, postcolonial writing is heavily influenced by imperial experiences of cultural marginalization and separation (Boehmer 3). Migrant authors have defined postcolonialism as an ongoing development of post-war cultural ideologies. Thus, by paying particular attention to historical evidence, Indian, African, and the Caribbean writers have focused on issues related to how people identify with a country, erasing the past by their own understanding and creativity.

Postcolonial writing seeks to rewrite history by concentrating on the interplay of European culture with newly developing societies. Ethnic displacement can be a major element of subjugated cultures as a result of the settling process in the host nation. The articulation of a sense of “otherness” has been the major demand of postcolonial writers. In *The Empire Writes Back*, Ashcroft *et al.* propose that

The experience of colonization and the challenges of a post-colonial world have produced an explosion of new writing in English. This diverse and powerful body of literature has established a specific practice of post-colonial writing in cultures as various as India, Australia, the West Indies and Canada, and has challenged both the traditional canon and dominant ideas of literature and culture. (i)

Therefore, postcolonial literary theory primarily handles issues of dislocation and belonging. Many writers from colonial backgrounds have started to focus on a new portrayal of imperialist mindset and its impacts on the subjugated nations because the systematic subjection has continued after the independence fight. Numerous literary works have been produced as a result of the new expression against colonialism by many writers acting as an oppositional expression against the colonizing sovereignty. As a result, the products of postcolonial authors and theorists present vitally crucial materials for understanding current reality.

Postcolonial immigrant authors also have endeavoured to develop characters within the boundaries of contemporary Western world, which has already adopted major words such as the other, racial prejudice, ethnic diversity, and hybridity. In his work *Postcolonial Criticism And Theory*, Johannes Willem Bertens asserts that postcolonial writers all agree on imperialist oppression, “resistance to colonization, the respective identities- the subjectivity - of colonizer and colonized, patterns of relationship” among subjugated individuals, postcolonial immigration to the mother country, cultural interactions between colonist and occupied, the consequent cultural hybridization. Race, indigenusness, "ethnicity, language, gender, identity, class, and", most importantly, "power" are central to those concerns (162). Therefore, postcolonial writers' works are associated with many cultures, nationalities, and territories, in which the postcolonial involvement becomes an essential fact in understanding the implications of how individuals are acculturated and integrated throughout migration process. In this perspective, a desire of reflecting on the painful memories of colonial control give rise to postcolonial thought. The literary creations of the post-colonial critics and authors enabled the colonized to voice their experiences throughout the colonial encounter, colonial control, and thereafter postcolonial studies cover a wide range of topics, including language, socioeconomic status, racial or ethnic background, gender, diversity, tradition, and moral principles, and they highlight indigenous peoples' struggles, fears, and hopes for the future.

As well as revising and revisiting colonial history, postcolonial theory gives a thorough account of the psyche of colonised nations who suffered from colonialism and shows how their way of life is influenced by European cultures, language, and lifestyle after the interactions between the colonized and the colonizer. Similarly, Ashcroft *et al.* claim that following their country's declaration of independence, indigenous writers have been able to freely discuss deeply rooted outcomes of the oppression on their culture, customs besides their language and people. Hence, after the colonies acquired their independence, a significant amount of postcolonial literature has been created (*The Empire Writes Back* 2). The connection between the occupier and the subject of colonization should be seen objectively and with more realism, according to postcolonial authors. In addition, despite the vindictive bitterness, torture, and horrors, a different reading of the literary works dealing with history and culture can be encountered as a part of the relationship between imperialism and its cultural background, such as Europeans and African peoples, Indians and British colonisers, and Algerian people and French occupiers.

Additional noteworthy aspect for postcolonial literature is that this literary movement mainly focuses on the immigrants' cultural, social, and political engagements not from the point of the West but from that of the local peoples or immigrants by refusing the ideology of "orientalism" and deals with the disastrous effects of imperialism as well as colonialism. In this regard, Frantz Fanon describes the role of postcolonial writers and critics as "[t]he colonized man who writes for his people ought to use the past with the intention of opening the future, as an invitation to action and a basis for hope" (*The Wretched of the Earth* 232). Moreover, it turns out to be a response to imperial representation and illustrates colonial practices fostered by the West. It demonstrates how colonial methods are still in use today.

The cultural displacement, which has caused postcolonial literature to become globally appreciated, reveals how migrants' state of displacement is brought on by a variety of factors, including the need to find new prospects, local subjugation, and starvation in the late 20th century. Fanon also indicates that themes have entirely changed; there is a lesser amount of desperate accusation, as well as lesser aggressive, booming, florid prose that helps to comfort the occupying authority. Colonialists have historically promoted these notions (*The Wretched of the Earth* 232). Postcolonial literature

acknowledges the historical persistence of imperialism in this way. Moreover, postcolonial literature studies the way immigrants feel under severe aftereffects of imperialism and colonialism both in the colonized country and in the colonizer's country where these peoples emigrate with a hope of a better life.

Postcolonial studies in literature are mostly based on literary works published between the years of 1950s and 1960s, which takes place with the transformation of various African, South East Asian, and Caribbean governments or peoples from colonised to postcolonial existence. The disintegration of British-ruled states coincided with the founding of the British Commonwealth; a framework comprised of former colonies. Elleke Boehmer, in *Colonial and Postcolonial Literature*, points out that "Postcolonial writing in English also goes by the names of new writing in English, world fiction, . . . Commonwealth literature, the Commonwealth being a loose cultural and political amalgam of nations which before 1947 formed part of the British Empire" (3). Parallel to the demise of British colonies is the formation of the "British Commonwealth," a system that brought together the majority of previous British territories. McLeod illustrates Commonwealth Literature as a word that critics of literature started using in the 1950s to designate English-language literatures that came from a number of nations with a past of colonialism. It included research on authors from primarily European coloniser groups as well as authors and critics from nations that were obtaining independence from British domination (*Beginning Postcolonialism* 19). Furthermore, Innes states that "[i]n 1964 A. Norman Jeffares convened the first Commonwealth Literature Conference at the University of Leeds, and courses in Commonwealth literature became a significant part of the curriculum in English departments at various universities in Britain" (3). Writers and academics from the Caribbean, Africa, India, and Palestine who settled in the USA, Canada or Britain became significant figures in the field of study by elaborating on the relationship between literary works and European dominance over the remaining regions worldwide.

Ashcroft *et al.* highlight that apart from their unique and distinctive local features, all of these writings share a common feature: these works arose in their present method from the colonial era and expressed themselves through showing the conflict with the colonial authority as well as highlighting how they are dissimilar to the imperial centre's expectations (*The Empire Writes Back* 2). Therefore, those writings originated in the

Commonwealth includes not only the works of European settler authors but also authors from regions achieving sovereignty from the British. This category includes writers from Africa, Canada, India, Australia, the Caribbean, and South Asia. It resulted in a rapidly expanding body of English literature. When examining the discourse of works created during the period known as the Commonwealth, it becomes clear that because the imperial power controls them, these works propagate imperial and Eurocentric ideas. After the independence era, literary discourse undergoes a profound shift toward a non-Eurocentric perspective.

Through the literary works published by authors who not only follow the traditions of their ethnicity but also illustrate the impacts of colonialism on the immigrants, the postcolonial representation depicting the colonial's cultural conflict is well shown. Writers from the previous colonised regions have shown the financial, dogmatic, societal, and intellectual downfall of the occupied countries that were overrun by the entrance of the colonialists as a result of colonialism's widespread influence. They not only describe the postcolonial period, during which the subjects face impossible choices, but they also tie their beliefs to the colonial past, during which locals were economically and culturally subjugated.

Postcolonialism has attracted specialized publications that sought to outline the word in light of social norms and history. In general, each of the previously mentioned concepts are significant and characterize postcolonialism from various angles. This historical concept's particularities relate to nations, ethnic diversities, ethnicities, hybridity, and linguistics. The writing of postcolonial authors thus introduces the experience of spatial or geographic estrangement. Reconstructing the connections between the colonizing and subjugated cultures is more important than gaining acceptance from the dominant culture. Numerous historians, authors, and scientists have studied colonialism and postcolonialism so they have claimed that the most difficult process is the formation of a new space with a distinct identity. Among these intellectuals are prominent figures such as Frantz Fanon, Edward Said, Homi Bhabha, and Gayatri Spivak.

Frantz Fanon, a well-known intellectual, psychiatrist, and important theorist from Martinique, a former French province in the Caribbean, lived from 1925 to 1961. The

influential writings he has done on colonial rule, rebellion against colonialism and the psychological and social impacts of colonialism on both the colonists and the colonized are what have made him most well-known. Fanon's most celebrated work is *The Wretched of the Earth* (1961) that examines many of psychological and dehumanizing impacts of colonialism on the colonized people. He maintains that the fight for freedom from colonial domination necessitated a violent response in this key essay where he examined the tyranny and violence practiced by colonial powers (25). He highlighted that decolonization was necessary on all fronts—politically, economically, mentally, and culturally. Discussions of race, identity, power relationships, and the lingering effects of colonization in the modern world remain to be appropriate discussions for Fanon's theories.

The requirement for determined rebellion and freedom from colonial domination was highlighted by Fanon. He maintained that in order for colonial people to truly experience freedom and self-determination, they must take back their agency, confront their position of inferiority, and join revolutionary struggles (*The Wretched of the Earth* 70). The psychological implications of colonialism on both those colonized and the colonizers were underlined in Fanon's books. He looked at how racial hierarchy was maintained, inferiority complexes were ingrained, and how colonialism altered the sense of self in the colonized people (*Black Skin, White Masks* 12). By means of a critical component of a larger decolonization endeavour, Fanon underlined the significance of decolonizing the mind. The intricate relationships between race, ethnic background, and resistance were examined in Fanon's writings.

He examined how racism and differences among the colonized were brought about by colonialism and how it moulded and separated identities. Postcolonial studies and conversations on ethnicity, hybridization, and politics of identity have benefited from Fanon's explanation of the connection between colonialism, identity creation, and resistance. Beyond his own setting, Fanon's theories have found resonance and influenced postcolonial movements and intellectuals all over the world. His writings have had an impact on well-known postcolonial theorists and authors who have expanded on his concepts and incorporated them into more comprehensive postcolonial frameworks.

Another prominent figure in postcolonialism is Homi K. Bhabha who is a significant postcolonial thinker, cultural critic, and academic. The disciplines of postcolonial studies, ethnic studies, and literary theory have benefited greatly from Bhabha's work. Homi Bhabha opposes the propensity to view postcolonial nations as a homogeneous group about which stereotypes may be maintained, but poststructuralism—specifically, the works of Derrida, Lacan, and Foucault—has had a greater influence on his thinking (McEwan 79). In the colonized or formerly colonized world, as well as in colonial and postcolonial discourse, Bhabha encourages us to analyse the psychological ambivalence, the conflict of contrary and contradictory feelings. In contrast to Said's notion of one culture thinking about its opposing culture, he depicts the subjugated and imperial powers as hybrid (Parker 360). Bhabha is most recognized for his exploration of the ambiguities of "self" in postcolonial situations and his idea of "hybridity". He examines how cultural identities are developed and contested in the framework of colonial and postcolonial civilizations in *The Location of Culture* (1994).

Bhabha's "third space" idea that refers to a venue of cultural interaction and negotiation between colonizers and their subjects is one of the key notions in postcolonial concept. He contends that in this third space, fresh interpretations of identity and culture contradict conventional ideas of essentialist, permanent identities. In order to create novel personalities and cultural forms, Bhabha emphasizes the significance of cultural hybridity, the blending and mixing of various cultural elements (Bertens 167). Bhabha also popularized the idea of "mimicry" to examine how colonized people mimic and emulate their colonizers as a form of existence and resistance. The colonized will replicate the colonizer's practices and language, either voluntarily or under pressure, in a form that is always slightly strange and distorted, undermining the colonizer's self-confidence (167). In imitation, the colonizer interprets a mirror image of himself that is moderately yet significantly distorted, quietly and disturbingly "othering" his unique self. Furthermore, Bhabha is interested in the point where the colonist and the colonized meet, where he sees how the colonizer's seemingly well-constituted subjective identity splits and fragments in the face of imitation, repetition, and parody by the colonized—a mimicry that "always has the potential for subversion" (Barber 128). He contends that mimicking is a sort of appropriation and subversion in which the colonized copy the colonizers while also subverting and undermining their power.

Apart from Frantz Fanon and Homi Bhabha, Edward Said is regarded as another unique key figure for the growth of postcolonial theory to which his contributions have been enormous. He is most known for the seminal book *Orientalism*, which was written in 1978 and criticized how the region of the Middle East and "the Orient" were portrayed in the West as exotic, primitive, and inferior. Said employs the phrases "the Occident" and "the Orient" to distinguish between "the East and the West". The former represents the Western, whereas the latter represents the Eastern part of the world. The book argued for a deeper comprehension of the East's varied cultures and history and contested the dominant Eurocentric vision of the region.

For Said, Orientalism is an ideological and cultural endeavour that strengthens Western hegemony in addition to being a field of study. His criticism of Orientalism has revealed the connections between colonial power and knowledge representation and production. According to Ashcroft *et al.*, Said maintained that Western knowledge of the East, especially in the context of colonialism, is a creation that suits the interests of the colonizers rather than being a neutral, objective reflection of reality (*Post-Colonial Studies* 85). He named this procedure "Orientalism" to describe it.

According to him, this portrayal has been a result of Orientalist discourse, and this not just teaches people about the East but also contributes to the justification and maintenance of colonial dominance. Said argued that Orientalism is a system of power that works by creating knowledge. He describes it in *Culture and Imperialism* as colonialism and imperialism are not merely acts of "accumulation and acquisition". The terminology of the 19th century colonial culture shows a richness in vocabulary and perceptions including "inferior," "subject races," "subordinate peoples," "dependency," "expansion," besides "authority" (8). Hence, the reproduction of colonial ideological values occurs in the production of culture, including art, music, literature, and paintings. Western Orientalist scholars bolster their own perception of superiority and legitimize colonial intrusion and control by reducing the East to a homogeneous *Other*. Said also claims that both those who were colonized and those who colonized were significantly affected by this process, which shaped attitudes, laws, and cultural ties. Edward Said's critique of Orientalism, his dismantling of binary oppositions, his multidisciplinary approach, his political involvement, and his enduring influence on numerous academic fields are what most significantly contributed to postcolonialism. His contributions

continue to influence the conversation about colonial rule, authority, and cultural representation, igniting critical inquiry and creating a more complex comprehension of postcolonial processes.

Gayatri Chakravorty Spivak, also referred to as Gayatri Spivak, is the other well-known postcolonial theorist, feminist academic, and literary critic. On February 24, 1942, she was born in Calcutta, British India. Spivak is well recognized for her writings on postcolonial theories, deconstruction, feminist activism, and cultural theory. With the publication of her revolutionary article "Can the Subaltern Speak?" in 1988, Spivak has attained widespread acclaim. She focuses mainly on the perspectives and challenges of subaltern women as she has studied the portrayal and agency of marginalized individuals within postcolonial contexts. Therefore, in her essay, Spivak poses certain queries in the essay's title and seeks clarification on colonial representations (285). According to Spivak, colonial literature is used to teach the history of the underclass or colonized people. The subaltern is depicted by postcolonial writers, yet everyone is aware that the West, the colonizer, reads their works first and elevates them (275). The colonized can then create further information regarding postcolonialism after this evaluation. According to her, the West, the colonizer, is always present to give the subaltern a sense of inferiority. Thus, the complicated and difficult essay "Can the Subaltern Speak?" has made a noteworthy influence in the examination and explanation of postcolonial cultures, feminist theory, and popular culture. Important issues regarding representation, power, and the constraints on knowledge production in the context of marginalized groups are brought up in her work.

1.2. SPREAD OF MULTICULTURALISM

Multiculturalism is the growing acknowledgement, approval, and celebration of cultural variety within and across nations. It entails recognizing and appreciating the presence of many cultural, ethnic, and religious groups, as well as ensuring that their civil rights, identities, and accomplishments are recognized and preserved. "Multiculturalism is both a response to the fact of cultural pluralism in modern democracies and a way of compensating cultural groups for past exclusion, discrimination, and oppression" (Eagan). Recognizing and embracing that civilizations are made up of a variety of cultures

with unique customs, languages, values, and behaviours is what multiculturalism entails. It recognizes that no particular culture should be regarded superior to others, and it promotes the concept of equal esteem and worth for all civilizations. Hence, multiculturalism highlights the incorporation and integration of different cultures into all parts of society, such as education, politics, the economy, and social interactions.

It promotes active engagement and representation of communities that are underrepresented, which guarantees that their experiences are recognized and their points of view are considered. Rietvelt claims that individuals should be free to express their national character in whichever way they think will fit; the government should not try to shape it into conformity (64). Thus, it advocates for the preservation and enhancement of cultural rights, including the freedoms of expression, religion, and involvement in cultural activities. Moreover, multiculturalism promotes equality and non-discrimination by opposing unfair procedures and regulations based on ethnic origin, beliefs, or cultural heritage. Kymlica points out that “Just as immigrant citizens are expected to make a new home in the receiving country, so the receiving country must make them feel at home” (171). In this regard, multiculturalism aims to establish a society in which everyone is addressed properly and have equal chances irrespective of their cultural or racial origins. Multiculturalism promotes intercultural discussion and understanding by encouraging interactions and exchanges between various cultural groups (Acheraiou 18). It endorses learning about and appreciation for many cultures, as well as tolerance, compassion, and mutual understanding among people from various origins. Yet, it is crucial to highlight that the expansion and implementation of multiculturalism varies between cultures and countries due to historical, social, political, and cultural factors and a variety of aspects, such as majority population sentiments, policies of the government, social cohesion, and groups' desire to participate in discussion and bridge cultural divides.

Through a mix of historical, social, and demographic causes, England has become a cosmopolitan country. England, as a colonial power, had significant interactions with and influence over territories all over the world. Christian Joppke states that migrations, especially from the periphery of the contemporary world order, have resulted in a range of races and ethnic backgrounds that serves as the foundation for multicultural claims (453). Immigrants from old colonies such as Pakistan, India, the Caribbean, and Africa have made substantial cultural contributions to England. Anthony M. Messina

summarises the flow of immigrants to contribute to the multinationalism in the “Mother Country” as:

The final phase of the British experience with significant post-war labour migration, the mass migration of so-called Commonwealth workers from India, Pakistan and the West Indies, was also facilitated by the 1948 Nationality Act, which confirmed that all citizens of countries within the British Commonwealth could exercise unrestrictedly the rights to work and reside in Britain. (263)

In this regard, following the World War II, England saw a huge surge of arrivals, primarily from its earlier colonies, motivated by factors such as shortages in labour, political upheaval, and a desire for improved economic prospects. In pursuit of having a better life, many immigrants from the Caribbean, India, Pakistan, and other Commonwealth nations settled in England, adding to the country's cosmopolitan composition.

Aside from that, England has granted asylum to those fleeing violence, persecution, and political unrest. Wars and insecurity in the region of the Middle East and a number of regions of Africa displaced hundreds of thousands of people (African and Asian Migration *BBC*). Throughout the course of its history, England has accepted not only migrants but also refugees from all around the world, including those fleeing conflicts like the wars in the Balkans, the Syrian Civil War, and various other worldwide crises. This has further varied the country's cultural fabric. Joanna Fomina suggests that among other approaches, "celebrating" multiculturalism was done by financing intercultural education, cultural associations, and ethnic occasions and festivals (79). Additionally, England's expanding economy and social opportunities have drawn people from all over the world looking for jobs and a better way of life. In a similar manner labour migration, both trained and untrained, has contributed to England's multiculturalism, with migrants entering from all over the world. England's academic institutions have also drawn students from all over the world, promoting cultural exchange and variety inside the country.

1.3. ACCULTURATION OF THE COLONIZED SUBJECT

Acculturation is the process through which people or communities adopt and incorporate features of another culture into their own. It occurs when two cultures interact, resulting in changes in beliefs, actions, values, and traditions. Acculturation is an ever-changing and continuous procedure that can occur as a result of numerous forms of cultural interaction such as immigration, colonization, economic integration, or even media and technology (Thurnwald 557). Thus, with the help of these mediums, people or communities could embrace new cultural norms, languages, mannerisms, and social conventions from the dominant culture with whom they are engaging during acculturation. Direct contact, observations, or involvement in a particular culture can all lead to acculturation. Depending on the environment and power relations between the cultures involved, the procedure involves both voluntary and involuntary choices.

Acculturation can have a significant impact on both individuals and society. It has the potential to alter one's identity, perspective, and social dynamics. Individuals undergoing integration may experience a variety of emotions, such as enthusiasm, uncertainty, or a sense of loss, as they manage the conflict between their native culture and the foreign one into which they are integrating. For this reason, acculturation is a two-way process, not a one-way street (Sam and Berry 473). Individuals from the minority culture absorb features of the dominant culture while also bringing their own cultural components, values, and viewpoints, contributing to the host culture's diversification and enrichment. Migrants carry their cultural ideologies, customs, and values with them, and when they become exposed to the dominant culture, they frequently engage in a cultural mixing process. Bhabha defines this process as "in-betweenness" and he argues that such "in-between" areas help individuals develop models of self-identity, whether solo or collective, which begin new signs of belonging and resourceful areas for collaboration as well as opposition, while generating the notion of a community of people that have something in common (1-2). This can result in the development of hybrid identities, in which individuals embrace aspects from both their own cultural background and the host culture. Individuals of Indian descent born in the United Kingdom, for example, might describe themselves as British-Indian or British-Asian, indicating their mixed cultural

heritage. This cultural interchange has the potential to produce new hybrid cultural manifestations in which components from both civilizations merge and coexist.

Acculturation is a complicated and multidimensional phenomenon with both positive and negative consequences. It has the potential to enhance comprehension of cultures, tolerance, and variety, as well as social integration and cohesiveness. Yet, cultural behaviours and traditions might change as a result of acculturation. Migrants may change their customs to match the new cultural setting, or they may practice selective retention, maintaining specific components of their cultural history. Johnston argues that acculturation is described in this case as a process of transformation in which the immigrant strives to have a connection with people in the host group in various ways and gets harder to differentiate from the host culture (296). This practice can help build up an intellect of belonging in migrant groups besides impacting their identity construction.

Margaret A. Gibson proposes that to be able to fully comprehend the acculturation process, prior to emigrating, it is indispensable to understand the conditions of the immigrants in the countries where they came from, and factors such as their socioeconomic status, level of training, profession, and even prior experiences with Western cultures, as well as their motivations to immigrate (20). That is, the process is diverse and it differs greatly from person to person, making it critical to approach the matter sensitively and understand the range of experiences within the UK's migrant populations.

1.4. HYBRIDITY IN POSTCOLONIALISM

“Hybridity refers to the process of the emergence of a culture, in which its elements are being continually transformed or translated through irrepressible encounters. Hybridity offers the potential to undermine existing forms of cultural authority and representation” (Scott and Marshall 328). "Hybridity" describes the blending or combining various behaviours, characteristics, or influences from several sources or origins to produce something new. The phrase is frequently employed in a number of disciplines, particularly biology, technological advances, culture, and the arts. In biology, hybridity describes those offspring that come from mating two distinct species or subspecies. These hybrids frequently have a mix of traits derived from the two parent

species (*Encyclopaedia Britannica*). According to Ashcroft *et al.*, "hybridity" in a cultural framework typically describes merging of many cultural traditions, behaviours, or identities (*The Post-Colonial Studies* 183). The formation of new forms of culture, expressions, or identities happens when many cultures interact and influence one another. Processes like colonial rule, immigration, globalization, or interaction between cultures cause hybridity and hybrid individuals.

Hybridity has a distinct meaning and relevance in postcolonial theory. It describes the cultural, interpersonal, as well as identity developments brought about by colonial interactions and the mingling of various cultures in imperial and postcolonial settings. Homi Bhabha propose that colonial discourse challenges the immigrants to deal with "the discriminatory identities constructed across traditional cultural norms and classifications" (130). In this context, hybridity casts doubt on the idea of unchanging, fundamental identities and draws attention to the difficulties that result from the mixing of various cultural traditions that results in the construction of stereotypical identities. According to the idea of hybridity, colonial interactions lead to the development of fresh expressions of culture and identities that combine the "effects of both the colonizer and the colonized" (Morais 27). It acknowledges that colonization entails active participation of the colonizer and exchanges between the two cultures, as well as domination of one over the other. The binary distinctions and structures established by imperialism, such as colonizer/colonized, civilized/savage, or white/non-white, are disrupted by hybridity in this setting (Nyongesa 35) which is the multicultural city itself. It emphasizes the fluidity and diversity of identities, highlighting how people and cultures are continually shifting as a result of cross-cultural encounters.

Influential postcolonial theorist Homi K. Bhabha has significantly improved the knowledge of hybridity within the framework of postcolonial theory. The foundation of Bhabha's hybridity is that colonial encounters result in cultural formations that undermine binary distinctions and fixed identities (Bhabha 146). Bhabha has also claimed that hybridity can give colonial peoples a means of resistance and agency. He suggests that "It [resistance] is the effect of an ambivalence produced within the rules of recognition of dominating discourses as they articulate the signs of cultural difference and reimplicate them within the deferential relations of colonial power- hierarchy, normalization, marginalization and so forth" (110). By absorbing and reinterpreting components of the

colonists' culture, the colonial subjects are able to demonstrate their cultural and personal agency while undermining and opposing colonial authority since they imply that the colonizers' culture is not unique and can be reproduced.

According to Bhabha, hybridity is a disrupting power that promotes the growth of novel cultural structures and personalities that are neither entirely distinct from nor totally integrated into the dominant culture (219). That is, these hybrid individuals are able to practise both of the cultures and their traditions, languages as well as manners in a multi-ethnic third space. Furthermore, Bhabha stresses that hybridity is a dynamic procedure but not a static condition. Similarly, McLeod claims that hybrid identities pursue irregular and uncertain paths that are subject to modification and re-inscription while being always on the move (148). According to McLeod, who embraces the fact that these identities are never fully formed and are always subject to change, the experience of being "in-between" continues for a lifetime. New customs, languages, and expressions are produced as a consequence of the ongoing debate and interaction between colonial and colonized. Bhabha argues that these essentialist identities and rigid categories imposed by colonialism are challenged and subverted by these hybrid cultural constructions (*Beginning Postcolonialism* 40). The uncertainty and ambiguity of hybrid constructions that define colonial and postcolonial situations are further highlighted by Bhabha's idea of hybridity. Due of the ambiguity, there are many possible interpretations and "misappropriation" (95), which gives the colonized peoples agency. He contends that because hybrid spaces exist at the meeting point of several cultural, social, and historical influences, they are characterized by discrepancies, tensions, and contestations.

Ashcroft *et al.* suggest that the "in-between" theory, commonly referred to as the concept of the "third space," refers to a notion also created by Homi K. Bhabha (*Post-Colonial Studies* 108). It alludes to the borderline or hybrid areas created by interactions between various discourses, identities, and cultures. According to Bhabha, the third space, or the in-between spaces, are neither entirely integrated into nor totally separate from the dominant culture or ideology. McLeod summarises this ambivalence as "For Bhabha, colonial discourses are characterised by both ambivalence and anxious repetition. In trying to do two things at once – construing the colonised as both similar to and the other of the colonisers – it ends up doing neither properly" (*Beginning Postcolonialism* 48).

They are a product of the interaction and contact between colonizers and colonized people, pushing and upsetting fixed categories and binary divides.

Aspects of the “in-between” zone like ambiguity, complexity, and mobility define it. It serves as a medium for debate, conflict, and cultural fusion. Bhabha expresses that “These ‘in-between’ spaces provide the terrain of elaborating strategies of selfhood – singular or communal” (2). As a result, it opens up possibilities for different types of cultural expression and identity construction. According to Bhabha, the area in-between is a place where social customs, languages, and practices from other cultures collide and interact. The hybrid individuals are not anymore dependent on rigid ideas of homeland and belonging to bind them to a distinct “sense of self”; instead, they operate as borderline subjects. Consequently, a new paradigm that embraces “motion, multiplicity, errancy, unpredictability, hybridity, and impurity” has replaced such established concepts (McLeod *Beginning Postcolonialism* 148). In this regard, third space, or “in-between”, is a place for cross-cultural conversation and exchange where meanings are discussed and rearranged. The third space is the result of “cross-cultural discussions, interactions, and exchanges. The third space is the intermediate setting, and it was just created. Prior to the blending of identities, it did not exist” (Smith and Leavy 8). In this way, the “in-between” zone is a place where cultures change and where new subjectivities and forms of knowledge develop. It highlights the diversity and complexity of personas and cultures, recognizing that these things are not static or necessary but rather constantly changing as a result of interactions with other people.

Smith and Leavy comment on hybridity by emphasising that despite having both local and global components, the hybrid is distinct due to its intermixing. People who live in hybrid areas benefit from being aware of both local culture and worldwide multiculturalism (4). The third space hypothesis, or the concept of the “in-between”, is helpful in understanding cultural hybridity, intercultural interactions, and the challenges of identity construction. It argues for an acknowledgment and acceptance of the variety and dynamic character of human experiences and opposes essentialist concepts of culture and identity.

1.5. FORMATION AND ACCEPTANCE OF HYBRID IDENTITIES

The intricate processes of cultural negotiation, interaction, and adaptation that take place in various social and historical settings give rise to hybrid identities. When people or groups interact with multiple cultures and partake in multiple types of cultural exchange, hybrid identities start to evolve. Immigration, the colonization process, the spread of globalization or other types of cross-cultural interaction are all possible causes of this blending. “As a discourse of intercultural relations, hybridity conjures up an active exchange that leads to the mutual transformation of both sides” (Kraidy 7). Therefore, people may adopt elements from several cultures into their own characteristics as they interact with diverse cultural practices, customs, languages as well as belief systems while they introduce their own traditions, notions, and manners to the host culture, which makes hybridity a mutual interaction and adaptation.

Hybrid identities emerge from interactions and connections between people from various cultural backgrounds. People who come from diverse cultural backgrounds may live in multi-ethnic or multicultural countries and as a result, their identities may combine cultural traits of both cultures “while providing space that leads to cultural syncretisms and new cultural, symbolic spaces where the old is blended to create the new” (Brunsma and Delgado 335). In this regard, adaptation and acculturation processes are frequently involved when people or communities move from one cultural setting to another so it is vital to remember that multifaceted identities are fluid and always changing rather than set or static (Nyongesa 85). This can entail preserving aspects of one's own culture while accepting particular traditions, standards, and principles from the host culture. Smith and Leavy point out that as an alternative, as individuals make an effort to hold onto a sense of self that is connected to the country, they could be less inclined to develop a hybrid identity. Or, probably, when they incorporate aspects of the community that they are now a part of, they start to diverge from the individuals who remain in the country (9). This process of adaptation helps people create hybrid identities over time that include elements of their original culture and the social norms of their new environment. Additionally, in this globalized environment, cultural globalization and media impact are major factors in the development of hybrid identities. Kraidy clarifies the effect of media on immigrants as media providers can target migrant groups with a focus on a particular language thanks

to audience segmentation made possible by satellite and cable technology. Those predominantly privately owned media are essential to the development of immigrant identities (10). Thus, through media channels, people are exposed to various cultural representations, notions, and lifestyles, which can have an impact on their perceptions of identity and encourage the adoption of cultural practices.

1.5.1. First-Generation Immigrants

In the case of first-generation immigrants in the UK, hybrid identity development happens as a result of several elements connected to cultural heritage, the values of the host society as well as the acculturation process. Alan Manning summarises the case as “newly arrived immigrants almost never think of themselves as British but the longer they remain in the UK, the more likely it is that they do” (F3). In this regard, first-generation immigrants frequently retain an intense attachment to their cultural history, native language, customs, and values, which gets lowered through the process in which they are absorbed by the host culture. Thus, within their immigrant group, they create communities and social spaces to celebrate and preserve their cultural customs, manners, beliefs, and language. That means that they do not easily adopt the host culture but they form a type of resistance towards being fully absorbed by the multicultural society (Cropley 18) so these relationships and cultural retention help people create hybrid identities that incorporate traits from both their own tradition and the host culture.

Acculturation occurs when first-generation immigrants get used to and start to integrate into host culture and society. Berry and Sabatier claim that "integration" is the mentality that exists when there is a desire to both uphold one's own heritage and associate with other communities. In this mindset, people want to keep some of their traditional values while still being fully integrated members of the host society (193) so that the immigrants can keep their own cultural habits and ideals while picking up the language, traditions, and social norms of the host nation. Immigrants in the UK frequently have possibilities for social interaction and engagement with people from various cultural backgrounds during this process. The integration process is believed to occur in steps beginning with the first "social disequilibrium" brought on by clashing established norms. Thus, the absorption of recent immigrants into the receiving culture at large will determine how the hybridity conflict is resolved (Portes and Böröcz 614). By absorbing

components of the host community into their cultural repertoire, these encounters aid in the construction of a hybrid identity while securing their links with their heritage.

First-generation immigrants frequently keep up ties with their own country through activities including frequent travel, interaction with relatives and close companions as well as their “former countrymen” (Marx 103). These international ties provide them a continuing sense of cultural belonging and have an impact on how they develop a hybrid sense of self. It can be difficult for first-generation immigrants to balance the demands and effects of their host culture with the standards and principles of their home culture. Rebecca Raijman points out that “certain characteristics of the contexts of origin (participation in ethnic networks, institutions, and local values) and the ways in which they nurture a strong national attachment to the host society are relevant for understanding the migration process itself as well as the patterns of immigrants’ integration into their host societies” (55). For this reason, the construction of a hybrid identity is influenced by variables such as the immigrant’s age upon migration, socioeconomic situation, education, and personal preferences. Similarly, Portes and Böröcz state that “Absorption into the mainstream was seen as a processing through the stages of acculturation, structural assimilation, amalgamation, and identificational assimilation” (615). The degree of cultural integration, preservation of historical practices, and participation in the host community are all influenced by these elements, which add to the distinctiveness of each person’s hybrid identity.

1.5.2. Second-Generation Immigrants

Second generation immigrants in the UK encounter hybrid identity as a consequence of a variety of cultural origins, upbringing in an ethnically diverse environment, and personal experiences. In the UK, immigrants of the second generation encounter a fusion of both their parental cultural background and British culture. Foner points out that even if immigrants definitely do not perfectly replicate their previous cultural practices when they immigrate to a new country, these practices nonetheless exert a significant impact on family morals and social mores as well as the actual behavioural patterns that emerge in the new environment (“The Immigrant Family” 962). They are exposed to various cultural influences outside of their own family’s heritage as they grow up in a multicultural environment. They balance the cultural standards and practices of

the larger British society with the cultural customs, traditions, and values of their origin while adopting the social customs, practices and beliefs of the host culture (Cropley 30). This process of blending results in the development of a fusion of identities that incorporates several cultural elements.

Second-generation immigrants experiencing childhood in the UK are exposed to a variety of cultural influences. They socialize with classmates from different cultural backgrounds, go to schools with a diverse student body, and participate in cultural celebrations of various traditions. This multi-ethnic upbringing aids in the development of a hybridity and simultaneously it is normal for immigrants' children to have an intense sense of loyalty to "both the host and the home country" (Casey and Dustmann 33). Moreover, second-generation immigrants navigate between various cultural expectations and customs. They could feel as though they have two or more identities, and they might go through a process of discovering and establishing their own distinct self. Manning and Roy highlight that "[s]econd generation immigrants are only slightly less likely to think of themselves as British than the white UK-born population and it seems that the gap narrows further with each generation" (F74). That exploration results from combining elements of the cultural practices and traditions of British culture with those of their parents' culture because "they are also connected to the parental origins and family in the country of origin. At the same time, this second generation has the potential for full and unconditional participation and belonging in the society into which its members were born" (Schneider 11). In this regard, second-generation immigrants frequently develop networks and communities with people from comparable multicultural backgrounds. These communities offer assistance, a sense of community, and chances to honour and preserve their cultural history. This is the reason why, compared to what their parents believe, young second generation believe personally to be more British (Manning and Roy F83) due to the fact that the second generation of immigrants' development of hybrid identities is largely individualized and context-dependent (F85). They might choose to absorb or change particular cultural customs, holidays, or rituals from the culture of their parents, adapting them to fit their own hybrid identities and the environment they are living in. Their distinct hybrid identity is formed as a result of this adaptation and reinterpretation.

CHAPTER II- ZADIE SMITH'S *WHITE TEETH*

2.1. MULTICULTURALISM IN *WHITE TEETH*

Zadie Smith wrote the book *White Teeth*, which was released in 2000. The plot of *White Teeth* depicts three families in London, coming from various cultural backgrounds since “[d]rawing inspiration from the multiethnicity of her (Smith’s) existence, most of her characters identify with more than one culture, country, and ethnicity” (Ralte 7) and it explores the frequently unpleasant but always amusing results of these cultures' collisions and fusions: Bengali, Polish, and Jamaican. Archie, a British descendant, lives with Clara, of Jamaican origin, and their daughter Irie in the Jones family. Zadie Smith depicts Samad and Alsana Iqbal as an immigrant couple from Bangladesh and their twin boys, Magid and Millat, were born in England. Yet, the Chalfens are a white, well-educated Jewish-descendant family that seem to embody all that is truly English. However, as the story progresses, it is discovered that the family actually has Polish roots; even this particular family are “immigrants too (third generation, by way of Germany and Poland, née Chalfenovsky)” (Smith 328). With these multicultural immigrant families, the novel examines a number of issues within a varied and evolving London society, such as multiculturalism, identity, generational conflicts, and race relations between immigrants as well as “the catchy anthems of multiculturalism that have made Smith’s work so popular” (Thomas). Additionally, in order to give light on the processes of social adjustment, individuality development, and the conflicts that result from the clash of many cultural values, it investigates the intricacies and difficulties of multiculturalism.

The concept of cultural hybridity is one of the main concepts that is examined in the book. Characters of mixed cultural ancestry, such as Magid, Millat, and Irie as well as her mother Clara, struggle with issues of identification and belonging in-between Britishness and their own culture. Lena Robinson explains the outcome of this fusion of cultures as they were forced to find a stability in their cultural beliefs, traditions besides the Britishness (182). Therefore, the story questions the notion of a single, permanent identity and instead leads to a fluid and developing understanding of self through these hybrid characters. The protagonists in the book come from many ethnic backgrounds, illustrating the difficulties in navigating between several identities. Schiltermandl and

Toplu suggest that identity is a fluid construct that continuously pushes the limits rather than being unified or fixed (11). In a conversation between Alsana and Clara, Alsana defines Magid and Millat as having “[o]ne leg in the present, one in the past. No talking will change this. Their roots will always be tangled. And roots get dug up” (Smith 80). That is, the hybrid characters must struggle to balance the impacts of the larger society with their cultural heritage. Samad Iqbal, Irie Jones, Clara Bowden, Millat, and Magid are a few examples of these kind of characters that struggle with their British identity while yet being connected to their individual cultural origins. Tariq Modood clarifies this connection by stating “even if our modes of living were to be modified through a process of settling in and adapting to life in Britain, some essential core of continuity had to be maintained” (31). Smith clearly underlines this dilemma of in-betweenness from the point of Alsana who defines Millat as having “one foot in Bengal and one in Willesden. In his mind he was as much there as he was here. He did not require a passport to live in two places at once, he needed no visa to live his brother’s life and his own” (Smith 219). Thus, Smith investigates the tensions brought on by the collision of many value systems and cultural disputes in *White Teeth* by giving a place to those hybrid characters in the novel. Furthermore, she investigates how cultural norms and customs influence people's lives and the ensuing conflicts that develop within communities and within families. Samad Iqbal, a Bangladeshi immigrant, as another instance, struggles internally between his traditional beliefs and his desire to fit in with British society. Nyongesa views this fitting in culture as “hybridity as the space between the culture of the immigrant and the culture of the dominant group. The character loves his culture but is also open to aspects of the foreign culture” (5). Although he defines himself as a Muslim and in many cases, he tries to act like a believer. “Of course. Samad, being Samad, had employed the best of his Western pragmatism, gone home and vigorously tackled the job [masturbating] with his functional left hand, repeating *To the pure all things are pure*” (139). Consequently, Samad sometimes gets stuck between the two cultures from which he chooses the most beneficial culture to fit in as in this case.

Parekh suggests that a number of the community members additionally possess a unique ethnic background. They want to maintain their heritage whilst participating actively in British society (53). In this perspective, it is clear that Smith also discusses cultural integration and its consequences on personal identity. The novel's protagonists

frequently face pressures to adapt to the prevailing society while still attempting to keep an affinity with their ethnic heritage; consequently, *White Teeth* stresses the connectivity and interdependence of diverse cultures within a fast-changing society through its depiction of diversity.

Yet, despite all the mixing up, despite the fact that we have finally slipped into each other's lives with reasonable comfort (like a man returning to his lover's bed after a midnight walk), despite all this, it is still hard to admit that there is no one more English than the Indian, no one more Indian than the English. (Smith 327)

In this perspective, the novel criticizes essentialism and stereotypes while emphasizing the plurality and individuality of persons within a specific cultural or ethnic group. Smith also proves that there is not a fixed identity for the immigrants, it is in a constant flux and blending all the time. Bhabha expresses that “. . . it is the city which provides the space in which emergent identifications and new social movements of people are played out” (243). With individuals from many ethnic origins coexisting and interacting, the story shows a varied and multicultural London, by depicting a street full of places like “Mali's Kebabs, Mr. Cheungs, Raj's, Malkovich Bakeries” (Smith 459). In this way, the city becomes “the third space” made possible by the idea of blending of cultures and cultural heterogeneity, enabling postcolonial immigrant personas to be freed from the dichotomous narratives. When Millat joins a group called Raggastani, the members of this group “spoke a strange mix of Jamaican patois, Bengali, Gujarati and English. Their ethos, their manifesto, if it could be called that, was equally a hybrid thing” (231). In this regard, the city itself acts as an embodiment of multinationalism, drawing people from all over the world and creating a cultural melting pot. Sercan Hamza Bağlama claims “*White Teeth*, as an epochal novel, mediates the existential trajectory beginning with a shattering of identity and selfhood and leading to a state of discontent, un-belonging and being torn among past, present and future” (77). In the same vein, *White Teeth's* protagonists frequently face the complications of living in a heterogeneous society while retaining their own ethnic identities in this multicultural city.

In addition, the novel investigates the implications associated with globalization and its influence on local cultures. Smith clearly depicts this blending by stating in the story that:

This has been the century of strangers, brown, yellow and white. This has been the century of the great immigrant experiment. It is only this late in the day that you can walk into a playground and find Isaac Leung by the fish pond, Danny Rahman in the football cage, Quang O'Rourke bouncing a basketball, and Irie Jones humming a tune. Children with first and last names on a direct collision course. Names that secrete within them mass exodus, cramped boats and planes, cold arrivals, medical checks. (Smith 326)

Additionally, Samad Iqbal's biography, for example, includes his childhood in Bangladesh, his flight to Britain, and the challenges he faced to adjust to a new society while keeping his history.

Another facet of multinationalism in the book is the impact of Western consumption and popular culture on people from all origins. Characters, especially younger generations, are subjected to Western ideas, fashions, and media, which affect their goals and worldviews. Dominic Head suggests that “cultural space of migrant and post-migrant identity is, necessarily, transitional, an interactive site in which multiculturalism must be redeemed as an active, conflictual process” (161). In this sense, the work vividly shows the cultural expectations, customs, and preconceptions that shape the lives of the protagonists. One example is that “Millat was 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). The book digs into generational tensions caused by disparities in cultural perceptions as well as the struggle between cultural norms and the quest for modernization. Irie, Magid and Millat, for instance, grapple with the temptation to adhere to cultural conventions while simultaneously pursuing originality and self-expression. At the same time, *White Teeth* investigates how diversity influences the relationships and interactions of these people. Deborah Reed-Danahay and Caroline B. Brettell argues that social actors are able to switch between identities and be a part of many polities or communities (10). In this perspective, Magid is one of these hybrid characters who benefits from mimicry in order to fit in to the white society. When his friends visit Magid's house to take him out, his mother learns that Magid names himself as “Mark” to be accepted by the society. Magid says;

‘Off to the chess club, Mum.’

‘Yes, M — M — Mark,’ said Alsana, close to tears at this final snub, the replacement of ‘Mum’ for ‘Amma’. ‘Do not be late, now.’ (Smith 151)

In this instance, it is obvious that he fights to find his position in a white society through adopting a white person’s name through mimicry. Homi Bhabha emphasises that in-betweenness “initiate[s] new signs of identity, and innovative sites of collaboration, and contestation, in the act of defining the idea of society itself” (2). Therefore, through human relationships, the story emphasizes the possibilities for cultural interchange, shared learning, and the dismantling of preconceptions.

White Teeth, by Zadie Smith, also delves into the characters' experiences, conflicts, and complexity as they traverse their ethnic identities and try to establish a feeling of being accepted in a multicultural society. Bromley emphasises that “not only is the 'migrant's' belonging split between a family experience (language, religion and culture of origin) and a 'street' experience (that of the culture of current location), but the past becomes a complex, multi-layered and hybrid phenomenon also” (123). Samad Iqbal, for example, is torn between his ordinary Bengali ancestry and his wish to fit into British culture. In a conversation with Archie, Samad reveals his identity confusion by keeping on contemplating the ways he can direct his sons to the straight path when he is unable to determine his own direction (Smith 188-189). He represents the hardships of immigrants striving to retain their heritage while also adjusting to their new surroundings. However, in the book, the second-generation immigrants, such as Irie Jones and Millat, are defined as “a stranger in a strange land” (266) and the twin brothers Magid and Millat Iqbal, reflect a distinct aspect of the multicultural immigrant experience. Beatriz Perez Zapata highlights that

Trauma is indeed an exploration in memory, in history, and the exploration of trauma in the narratives of Samad, Millat, and Irie will reveal their attempt to alleviate the burden of the ever-present history of colonialism and the insidiousness of historical and collective traumas that persist through multiple generations. (25)

Therefore, Magid, Millat, and other protagonists, especially Samad Iqbal and Irie Jones, struggle with concerns of identification, cultural hybridity, and the need to belong. They are frequently caught between their familial cultural standards and the effects of wider British culture.

Besides that, Samad's wife Alsana shows yet another aspect of the family's blended uniqueness. She hails from a traditional Bengali family like her husband, although she is more open to assimilating into British society. She explains that there is no "pure" culture by saying "revealing her English tongue, 'you go back and back and back and it's still easier to find the correct Hoover bag than to find one pure person, one pure faith, on the globe. Do you think anybody is English? Really English? It's a fairy-tale!'" (Smith 236). That is, Alsana struggles to strike a balance between her own needs for autonomy, self-expression and the conventions imposed on her by her spouse and her cultural community.

Dominic Head expresses that Magid and Millat, Samad's twin children, are the perfect example of the conflicting narratives surrounding second-generation migrants (184). Samad sends Magid to Bangladesh when he is a small boy in an effort to inculcate in him traditional principles and cultural identity. Magid, on the other hand, develops more away from his cultural origins as he grows up in a very different milieu from his twin brother Millat. Upon receiving the letter from Magid who was sent to Bangladesh to get an Islamic education, Samad thinks that Magid is "poisoned by a Rule-Britannia-worshipping Hindu old Queen?" (Smith 289). It is clear that Magid gradually takes up Western beliefs and mannerisms, becoming a symbol of British prosperity. Yet, the irony of Samad's choice is revealed through the end of the novel: Millat becomes a very mediocre religious extremist while Magid becomes the epitome of Englishness (Perez 35). His trip serves as a case study for how hybridized individualism can result in dislocation and an identity crisis. On the contrary, Millat continues to live in the city with the rest of his family and absorbs a lot of the chaotic and diverse metropolitan culture, which results in Millat's joining "militant religious youth groups, which, in Britain, thrive partly on account of the very cultural values they seek to exterminate" (Head 184). Thus, it is obvious that this group also contributes to his hybridity.

In addition to Iqbal family, Irie Jones personifies the complications of hybrid personality within the family as the teenage daughter of Archie and Clara. She is biracial, having both British and Jamaican ancestry through her mother and father. Irie, who struggles to discover "who she is and where she is from" (Perez 56), struggles to find her way in a mixed culture throughout the whole book as she struggles with her own identity and outward looks. When she learns that her root goes back to Jamaica, she feels that "the

particular magic of *homeland*, its particular spell over Irie, was that it sounded like a beginning. The beginningest of beginnings. Like the first morning of Eden and the day after apocalypse. A blank page” (Smith 402). She starts both a physical and a spiritual journey to find and embrace her cultural heritage as well as her real identity. Her journey is a reflection of the difficulties encountered by many people of mixed ethnicity who wish to comprehend and celebrate their varied roots.

Apart from the Iqbal and Jones family, the son of Chalfen Family, Joshua represent the mingling of cultures and ideologies in a cosmopolitan London. As being the child of Marcus and Joyce, Joshua represents the idea of hybrid individuality within the family because he is a person of mixed race. Joshua's identity has been shaped by his upbringing in a liberal, multicultural atmosphere. Beatriz Perez Zapata claims that “Joshua Chalfen rebels against his parents and their world view” (61) which Joshua thinks is fundamentalism that does not recognize Joshua as a hybrid individual. Yet, this way of upbringing results in tension between his father Marcus and him because Joshua attitudes turn into a kind of rebellion to his father (Smith 399). Therefore, Joshua struggles with his mixed ancestry and attempts to figure out how he belongs to the multicultural society in which his parents and him, as the first generation, and second generation, live. Joshua's persona brings to light the difficulties experienced by people with different cultural origins and how they create their own distinctive identities.

2.2. ATTITUDES OF IQBAL FAMILY TOWARDS OTHER IMMIGRANTS

2.2.1. Samad Miah Iqbal

Being the Iqbal family's father figure, Samad's perspective is influenced by a blend of traditionalism, idealism, and pride. He displays both affection and mistrust for other immigrants as a person conflicted between his heritage and his desire to assimilate into British society. Samad tries to maintain not only his identity but also his culture in the midst of fast change, which demonstrates his sense of pride in his cultural background and his unwillingness to completely adapt. Sercan Hamza Baglama comments on this circumstance as immigrants do not “feel confident due to dislocation, interpersonal mistrust, excessive competition, cultural insignificance and lack of a stable identity, and

to become integrated into the mainstream society (81). That is the reason why Samad thinks he lives “[i]n a place where you are never welcomed, only tolerated. Just tolerated. Like you are an animal finally house-trained” (Smith 407). Hence, Samad believes that whether immigrants assimilate into the white culture or not, they are not welcomed by the multicultural London but “just tolerated” by the society which does not approve the immigrants or accept them but “just tolerate” them. Similarly, Patricia Ehrkamp and Caroline Nagel assert that cultural plurality is something good that the people of the majority community should value and appreciate rather than just put up with (631). In this vein, he frequently looks with a hint of disgust at other immigrants and his own family members who appear to be less loyal to their background. This is obvious even within the Iqbal family. While Alsana and Samad talk about identity and roots, Samad strives to explain Alsana that

It is not a matter of letting others live. It is a matter of protecting one's culture, shielding one's religion from abuse. Not that you'd know anything about that, naturally. Always too busy with this Hindi brain popcorn to pay any attention to your own culture!

My own culture? And what is that please?

You're a Bengali. Act like one. (Smith 236)

Samad expresses annoyance with Alsana's apparent preference for another culture, in this case, Hindu culture. His dissatisfaction is a result of his perception that Alsana does not sufficiently respect or value her own cultural history. This feeling is connected to a desire for people to actively interact with and take pride in their cultural background. Samad expresses his feelings of nationality and a desire to protect their cultural heritage even within the family as he frequently feels an intense attachment to his cultural identity (Braun 227). That cultural identity in some circumstances could be viewed as being threatened or being undercut by outside influences.

Samad also gets frustrated when his son, Magid, orders food that contains pork, which is forbidden for Muslims to eat, because he is sent to Bangladesh to get a better education of Islam. However, Magid turns out to be a “quintessential Anglo-Indian” after he returns (Head 184) so Samad states that

So you mean to mock me, is that it? In front of my face you wish to show me the kaffir that you are. Go on, then! Munch on your pig in front of me! You are so bloody clever, aren't you? Mr Smarty-pants. Mr white-trouserred

Englishman with his stiff- upper-lip and his big white teeth. You know everything, even enough to escape your own judgement day. (Smith 454)

Samad accuses Magid of deliberately attempting to ridicule or denigrate him because of his race or cultural heritage in the first exchange. Magid is charged with acting in a way that is derogatory or hurtful to Samad's cultural identity. For Samad, Magid's acts are not just uncaring but also disrespectful to Samad's religious and cultural values. Samad claims that Magid has changed a lot and deserted his culture and religion since “[h]e wants to enforce the laws of man rather than the laws of God. He has learnt none of the lessons of Muhammad — peace be upon Him! . . . he is nothing but a disappointment to me. More English than the English” (Smith 406). The way Magid is portrayed shows a conflict between Magid’s British identity and Samad’s desired identity of Magid, which makes Samad infuriated due to fact that Magid has lost his Bengali-Muslim identity (Sakiz 30). It is an overwhelming and unacceptable fact for Samad that his beloved son has lost his cultural heritage no matter how hard Samad has tried.

Zadie Smith depicts Samad as a Muslim immigrant trying to fulfil the requirements of being a Muslim in a multicultural society while trying to fit into British culture. Sara Nichols suggests that Samad is unsure of whether he wants to become an absorbed Englishmen or not and he is a disappointment in his attempt to live a completely Muslim life (64). Although he is not successful in this sense, he is totally against for those who do not practise the customs and beliefs of their heritage. In this regard, Samad defines his sister-in-law’s kids as

...all their children are nothing but trouble. They won’t go to mosque, they don’t pray, they speak strangely, they dress strangely, they eat all kinds of rubbish, they have intercourse with God knows who. No respect for tradition. People call it assimilation when it is nothing but corruption. Corruption! (Smith 190)

Samad emphasizes a viewpoint on generational disparities, cultural integration, and the perception of change in a cultural or religious setting. Samad believes that the younger generation does not follow ancient customs, attitudes, and traditions. These include avoiding religious obligations including visiting the mosque, doing prayers, and disregarding food and clothing restrictions. This demonstrates a conflict between younger generations and Samad's fixed historical ideals and customs. Since Alsana and Samad are afraid that their children will forget their culture in this multinational environment (Moss

14), Samad claims that the changes in younger generations are due to "assimilation" and "corruption." Additionally, this perspective frequently stems from a desire for stability and continuity in ethnic or religious rituals. Therefore, he labels the younger generations as "trouble", but more crucially, for the first- generation of immigrants, the most upsetting thing for characters seems to be how ordinary it is for young people to assimilate into a multicultural environment (14), Samad's worries reflect a widespread worry among traditional groups about abandoning their cultural or spiritual identities as a result of the impact of dominant or mainstream cultures.

Another immigrant whom Samad criticises is the scientist Marcus Chalfen of Polish heritage. Samad's dislike of Marcus Chalfen comes from his desire to change human nature that God has designed and created. As a strong believer of God, Samad clearly show his displeasure by stating:

It is not his business. It is God's business. If you meddle with a creature, the very nature of a creature, even if it is a mouse, you walk into the arena that is God's: creation. You infer that the wonder of God's creation can be improved upon. It cannot. Marcus Chalfen presumes. He expects to be worshipped when the only thing in the universe that warrants worship is Allah. (Smith 455)

Samad begins the conversation by strongly criticizing Marcus Chalfen's behaviour. He also stresses that tampering with the genetic makeup of any being, even one as little as a mouse, entails interfering with God's creative process. Samad contends that only the divine deity, Allah, deserves adoration. He implies that Marcus Chalfen, who has an immigrant history, acts improperly by assuming the position of a god creator and expecting to be worshiped.

In addition to Alsana, Magid, and Marcus Chalfen, Ardashir is another immigrant figure in the novel that reminds Samad of immigrants who can be "a parasite disguised as a philanthropist" with their "all smiles" to the other people. Fanning and Munck defines this phenomenon as

It is probable in other migrant experiences that those who do not possess good quality social ties are vulnerable to being exploited by opportunists. The analysis suggests that co - ethnic opportunism is a phenomenon that preys on migrant dependencies, . . . Those who lack potential sources of social capital and who are disadvantaged linguistically have been prone to such opportunism and exploitative relations in work and beyond. (211)

Ardashir is an immigrant who owns an Indian restaurant with Indian style decorations “with its relentless gold, with its triple-piled carpet, with its furnishings in various shades of yellow and green” (Smith 59). Although Samad admires the man because of his financial gains, the analogy of a “parasite disguised as a philanthropist” refers to opportunism in interethnic interactions. This is Samad’s remark on immigrants who use the diversity of people for their own personal advantage while disguising their actual motivations beneath an act of good deeds. Therefore, according to Samad, immigrants like Ardashir in a multicultural metropolis like London try to use their apparent generosity to negotiate financial and social gains, sometimes masking their true intentions.

In short, Samad's internal struggles reflect the larger challenge that many immigrants face: balancing the urge to achieve in their new surroundings with the need to preserve their culture. Just like many other immigrants in Britain the ambivalence created by this in-betweenness “made many immigrants struggle to keep their history, heritage and identity intact” in the UK after WWII (Mkhailef and Abbas 533). His viewpoint illuminates the complicated interaction between ancestry, assimilation, and the need for belonging within a varied and ever-evolving culture, capturing the multifaceted nature of immigrant experiences.

2.2.2. Alsana Begum Iqbal

Alsana Iqbal, a Bangladeshi immigrant and Samad Iqbal's wife, has a nuanced and perceptive viewpoint on other immigrants in London's ethnic fabric. Alsana's perspective is influenced by a mixture of realism, cultural knowledge, and a dash of cynicism. Elena Caneva suggests that various individuals can now build their sense of self in everyday life and are freed from inherited and assigned traits. They can also change and adjust their identification to the people and situations they interact with (80). She keeps a list of names that contains good people to be friends with and the bad ones to stay away so “Alsana liked to single out one specimen for spiritual forgiveness. . . . all these lucky individuals were given Alsana’s golden reprieve and magically extrapolated from their skins like Indian tigers” (Smith 65). She observes the varied immigrant population with a blend of empathy and caution since she is a mother and a woman who has dealt with the difficulties of integration herself. Nayar proposes that “[i]n postcolonial times, in the contest between tradition and modernity, the women are held to be the repository of all that is ‘good’ in

the culture's traditions, even as colonial/postcolonial modernity and tradition seek power over the familial and domestic space" (qtd. in Nayar 125). She frequently laments the apparent loss of traditions and morals among younger generations, yet she continues to be wary of how assimilation can corrode the origins of her Bangladeshi ancestry. Her protective parenting style, which she uses to try to give every one of her kids a sense of cultural identity while navigating the difficulties of living in a country that is changing quickly, colours the way she sees other immigrants.

The first immigrant that she despises in the beginning and forms a strong relationship later is Clara Bowden Jones. Through her relationship to Archie Jones, a friend of Alsana's husband, Clara, a colourful and mysterious Jamaican lady, enters Alsana's life. In the very beginning of their interaction, Alsana sees Clara as someone she does not know and whose child is "half blacky-white," a situation that she and her culture cannot accept. When they are invited to a dinner in Archie's house, Alsana "seemed to disapprove of Clara somehow . . . making Clara so nervous, so *sheepish*, she felt compelled to put her shoes back on" (Smith 51). Regarding her own ethnic group, Alsana's rejection of Clara stems from cultural expectations or traditions. J. Angelo Corlett names this attitude as "*Ethnic prejudice* . . . is the having of a negative belief about or attitude toward someone because that person belongs (or is perceived to belong) to a certain ethnic group" (66). However, her prejudices about Clara starts to fade away and leave its place to a strong relationship when Alsana realises that "Black people are often friendly, thought Alsana, smiling at Clara, and adding this fact subconsciously to the short 'pro' side of the pro and con list she had on the black girl" (Smith 65). Later on, "the two women begin to see more of each other. Hesitant in the beginning — a few lunch dates here and there, the occasional coffee — what begins as a rear-guard action against their husbands' friendship soon develops" (74). Despite having different cultural heritage, Clara and Alsana share some difficulties and problems that are common to the challenge of getting settled in a new place since "the problems of communication with the host society are difficult to overcome, for the immigrant women 'women only' meetings are a first stage in self-assertion" (Affairs 30). Due to their common experiences in a multicultural setting, these female immigrants become close and supportive of one another. When Alsana is talking to Clara on the phone about Millat's desperate situation, Alsana says that "we always stand by each other . . . I need you now" (345). This shows

that despite the fact that their experiences are different, people from various cultural backgrounds can develop deep relationships and support one another. Such assistance is crucial in a multicultural metropolis like London, where immigrants from different origins cohabit. In this perspective, Maria Rosario T. de Guzman proposes that cultural competency means “an individual's capacity to engage, collaborate, and establish significant connections with individuals from diverse cultural origins.” Alsana's need for Clara highlights that people's interactions and affiliations may not always strictly conform to their ethnic identity. Despite the fact that Clara and Alsana are from different ethnic origins, their relationship shows the possibility of harmony amongst divergent cultures. You have to have the right kind of dialogue and inquiry in order to be successful. Additionally, it entails fostering ties with certain individuals or cultural group (Guzman). This fits with London's cosmopolitan atmosphere, where individuals from all ethnic backgrounds mix and forge relationships.

Apart from Jamaican Clara Bowden, Neena who is Alsana's niece is another immigrant living in London who Alsana does not approve. Because of Neena's lesbian relationship, Alsana frequently refers to Neena as the "Niece of Shame... an all-purpose tag that summed up the general feeling” (Smith 63). Daniela Kirova states that “Conservatives believe in preserving traditional values and maintaining the status quo.” Alsana perfectly fits in cultural conservative ideology and she ignores Neena's liberal choices. Contrary to Alsana, Neena makes swears, discusses gender and sexualism in public; moreover, she has a lesbian girlfriend, which Alsana finds inappropriate according to her Islamic beliefs. Alsana always shows her dissatisfaction with the lesbian relationship by addressing Neena as “*You have brought nothing but shame . . . or My niece, the shameful . . .*” (65). The struggle between Neena's lesbian sexual identity and the cultural or religious demands of her family is highlighted by these utterances of Alsana. Additionally, Snehenhu B Kar claims that there may be significant cultural conflicts amongst members of the family who are of the same ethnicity but are of different generations and sexual orientations (126). The dialogue highlights the conflicts between different generations and cultures within the same ethnic groups, notably those between conventional beliefs (Alsana) and more progressive and all-inclusive viewpoints (Neena) on matters like sexual orientation.

In addition to Clara and Neena, as part of a larger investigation on cultural disputes, generational disparities, and the difficulties of integrating and adapting in a heterogeneous society, Alsana's viewpoint on the Chalfen family highlights ethnic relations in a multicultural society. She defines her struggle to separate her kids from the Chalfens as “all-out war” in which her kids, especially Millat, is affected more. Solomon and Mathews claim that when hybrid identities start to interact with each other on the subject of identity or class, it is inevitable to experience ethnic conflicts (42). In this vein, Alsana's responses towards Chalfen family reveal the difficulties that develop when families from various cultural origins interact and have an impact on one another's lives. Alsana names the Chalfens as “Chaffinches — little scavenging English birds pecking at all the best seeds! Those birds do the same to my bay leaves as these people do to my boy. But they are worse; they are like birds with teeth, with sharp little canines — they don't just steal, they rip apart!” (Smith 344). Alsana is certain that the Chalfen family is resourceful and make most of the greatest opportunities that come their way. Yet, she contrasts the Chalfen family's deeds with the effect chaffinches have on her “bay leaves.” This analogy represents the interference and harm that, according to Alsana, the Chalfens give to her children and to her sense of cultural identity. This furthers the idea that their actions are particularly detrimental and dangerous.

Additionally, Alsana claims that “these people are taking [her] son away from [her]! Birds with teeth! They're Englishifying him completely! They're deliberately leading him away from his culture and his family and his religion” (Smith 345). She is concerned that the Chalfen family members dishearten Magid and Millat towards their religious beliefs, family values, and cultural background. Yet, Alsana forgets that identities constructed by culture “undergo constant transformation. Far from being eternally fixed in some essentialised past, they are subject to the continuous 'play' of history, culture and power” (Hall, *Cultural Identity and Diaspora* 225). She thinks their influence causes Millat to undergo a profound identity change because of in-betweenness. With disgust, Alsana would reveal her thought about these people as “The English are the only people... who want to teach you and steal from you at the same time” (Smith 356). There was nothing more or less to Alsana's disapproval of the Chalfens than that. She believes they are pressuring hard on Millat to accept cultural practices and beliefs from England that are at odds with his own heritage.

Furthermore, since Alsana believes that the Chalfen family, especially Joyce as the representatives of British society, is responsible for Millat's misbehaviours, she explains to Samad that "“But why? Hasn't she caused enough trouble?” said Alsana loudly, loud enough for Joyce. ‘She has her own family, no? Why does she not go and for a change mess them up? She has boys, four boys? How many boys does she want? How bloody many?’” (Smith 348). According to Alsana, the Jewish Chalfen family is actively attempting to pull Millat away from his faith, family, and culture. Dominic Head expresses that the absorbed "knowledge" of racial repression and racist harassment creates a wave of legitimate disobedience that is just "waiting to be unleashed (185). Hence, Alsana reveals her innermost thoughts towards Chalfens. She perceives Chalfen's impact as a deliberate and aggressive attempt to alter him. “Why doesn't Joyce "mess up" her own household for a change, wonders Alsana. She implicitly explains this to Joyce that “don't interfere in other people's family business” (441). The Chalfens do not only “interfere in” Millat but also his twin brother Magid (Head 185). She says “Because you, you and your husband, have involved Magid in something so contrary to our culture, to our beliefs, that we barely recognize him! You have done that! He is at odds with his brother now. Impossible conflict!” (Smith 441). This suggests that Alsana thinks Joyce upsets or generates tension in her family by telling Joyce that “Two boys driven to different ends of the world. You have made a war between my sons. You are splitting them apart!” (442) and that she should pay attention to her own family issues instead. She queries why, rather than focusing on her own obligations, Joyce is meddling in Alsana's family's business.

Another group of immigrants that Alsana has negative views is KEVIN which stands for “Keepers of the Eternal and Victorious Islamic Nation”, in *White Teeth*. The majority of the Islamic populations disapproves of the organisation because it is committed to direct, frequently violent action. Foner *et al.* suggest “At the group level, ethnicity can structure interactions at work, in neighbourhoods, and in political organizations, ..., laying the groundwork for the development of panethnic (superordinate) identity groups that can unite for common goals” (14). This is why Millat, Mo, Hifan, and many other Muslim immigrant characters in the novel find this marginal group as appealing because they are sick of falling prey to violent attacks by white people. Yet, Alsana regards them as “[t]hose green bow-tied bastards: Millat is high up with them

now. Very involved. He doesn't tell me, but I hear. They call themselves followers of Islam, but they are nothing but thugs in a gang roaming Kilburn like all the other lunatics" (Smith 442). She expresses intense hostility and animosity toward this group. She raises doubt over the claim made by the group that they are "followers of Islam." She rejects this assertion and refers to the individuals as "thugs in a gang roaming Kilburn." According to Alsana, the group's acts are more consistent with criminal activity than with religious values. For this reason, she makes the implication that she is worried or upset about Millat's involvement. She neither approves this group as an Islamic community nor accepts Millat's involvement in this fundamentalist group.

2.2.3. Millat Iqbal

Having various viewpoints on other immigrants who are part of London's diverse population, Millat, the disobedient and street-smart twin, is drawn to the metropolitan London's diversity. By participating in the cross-cultural interaction and diversified impacts of the city's broad population, Millat relates with his immigrant classmates more easily. He is able to establish relationships and encounters through his engagement in the city's subcultures. Millat experience considerable changes as the story progresses, which causes him to change his initial position. Modood *et al.* comments on this situation as "most of the Asian second generation wanted to retain some core heritage, some amalgam of family cohesion, religion and language, probably in an adapted form, but did not expect this to mean segregated social lives, for they lived and wanted to live in an ethnically mixed way" (110). While Millat's acceptance of diversity becomes intertwined with extremism, he finally develops into a renewed relationship with his heritage and a recognition of the significance of his Bangladeshi background (Sakiz 30) contrary to Magid who completely backslides from Bangladeshi culture and traditions.

Millat exhibits a rebellion towards his family's conventional ideals and expectations at the start of the story. Sutherland indicates that the descendants of the immigrants might struggle with issues like balancing their two identities or "in-between", assimilating into British culture, and finding acceptance (44). As a descendant of an immigrant family, Millat seeks for alternate inspirations other than his family since he dislikes his parents' rigidity and the cultural norms they uphold. First-generation migrants usually uphold the values of the culture in which they were raised, but subsequent

generations about halfway between their parents' views and non-migrant norms (Mesoudi) as in the case of Millat who is grown up in a multicultural setting. Yet, as he negotiates his contradictory sentiments toward his family, Millat's character develops. His experience exemplifies the difficulties that many second-generation immigrants confront as they negotiate cultural conflicts and create their own identities. In this perspective, Millat is the best example of how people who were colonized learned to oppose as well as embrace the principles of the dominant society (Dobie 207). Millat starts to understand that deficiencies in other families exist as well because "Millat was right: these parents were damaged people, missing hands [Archie], missing teeth [Clara]. These parents were full of information you wanted to know but were too scared to hear" (Smith 379). Millat Iqbal has a thorough grasp of the circumstances. This suggests that Millat was aware of the difficulties and problems both in his family and in the other households. He calls out the parents' figurative shortcomings or defects. He is aware that these parents, like the members of his family, have their own psychological or emotional wounds. In this regard, he realises that neither his family nor other immigrant families are perfect.

For the Chalfen family, Millat holds different perspectives as compared to Bowden family and his own Iqbal family. While Millat was in Chalfen Family house, "Millat had been out in the garden, looking through the windows, casing the joint. . . . Millat saw money, lazy money, money that was just hanging around this family not doing anything in particular, money in need of a good cause that might as well be him" (Smith 322). Inequality, desire as well as the appeal of a better life are larger issues that are touched upon in Millat's study of the wealth of the Chalfen family. His reactions are a reflection of his perception of the Chalfen family's way of life as more British, which includes a desire for financial security and a feeling of empowerment. Hence, "it would seem that from the cultures, the British one is more relevant to Millat than his cultural heritage as a Bengali" (Holopainen 25). When Joyce talks about how she is interested in her children and other families "don't appreciate their children sufficiently. Partly, it's the culture" (Smith 325), in an envy of the lifestyle, Millat says "Lucky Oscar" implying that he has a secret desire to have this way of life for himself. Moreover, the riches of the family seem to Millat as surplus that is just waiting to be put to use. Joanna Holopainen proposes that Millat presents "a will to be a member of that group and not to be an outsider" (24). For this reason, Millat's observation prompts him to speculate on the

likelihood of profiting from the Chalfen family's fortune because of this. Thus, Joyce was already paying Millat 35 pounds per week for a variety of tasks, including cleaning the windows, removing weeds, childcaring Oscar, and reusing all the coloured paper (Smith 342). He sees himself as a possible benefactor of their funds and sees their money as being "in need of a good cause." Millat's viewpoint shows his thirst for financial chances as well as his awareness of the economic gaps between his upbringing and the opulence of the Chalfen family.

While he has an admiration for the Chalfen family and their lifestyle, Millat forms a new attitude that he will be in a better position than the Chalfen family. After his interactions with this family members get intense, he longs for being more well-known than Marcus Chalfen and leave a legacy to this world. Foner *et al.* express that positive or negative interactions can lead to collaboration or competition, as well as opportunities for groups to come together under a superior umbrella or for groups to draw borders and become more different from one another (62). As a result of too much involving in the Chalfen family, his admiration of Marcus turns out to be a rivalry of leaving a name in this world so that nobody will ever forget it. After seeing his father only left a scratched name on a bench but no other things to be remembered, he feels contempt towards his father and wants to leave a legacy due to the fact that:

He liked to think he had a different attitude, a second-generation attitude. If Marcus Chalfen was going to write his name all over the world, Millat was going to write it BIGGER. There would be no misspelling his name in the history books. There'd be no forgetting the dates and times. (Smith 506)

On the one hand, Marcus Chalfen wants to use his scientific research to significantly impact the world. On other hand, Millat Iqbal has his own goals and dreams. He aspires to "write [his] name BIGGER" in history and leave a lasting impression. "Leaving a legacy enables people to create something that will outlive themselves and thus provides a symbolic form of immortality" (qtd in Wade-Benzoni *et al.* 7). In this vein, Millat longs for a widespread recognition and remembrance of his deeds, accomplishments, and identity for the good of future generations. Millat aspires to exceed Chalfen's exploits and cement his reputation as a more illustrious figure in history. Therefore, Millat's admiration of Marcus Chalfen in the beginning evolves into a competition of leaving a legacy in this world. Marcus Chalfen and Millat both want to be recognized, but their

approaches and goals are different. While Millat's motive appears to be an amalgam of personal identification, social influence, and maybe a desire to disrupt conventional narratives, Chalfen's fame derives from his scientific accomplishments.

Apart from Marcus Chalfen, Millat holds contemptuous feelings toward Joshua Chalfen. Joshua and Millat are in the same class in which the students are trying to figure out what "false borrow'd face" is in one of Shakespeare's poems. Upon Joshua's interpretation of the phrase as wearing makeup to make the skin look brighter in the Elizabethan era, Millat comments on Joshua's skin colour by saying "'They would've loved you, then,' sneered Millat, for Joshua was pasty, practically anaemic, curly-haired and chubby, 'you would have been Tom bloody Cruise'" (Smith 271). Adrian Holliday suggests that "cultural stereotypes are in the main over-generalisations which are based on the describer's imagination of an inferior Other rather than with objective information about what the people being described are actually like" (133). Millat discusses preconceptions and stereotypes that might result from cultural differences in an oblique manner. Millat's remark illustrates a misconception regarding Western ideals of beauty as "thinness, youth, and whiteness" (Kozee 1) and how those who do not meet them are seen by drawing comparisons between Joshua and Tom Cruise's physical characteristics. Joshua Chalfen, a fellow Polish immigrant, is being made fun of or shown contempt by Millat, based on his scornful tone. Millat mockingly speculates that Joshua would have been well-liked and attractive if he had been a member of a different context, particularly one where he would have been praised or recognized. Yet, the time is not good for Joshua due to the fact that he is not praised and welcomed by the street boys like Millat. Millat expresses his scorn by stating that he would not buy anything from him (Smith 302). The way that Millat says it suggests both scorn and disgust. In addition to seeming indifferent, he also expresses how little he values Joshua through his eyes just because he has white skin and his family is in a wealthy position in the society.

Another immigrant that Millat has different perspectives is Irie Jones of Jamaican heritage. Irie and Millat are childhood friends who live in the same ethnic area of London. Giguère *et al.* explain that because of their prolonged exposure to the demands of both their parents' ancestral cultures and contemporary society, second-generation immigrants share the challenges of being multicultural (14). In the novel, Millat and Irie, as second-generation immigrants, struggle with navigating their cultural identities in a culture that

values diversity. Irie's issues with identification and belonging resembles some of Millat's own experiences. He is aware of this circumstance and expresses that "'But you're different,' Millat Iqbal would say to the martyr Irie Jones, 'you're different. We go way back. We've got history. You're a real friend. They don't really mean anything to me'" (Smith 270). She is "different" from other people, according to Millat, who refers to their close friendship and their closeness. The difference relates to the history of colonial times that the immigrants and their children have experienced and never forget (Deen 20). It also relates to the understanding that they have of each other. This suggests that he loves their connection more deeply, considering Irie to be a true friend and supporter of him. Moreover, the way Millat mentions their close relationship demonstrates his awareness of Irie's circumstances and empathetic nature. He appreciates the strength of their relationship while also recognizing the difficulties she encounters, maybe including her identity conflicts. As a second-generation immigrant, Millat appreciates the value of having a companion who is familiar with his heritage and history.

In addition to Marcus, Joshua, and Irie, Millat holds beloved feelings towards Brother Hifan who Millat describes as "a spiritual leader" for Millat. He belongs to the extremist KEVIN (Keepers of the Eternal and Victorious Islamic Nation), a community of immigrants that is important for the transition of some of the characters in the book. An extremist faction of Muslims known as KEVIN advocates violent and radical behaviour in response to alleged injustices. Tariq Modood states that "[i]ntegration flows from the process of discursive engagement as marginal groups begin to confidently assert themselves in the public space" (155). This is why Millat joins to the marginal group that also has an impact on the lives of Muslim characters in the book including Millat Iqbal. Millat describes Hifan as "a spiritual leader. I was getting some advice. . . . Muslim. He was helping me with my faith, yeah? He's the head of the Cricklewood branch of the Keepers of the Eternal and Victorious Islamic Nation" (Smith 301). It is believed that spiritual guidance is essential to meeting the basic requirements of members and administrators for spiritual well-being via participation and missions (Egel and Fry 79). Thus, Millat highlights Hifan's status as "a spiritual leader" so he yields to Hifan for counselling and direction. According to Millat, he seeks support for his religion and his convictions. That implies that Millat looks for direction on religious and spiritual issues. At that point, Hifan who is "determined to deliver themselves [Brother Hifan and Brother

Tyrone] at the feet of Muhammed” (370) becomes clear to him as the only authentic source of guidance for Islam, and he takes him as a role model for himself. For this reason, he strictly follows what Hifan tells him to do or reads what Hifan thinks is necessary.

After Millat reads the leaflets about Islamic rules that Muslims have to obey, Millat’s tendency towards white girls and his desire to have sex with them starts to evolve in the opposite direction. It is clear that Millat is affected by Hifan so deeply that

Earlier in the week he had set aside some time, read both leaflets and felt peculiar ever since. In three short days Karina Cain, a darling of a girl, a real good sort who never really irritated him (on the contrary, who made him feel happy! Chuffed!), had irritated him more than she had managed in the whole year they’d been shagging. And no ordinary irritation. A deep unsettling unsolvable irritation, like an itch on a phantom limb. And it was not clear to him why. (Smith 370)

Two pamphlets that Millat recently read appear to have had an unanticipated effect on his emotional condition. For this incident, it is clear that Millat values Brother Hifan so much that he even deserts his beloved girlfriend after having an argument about the way she dresses and after that debate they never speak to each other again (373), which shows that Hifan’s ideas have a great impact on Millat.

Overall, individual experiences, social factors, intergenerational dynamics, and Millat's encounters with different individuals in the novel are likely to have a role in how he views other immigrants. His viewpoint illustrates how identity, cultural variety, and socioeconomic influences interact in a complicated way within a multicultural setting.

2.2.4. Magid Iqbal

Magid Iqbal, one of Samad and Alsana's twin kids in *White Teeth* has a nuanced and changing perspective toward the Chalfen family. Magid's experiences, background, and drive to learn about other cultures all have an impact on his opinions. Nyongesa proposes that as immigrants come into communities that are radically different from their home cultures, their identities shift. However, hybridity does not result in a permanent identity shift; rather, it is dynamic and malleable (85). Magid's early impressions of the Chalfens when he is directed to be trained by them as part of a sociological experiment are of astonishment and curiosity. The Chalfens' opulent lifestyle, cutting-edge house, and forward-thinking values excite him and “All Magid wanted to do, he explained to

Marcus, was bring Chalfenism to the people. And you had to give the people what they wanted in a form they could understand” (Smith 427). Nyongesa continues to explain Magid’s notion as when immigrants begin navigating their everyday lives in the new setting, their perception of themselves is altered by the new culture (85). Magid is enthralled by the feeling of freedom he encounters in the Chalfens' liberal ideas and open-mindedness, which contrast strikingly with the more traditional milieu he grew up in. Thus, he wants every individual to experience this “Chalfenism” in a way.

Magid is initially captivated to the intellectual interests and academic accomplishments of the Chalfen family, especially Marcus Chalfen. He respects their expertise, education, and dedication to learning. In his letter to Marcus, he addresses to Marcus that “When you delve into the mysteries of inherited characteristics, surely you go straight to the soul of the human condition as dramatically and fundamentally as any poet, except you are armed with something essential the poet does not have: the truth” (Smith 367). “Young people are in fact in the process of construction of their sense of identity in a globalized world where they are exposed to several cultures and they can choose to which values they wish to adhere” (Caneva 80). In this perspective, Magid chooses to regard The Chalfens as inspirational figures for their dedication to study and openness to different viewpoints. He continues his letter to Marcus as “I am in awe of visionary ideas and visionaries. I am in awe of such a man as Marcus Chalfen. I call it an honour to be able to call him friend” (367). Moreover, Magid writes to Marcus that “It is as if I had always known you; if I were a Hindu I would suspect we met in some former life...You put it so well and speak my thoughts better than I ever could” (366). Magid aspires to completely integrate into British culture by becoming a part of their world and taking on their beliefs owing to the fact that Magid’s successful education put him to the nation's Anglophilic academics' arms (Nichols 64). In doing so, Magid and Marcus forms “the mutual admiration” for each other due to the fact that Magid admires scientific success of Marcus and Marcus admires Magid’s hybridity. Magid never hides his admiration for Marcus and the Chalfen family so Magid utters his endless fondness and appreciation of them in every chance (427). Salman Rushdie explains Magid’s case as hybrid identities are both “partial and plural.” These people feel as if they are in-between two seats or they “straddle two civilizations” (15). Yet, Magid prefers Chalfen culture rather than his father’s culture. Since Magid is born in a working-class immigrant family,

within white culture, Marcus Chalfen embodies a liberal and enlightened viewpoint; hence, Magid is good at ensuring his position in the heart of Marcus Chalfen. He claims that “‘There's room for one more chap this century,’ Magid told him (this guy was a master in flattery), ‘Freud, Einstein, Crick and Watson ... There is an empty seat, Marcus. The bus is not quite full capacity. Ding! Ding! Room for one more’” (427). Magid jokingly believes that there is still time for one more important person to leave their impact on the globe in the coming century. He makes use of well-known individuals who have made substantial contributions to their respective professions, including Freud, Einstein, Crick, and Watson. Magid's comment is amusing and playful. As though there is still a potential for another great character to emerge, in this instance Marcus Chalfen, he compares the century to a bus with an open seat for someone else to make his/ her imprint.

2.3. ATTITUDES OF CHALFEN FAMILY TOWARDS OTHER IMMIGRANTS

2.3.1. Marcus Chalfen

Marcus Chalfen, a rich and well-known geneticist who appears in *White Teeth* has a deep and nuanced viewpoint on the Iqbal family, notably Magid Iqbal and other immigrants. Marcus is fascinated by Magid's life as an immigrant from Bangladesh since he is passionate about researching cultural variation and its genetic consequences. He considers Magid's distinctive heritage to be a priceless asset to his study and comprehension of human genetic diversity. According to Marcus, Magid sheds light on the complexity of ethnicity and how it interacts with genetic history, and Marcus cherishes this knowledge.

While he waits for Magid's return at the airport, he starts to think about Magid and how he is appropriate to be a Chalfen. The mentality of Marcus Chalfen, as well as his changing expectations and views about Magid, are quite compelling. Within the framework of their relationships and values, it offers a nuanced examination of faith, optimism, and intellectual alignment. Marcus thinks:

maybe he had begun to hope, begun to believe, that Magid would be a beacon for right-thinking Chalfenism even as it died a death here in the wilderness. They would save each other. This couldn't be faith could it,

Marcus? . . . Not faith, no, Marcus, not the kind with no eyes. Something stronger, something firmer. *Intellectual faith*. (Smith 421-422)

Marcus Chalfen grows more impatient with Magid and sets high expectations for him. These expectations most likely have to do with Magid's prospective impact on the morals and beliefs of the Chalfen family (Braun 232). Marcus hopes that Magid might represent the forward-thinking and intellectual goals of the Chalfen family due to the fact that he is just like Marcus; "More English than the English". Magid is a perfect example of mimicry and hybridity. "The word 'mimicry' as commonly used implies the conscious assumption by one individual of a characteristic belonging to, or peculiar to, another for the benefit of the usurper" (Carpenter 609). Marcus thinks that "There was something so sublime in the way he said it, so soothing, so *true*, that Marcus, who would have spat on such an argument six months before, gave in without protest" (Smith 427). He admires Magid so much that there seems to be more to his optimism and faith in Magid than merely academic agreement. He appears to be hoping that Magid's influence may be able to revive or rescue the Chalfen family's dwindling moral standards.

Besides Magid Iqbal, Marcus Chalfen's attitudes towards Jamaican-born Irie Jones highlights the way how white male individuals regard young Jamaican females as sexual objects, which has been very obvious in the colonial times. George Paul Meiu proposes that "Deeply fascinated with the bodies and sexual practices of racial and ethnic Others, metropolitan scientists and popular audiences read oversized genitalia, protruding buttocks, and large breasts to be iconic of an inherent hypersexuality in colonized men and women" (2). On their very first encounter when Irie visits Chalfen family house, "Marcus was standing on the garden steps, quite openly admiring Irie's breasts (though, to be fair, Irie was a good head and shoulders taller than him)" (Smith 317). Marcus has a clear admiration for Irie's breasts. This suggests that he is focusing on her physical attributes, namely her breast region. He continues to indirectly refer to physical appearance by explaining that their diet is a healthy one. Each member of the family eats well but they do not get on weight except Joyce. "In all the right places, naturally" (318). Since Irie is labelled as "a big girl" Marcus's attention still continues Irie's "right places" such as shoulders, breasts, and hips. He does not hesitate to say that many young people desire to be with "a big girl" (330). By turning Irie to a sexual object or object of conquest, Marcus' statement objectifies Irie. Meiu explains that "if colonial representations often

carried negative messages about the sexualities of the colonized, they often also fuelled erotic fantasies through which metropolitan audiences could imagine “paradises” (2). Later on, Marcus continues his indirect abuse of a black woman as commenting that ““Well, if you ever actually got in anybody's pants, Josh,’ said Marcus, looking pointedly at Irie, ‘I'd be able to get my kicks through you, but so far”” (331). Marcus implies that Irie's value is solely based on her physical availability by saying, “getting in anybody's pants.” Marcus, as a white male character, is making disparaging remarks about Irie's sexuality, which shows a power dynamic. This supports gender stereotypes in which males are given the power to judge women and in which women are viewed as objects such “as a soft and pillowy version of the Andes” (342). Marcus's actions show that he is sexually drawn to Irie and is observing her looks rather than that he sees her as an individual.

2.3.2. Joyce Chalfen

A member of the Chalfen family is the fictional persona, Joyce Chalfen. She is Marcus Chalfen's wife, and according to the portrayal in the novel, Joyce Chalfen is a vibrant and outgoing woman. Joyce's persona represents some of the complexity and contradictions in the Chalfen family's views and beliefs throughout the whole book. Despite her dedication for promoting equality and social justice, her viewpoints and behaviours come out as erroneous or even insulting, particularly when applied to individuals from other backgrounds.

Joyce Chalfen serves as a vehicle through which Zadie Smith illuminates the intricacy of cultural perceptions. Joyce's first impressions are disproved by her own experiences, highlighting the peril of oversimplification and the need of seeing beyond stereotypes. “The stereotypes she has in mind are fixed. Joyce’s prejudice about the other is, to a certain extent, reinforced by some articles published in famous serials and newspapers” (Küçük 253) so she comments on Millat’s appearance as “God, he’s gorgeous, isn’t he? Like Omar Sharif thirty years ago. Funny Roman nose” (Smith 320). She defines Millat and other Muslim boys as if all resemble to “Omar Sheriff” who is an important figure for Muslims. Corlett comments that therefore, we usually create

preconceptions about people depending partially on our knowledge that they are members of an ethnic community as a matter of taught cognition. Ethnic prejudices are formed by these preconceptions (84). Hence, although Joyce is depicted as an educated and openminded woman, she falls into the traps of “prejudicial beliefs” by commenting about Muslim boys as “His parents probably have something arranged for him, no? The headmaster told me he was a Muslim boy. I suppose he should be thankful he’s not a girl, though, hmm?” (Smith 320). Inferring that she links Muslim households with the tradition of arranged marriages, Joyce hypothesizes that the Muslim boy's family may have made some sort of arrangement for him. “In Western cultural history destructive narratives of an imagined uncultured East repeat themselves again and again” (Holliday 137). The tendency to generalize about cultural traditions based on scant knowledge is shown by Joyce's remarks.

Interestingly while Joyce criticises Muslim families for having an arranged marriage for their children, somehow, she wants Irie and Joshua to start a family together without taking their decisions into consideration (Smith 353). This shows that in the process of colonisation, there has been a mutual exchange of customs and traditions between the coloniser and the colonised (Ağır 71) as in the case of finding a bride for her son Joshua. She continues to mention about Muslim boys from her own experiences and she states that “They’re usually so silent, you know, terribly meek — but he’s so full of . . . spunk! But boys like that want the tall blondes, don’t they?” (320). Her stereotypes frequently oversimplify and disregard unique differences within a group. Later on, Joyce defines Millat as “Pulchritude. From the Latin, pulcher, beautiful. That was the word that first struck Joyce when Millat Iqbal stepped forward on to the steps of her conservatory,” (317) because Joyce finds Millat's look to be visually striking and aesthetically pleasant. This first impression is probably based on his appearance and behaviour. Yet, “The stereotypical middle-class Englishness of the Chalfens, with its notion of biological ‘purity’, is eventually exploded when it is revealed that the Chalfens are ‘immigrants too’” (Head 185). Joyce’s stereotyping, however, has the potential to strengthen prejudices, maintain cultural misconceptions, and fuel the “us vs. them” mindset, resulting in prejudiced thoughts and behaviours.

Martin Canroy states that the colonialists attempted to train the indigenous people “for roles that suited” the colonizers through education (3). At this moment, Joyce

becomes the embodiment of the mother country to educate the colonised so Joyce starts to take the role of nurturing a young immigrant boy and she labours herself for understanding Millat's inner feeling and wounds due to the fact that "The Chalfens embody a certain type of well-meaning liberal intellectuals who see these brown-coloured teenagers as a charity case they've taken on" (Nichols 64). According to Joyce, Millat exudes a deep melancholy, implying that he is carrying some sort of inner burden or conflict because "there was a deeper sadness, a terrible loss, a gaping wound. A hole that needed more than education or money. That needed love" (Smith 324). Joyce understands that Millat really needs affection. This suggests that his emotional problems are caused by a lack of emotional connection and support in his life. Joyce actually just seems interested in being a mother to other people's kids since she thinks her own kids are smart like their biological dad because they have his DNA (Braun 231). For these reasons, Joyce longs for keeping Millat around her so that she can nurture the rebellious boy. She even "paid Millat a total of thirty-five quid a week for such diverse activities as baby-sitting Oscar, washing the car, weeding, doing the windows and recycling all the coloured paper. What she was really paying for, of course, was the presence of Millat" (Smith 342). The quotation emphasizes that Joyce is actually paying for Millat's presence, not merely the accomplishment of chores. This implies that she cherishes their relationship and enjoys having him around. The fact that Joyce is prepared to pay for Millat's attendance shows that she values his company and makes an effort to develop a stronger bond with him and "even the Bengali Millat's rebellious rejection of their values (but not their money) offer the admiration that Joyce desires" (Braun 227). In this vein, she takes the responsibility of being the "Mother" that would care her children.

However, this caring mother attitude towards Millat reaches to such an emotional instability. Since "Chalfens were more English than the English," she believes that some people have difficulty in defining their needs and desires (Smith 434). Hale Küçük argues "that their [immigrants'] identities are fixed with labels, such as 'backward' and 'uncivilized', by those like Joyce Chalfen" (255). Thus, Joyce undertakes the role of white colonizer to educate and train Millat who is not an easy case for her. She believes that Millat will cause himself a great deal of trouble with these fanatics. She has trouble in sleeping at all because of him (Smith 436). Her paranoia reaches to a degree that she gets obsessed with Millat and she cannot sleep at night because of Millat's absence. Yet she

believes that it is not just because of multicultural London in which Millat struggles to find his own identity but it is “just because their parents don’t seem concerned?” (436). By focusing on the parents' lack of care, Joyce subtly criticizes their parenting methods or priorities so she regards these immigrant family as lacking parenting skills. This is the reason why she says extra attention must be paid for Millat due to the fact that he comes from a different origin (330). Edward Said argues that

the Oriental belonged to the system of rule whose principle was simply to make sure that no Oriental was ever allowed to be independent and rule himself. The premise there was that since the Orientals were ignorant of self-government, they had better be kept that way for their own good. (228)

As mentioned above, Joyce takes role of “white supremacy” to educate and train Millat since he lacks “self-government” as an immigrant. Therefore, through education and nurturing, she is able to keep this “Oriental” under control as a representative of Western culture. However, Joyce seems to sincerely mind her welfare rather than Millat’s well-being.

Apart from Millat, Joyce Chalfen also displays attitudes towards Irie Jones that shows her jealousy of Irie and prejudices about her cultural background. Joyce acts upon stereotypes of immigrants not only through Millat but also through Irie. Ellemers suggests that “the stereotypical perception that a particular feature characterizes membership of a specific group typically leads people to overemphasize differences between groups and underestimate variations within groups” (276-277). In the very first encounter with Irie Jones, Joyce gets envy of Irie and she wants to advise her by saying “‘That’s what you want, Irie,’ said Joyce in a familial stage whisper . . . ‘a man like Marcus for the long term. These fly-by-nights are all right for fun, but what kind of fathers do they make?’” (Smith 318) as if Irie is a stereotype of West Indian immigrants. Joyce wants Irie to think about a partner that can offer such stability and durability. She also expresses that someone like Marcus, who is dependable and kind, would probably make a better parent than someone who dates more casually and, in this case, it is Millat.

Among other things, sexuality was crucial in how the colonial Other was portrayed. But the tale is far from ended. The everyday realities of postcolonial people are still moulded by the past narratives of “colonial sexual politics” (Meiu 3). As the representative of Western colonial ideology, Joyce also implies that black girls like Irie

prefers partners who are “fly-by-nights” which is not a good choice for a woman. She comments on the relationships of black women as “It’s incredible! You just wake up one morning and realize monogamy isn’t a bind — it sets you free! And children need to grow up around that. I don’t know if you’ve ever experienced it” (Smith 322) as if Irie is a kind of girl who would have short term relationships. Joyce directly addresses to Irie “I don’t know if you’ve ever experienced it — you read a lot about how Afro-Caribbeans seem to find it hard to establish long-term relationships. That’s terribly sad, isn’t it?” (322). Therefore, Joyce’s remark reflects a typical Orientalism metaphor in which individuals from non-Western cultures are frequently perceived as strange or dissimilar, feeding prejudices that lead to the “othering” of specific people or races. Hooks highlights that immigrants are more experienced, emotional, and sexual since they are distinctive (23). Joyce also advises her not to be a partner with Millat by explaining that “I used to like the troublemakers when I was your age, but you learn later, you really do. Danger isn’t really sexy, take my word for it. You’d do a lot better with someone like Joshua” (320-321). In this perspective, Joyce is not only jealous of Millat and Irie’s possible relationship but also against a possible merging of two different cultures. The fact that a Bangladeshi and Jamaican people come together to make a new hybrid formation makes Joyce irritated since all of these merging occurs out of her control and power as a representative of the Occident.

Moreover, Joyce continues her orientalist views on Millat and Irie by saying “you look very exotic. Where are you from, if you don’t mind me asking?” (319). Based on Joyce’s statement, Irie appears to have a unique and distinct appearance for Joyce. People or things that are considered to be strange, odd, or non-Western are frequently referred to as “exotic” in colonial discourse. Hooks claims that the new portrayal is a reaction to the current infatuation with ethnic appearances; “with the exotic Other” who seems to fulfil desires and racial and sexual prejudices (73). The conventional and frequently idealized perceptions of individuals and societies from the East or other non-Western countries are examples of orientalism, which may be observed in this situation. This exchange may be considered as a microaggression, which is a term for subtle and sometimes unintended behaviours or remarks that denigrate or marginalize someone on the basis of their ethnic background, racial origin, or other traits.

Another immigrant that Joyce has prejudice and wants to administer her white superiority is the Jamaican-born Clara Bowden. In order to implement her superiority, Joyce shows the photographs of Chalfen's "grand old family" who are of wealthy and educated background. Robin DiAngelo claims that the broad, comprehensive system of white dominance and the presumption of superiority that underpins it are referred to as "white supremacies." The term "whiteness" describes the particular forms of racism that favour white people over those of colour (147). Joyce attitudes towards Clara perfectly fits in this explanation of white supremacy. While Joyce addresses to Clara with the first name, she ignores the idea of Clara calling her with her first name. In this sense, Joyce believes that she is superior than Clara that she can call Clara with the first name but Clara cannot. In the education of Clara's daughter Irie, Joyce feels that it is her burden and "the Responsibility of Intellectuals" (Smith 353) to educate and train those who are inferior compared to her race.

Yet, "Joyce clasped Clara's hands in her own" and she declares how she is happy to see and meet Clara. Actually, while she boasts of her superiority over Clara's family history by showing the "grand old family", she overtly exposes her "Mother Country" role to welcome the immigrants to her home as Britain welcomed the thousands of Jamaican-born immigrants to the country. She inquires "you've got to suspect it's in the genes, haven't you? All these brains. I mean, nurture just won't explain it. I mean, will it?" (Smith 354). Her remark implies that she thinks their family members' unusual academic prowess may be a result of their genetic make-up. This perspective suggests that some traits are inherited and transmitted through the generations. By interrogating Clara about genetics and academic skills, Joyce puts pressure on Jamaican-born Clara and she implies that neither Clara nor her daughter Irie would possess "these brains" throughout their lives as they do not possess this kind of people in their family history. In order to get the answer that she is in pursuit of, she wants Clara to clarify "which side do you think Irie gets it from, the Jamaican or the English?" (354). Since Clara is under pressure of Joyce superiority, she says it must be "the English in my side" which makes Irie such clever girl in her academic studies. Basheer proposes that "the colonized accepted their lower statuses because they did not have equal access to the available resources as the colonizers did" (46). Therefore, Joyce finally makes Clara accept the superiority of having a white heritage.

2.4. ATTITUDES OF JONES FAMILY TOWARDS OTHER IMMIGRANTS

2.4.1. Irie Jones

Irie Jones, a character in Zadie Smith's book *White Teeth*, struggles with belonging, identity, and cultural variety internally, and her attitudes towards other immigrants reflect this notion. Irie struggles with her mixed ethnicity and frequently finds herself at odds with the many immigrant populations surrounding her. She is both fascinated by and critical of the manner through which other immigrants manage their identities. Sutherland claims that “[t]he racial and cultural socialization process involves African Caribbean parents and significant adults providing Black children with messages about racial pride and in-group identity, on racial coping strategies, and on racial justice and egalitarianism” (46). These second-generation immigrants share similar experiences of being immigrants in a largely white culture, which Irie sometimes sees as a source of advice and connection. Her innermost thoughts, however, also betray a sense of loneliness since she finds it difficult to truly fit in with any one particular ethnic group. Irie is a complicated and likable character within the larger issues of the book since her viewpoint on other immigrants is a reflection of her own personal battle to reconcile her background and deal with the difficulties of diversity.

In the very first interaction with the Chalfen family, especially Joyce and Marcus, Irie feels frozen and too anxious to say anything because they are very different from what she has recognised all her life (Smith 318). Irie Jones finds herself in a strange circumstance when she meets the parents whose conduct and manner are different from what she is used to. The description emphasizes Irie's uneasiness and scepticism as she negotiates the social dynamics of her environment. She encounters a circumstance that contradicts her beliefs and knowledge. Amit and Bar-Lev propose that what is expected from immigrants is that they progressively get rid of preceding connections, communal traditions “and even a sense of national commitment to his country of origin, and develop a sense of local identity and belonging in the host country” (948). Yet, she believes that she has never felt the type of discomfort that is also excitement and intrigue—that is, she is never so close to this odd and lovely community, “the middle class”. It is amazing and bizarre all at once (Smith 321). Irie Jones thrust into the strange middle-class society,

which for her is both alluring and mysterious. Her initial discomfort is mixed with a strong sense of excitement and fascination, which is captured in the narrative of her experience. “While Irie had been lost in her reveries assessing the Chalfens like a romantic anthropologist, ... Irie saw culture, refinement, class, intellect” (322) in the Chalfen house. As she interacts more with the Chalfen family,

She just wanted to, well, kind of, merge with them. She wanted their Englishness. Their Chalfishness. The purity of it. . . . To Irie, the Chalfens were more English than the English. When Irie stepped over the threshold of the Chalfen house, . . . She was crossing borders, sneaking into England; it felt like some terribly mutinous act, wearing somebody else’s uniform or somebody else’s skin. (Smith 328)

The Chalfen’s interactions with her throughout time reflect Irie’s intense desire to blend in and accept their English identity. Irie’s attitudes towards them are motivated by a great desire to assimilate into their ethnic essence, their distinguishing "Englishness," and their way of life as she grows more involved in it. Bhabha states that “mimicry is like camouflage, not a harmonization of repression of difference, but a form of resemblance, that differs from or defends presence by displaying it in part” (128). Yet, Irie’s desire for their alleged purity and sense of belonging is obvious, demonstrating her conviction that by identifying with them, she can get over the difficulties of her own ethnic background. The feelings of Irie also emphasize her idealisation of the Chalfen family as typically Englishness although they themselves have Polish immigrant ancestry. The idea that the Chalfens could also have needs as immigrants differs from Irie’s perception of neediness and her assumption that the Chalfens might satisfy it.

Besides Englishness of the Chalfen family, the roots of the Chalfen family has been written down so that they will be remembered for a long time. Yet, Irie can easily realise that the difference between the Chalfens and the Bowdens are very “plain” (Smith 337) as the Chalfens appeared to have a typical number of descendants. Furthermore, “everyone was aware of who had a child. Males has a longer lifespan than the females have. The unions lasted for a very long time and were unique. Birthdays and death dates have been precise” (337). All of these things make Irie feel that “[i]t’s incredible. I can’t imagine what that must feel like” (338). Therefore, she states that “she wanted it; she wanted to merge with the Chalfens, to be of one flesh; separated from the chaotic, random flesh of her own family and transgenically fused with another. A unique animal. A new

breed” (342). Irie Jones expresses her great yearning and imagery for assimilation and fusion with the Chalfen family. Irie yearns for a sense of harmony and kinship among the Chalfens that she feels is absent in the dynamics of her own family. Due to the fact that the Caribbean population in the UK has had difficulties, including racism, discrimination, and economic gaps, just like any immigrant community (Olende 157), in describing herself as a member of the Chalfen family, she expresses her desire to change, to shed what she believes is the chaos and irrationality of her own ancestral heritage in exchange for a more organized and ordered identity connected to the Chalfen family. Irie sees herself as a unique being, shaped by her union with the Chalfens, who, in contrast to the apparent ambiguity of her own lineage, indicate to her an awareness of security, structure, and cultural identity.

However, after she realizes her unprecedented wish to find her origins, “to be one again with the mother, to go back to the beginning” (Hall, *Essential Essays* 80), her admiration for the Chalfen family starts to vanish when she sets off a spiritual journey to find her real cultural identity as her new identity replaces with a plurality of identities either through accepting it or acknowledging its existence (Moss 12). While the Iqbal and Jones families travel on the bus to see Marcus Chalfen’s FutureMouse, Irie reveals her ideas about the other families that “every single fucking day is not this huge battle between who they are and who they should be, what they were and what they will be” (Smith 514). Yakusko states that “immigrants’ cultural or racial similarity to the host country did not protect individuals of various groups from experiencing perceived discrimination because of their immigrant status” (51). Therefore, Irie is fed up with her search for a cultural identity and the discussion of “this endless maze of present rooms and past rooms and the things said in them years ago” (514) seems to be useless as other families pay no attention to their heritage. For this reason, all the things that Chalfen family boasts about seem pointless for Irie because “As far as they’re concerned, it’s the past” (515) which is not a concern for the people who live in the present.

Another reason why she feels alienated from the Chalfen family is the other twin brother Magid. Irie does some basic chores for Marcus in his office, which results in Irie as being the secretary of Marcus after nine months. Yet she realises that “Magid was a confidant, an apprentice and disciple, accompanying Marcus on trips, observing him in the laboratory. The golden child. The chosen one. Not only was he brilliant, but he was

charming” (Smith 426). Homi Bhabha explains this situation as this “partial” portrayal “rearticulates” the entire concept of identity and distances it from essence, “with the observer” becoming “the observed” (Bhabha 89). In this regard, the essence of Englishness is being unique; however, Magid demonstrates that this uniqueness can be imitated up to a degree of appreciation. Although Irie longs for being a part of Chalfenism, Magid who is depicted as “More English than the English” substitutes for Irie. She understands that whether she believes, thinks, or behaves like Chalfens or not, a better mimicry of Britishness would be much more valuable to the white society. Thus, she avoids going to the Chalfen house as much as Joshua does because of Magid causing “the widespread displacement, the strange seismic ripples, that their friendship had set off in everyone else” (427) within the family and out of the family. According to Irie, “There was something in there . . . Now she saw it clearly. He was touched by it — the same as Mad Mary, the Indian with the white face and the blue lips” (429). Irie realises that Magid has become the perfect mimic man to imitate Britishness by turning into “the white masked black man; and from such ambivalent identification- black skin, white masks” (Fanon, *Black Skin, White Masks* xxii). Having assumed that it is the Chalfen house that has caused damage on Millat so badly, after leaving the Iqbal house she goes “straight for the Chalfens with revenge on her mind. . . . She wanted to find whoever had damaged him like this, damaged him so terribly; she wanted to find whoever had made him unable to love her” (Smith 462). All this glamorous Chalfenism is now the source of Millat’s deterioration, which, Irie thinks, is why Millat has felt no love for her.

Even from their childhood, Irie feels platonic love towards Millat who is the twin brother of Magid. She clearly shows her crush on Millat when they were playing in the park. When Millat cannot imagine how their children would be, Irie tells him that the children would look pretty (Smith 229). She has already imagined how their marriage and children would be in the future even when she was a kid. Whenever Irie gets a chance to get news from Millat, she asks how Millat is. Yet, Irie was sure that Millat feels no affection for her because there is somebody to be blamed for Millat’s being the second son (462). Millat’s affection towards her comes from their shared experience as second-generation immigrant who struggle to find their identity in a multicultural place of “merging cultures with a greater respect for coolness and popularity than for any sort of cultural heritage, history, or even desire for assimilation” (Katina46). When Irie

understands that Joyce is interfering with Millat's life, she gets angry and addresses to Joyce as "You don't know anything about those people. Why don't you worry about that for a while, and keep the fuck out of everybody else's business?" (435). While Irie is rebellious of accepting the superiority of the white people, Millat yields to his ideology. Hayman clarifies this yielding as racial prejudice results from either an inbuilt sense of hierarchy or a natural dislike of one's own race; in any case, racial order is intrinsic and unavoidable (115). Thus, Irie's attitude results from the fact that Millat pays more attention to Joyce instinctively although both Joyce and Irie struggle to protect Millat from the dangers awaiting him. Irie feels that Joyce is a kind of substitute of herself in the eyes of Millat.

Throughout the novel, the relationship between Millat and Irie does not go beyond a friendship. Irie visits Millat in his room to inform him about the neutral place where he would meet his twin brother Magid to whom he avoids to encounter. However, with "the touch of ten years of love unreturned, the touch of a long, long history — the result was inevitable" (Smith 461) between them that they make love on the prayer mat. It finishes as quickly as it starts since both of them have different reasons to stop what they are doing. As Irie realises that somebody has wounded Millat so deeply and made him the second son, she goes to Chalfen house to take revenge of Millat by making Magid the second one in a sexual relationship. The result is a baby whose father cannot be identified as "No test on earth would tell her. Same thick black hair. Same twinkling eyes. Same habit of chewing the tops of pens. Same shoe size. Same deoxyribonucleic acid. . . . She would never know" (515). Irie is aware that the two brothers cannot be properly distinguished from one another due to their common traits and similar genetic makeup and she is very well aware that she has created a hybrid individual whose origins cannot be traced back just like Irie who has been unsuccessful in achieving.

The novel ends depicting Irie finally finding the person who truly loves her and adopts the totally hybrid baby. Irie gets married to Joshua and they form another hybrid family that is inevitable in a multicultural place. A Bangladeshi second-generation immigrant Millat does not respond to her love, but Irie as a second-generation Jamaican woman responds to a Polish second-generation immigrant Joshua's love after many years.

2.4.2. Clara Bowden Jones

The character of Clara Jones is shown as being multifaceted and complicated. She is shown as a powerful, self-sufficient, and kind lady and is the mother of Irie Jones. Clara has a strong feeling of her cultural identity and is of Jamaican origin. She is devoted to Irie, her daughter, and has a close bond with her. Clara's connections to and interactions with numerous personalities serve to highlight her complexity even more. While navigating questions of belonging, self-identity, and self-sufficiency, she raises Irie in a varied and evolving setting if build on

Gatherings of exiles and *emigres* and refugees; gathering on the edge of 'foreign' cultures; gathering at the frontiers; gatherings in the ghettos or cafes of city centres; gathering in the half-life, half-light of foreign tongues, or in the uncanny fluency of another's language; gathering the signs of approval and acceptance, degrees, discourses, disciplines; gathering the memories of underdevelopment, of other worlds lived retroactively; gathering the past in a ritual of revival; gathering the present. (Bhabha 139)

She discredits the idea that parents should influence the children with their opinions, but they must create their own ideas with their free will (Smith 241). Consequently, her efforts and choices are motivated by an impulse to provide her kid a better future, which defines her attitudes towards other immigrants.

Her initial understanding of Iqbal family is a typical representation of stereotyping that those dark-skinned people from Asia are of Indian descent. Her preconceived attitudes of other immigrants show how preconceived conceptions and prejudices about different immigrant groups may cause miscommunications and sustain biases in general. Wodak and Reisigl explain this case as

A quality or behaviour pattern is ascribed to a group. The group is the subject, and the quality or behaviour pattern is the predicate. A stereotype of this type takes the form of a statement. From the point of view of logic, it is a generalization that can be formalized by use of a universal quantifier as the specific analytical judgment. (182)

Clara's stereotyping attitude emphasizes how crucial it is to respect the uniqueness and variety of immigrant populations and refrain from making judgments based solely on ethnic origins. This stereotyping becomes obvious when Archibald, her husband, calls the Iqbal family to a feast in the evening. Clara tells Archie that "You said the Iqbals are

comin' to dinner. I was just thinkin' . . . if they're going to want me to cook dem some curry — I mean, I can cook curry — but it's my type of curry" (Smith 54). Clara's emphasis on making curry for the Iqbal family shows a sincere attempt to satisfy any food preferences they might have. Blum emphasizes that preconceptions significantly influence "how stereotypers view stereotyped groups," causing them to notice the typical characteristics when they "are absent, miss the opposite of those traits when they are present, and homogenize the group as a whole" (252). In this vein, Clara's presumption that the Iqbals would decide on traditional Indian cuisine illustrates a misconception about individuals of Bangladeshi ancestry. This stereotype perpetuates a flat perception of their culture by implying that everyone with an Indian appearance should like and like Indian food.

With regard to Alsana, their first impression seems to be a total discomfort for both of them. Alsana who "seemed to disapprove of Clara somehow . . . said only 'Oh yes, Mrs Jones' or 'Oh no, Mrs Jones', making Clara so nervous, so *sheepish*, she felt compelled to put her shoes back on" (50). Due to her acute reaction to Alsana's actions and her eagerness to leave a good impression, Clara is tense and bashful. Clara is uncomfortable due to the strangeness and what she assumes to be Alsana's disapproval. While they discuss about Irie's university education, "the war of words" starts between her and Alsana. Clara implies that Bangladesh is not a satisfying place for her daughter (376) to study at a university, which makes Alsana irritated due to the fact that she is from Bangladesh.

However, their distance towards each other transforms into a strong friendship as they interact more and more although they were "hesitant in the beginning" to get together due to the stereotypes that they have for each other. Blum proposes that "a stereotyper" has the ability to identify a specific group member as an exception to a generalization. As a result, the member can be viewed as a distinct person without challenging the widespread perception of the group as a whole (272). In this vein, in their free time from their daily occupation, they meet up in a park since "there is time for picnics and outings, for discussion and personal study; for old French movies where Alsana screams and covers her eyes at the suggestion of nudity . . . and Clara gets a glimpse of how the other half live" (Smith 74). Alsana and Clara's first hostility and hesitation are probably caused by their distinct cultural backgrounds and maybe by preconceived beliefs they have about

one another's origins. Lawrence Blum also suggests that “sometimes a stereotyper is able to 'take in' evidence against a stereotype that he holds, in a way that causes him to question or even abandon the stereotype” (261). The more time Clara and Alsana spend together, nevertheless, the friendlier and more relaxed their interactions become.

Apart from Alsana, Clara's attitudes towards Chalfen family also show that Clara is not pleased about Irie's working for Marcus and her studies with Joyce, the immigrants from Poland. Neither Clara nor Alsana is content with this cooperation. Yet, after a while they realize that the children's grades are better compared to ones before studying with Joyce (Smith 342). Upon learning that Irie and Millat's academic skills improve due to Marcus and Joyce's contributions, Clara comments that “[i]t could only be the Chalfen influence, and Clara, for one, felt a little ashamed of herself” (352). Clara's admission illustrates her changing viewpoint on Joyce Chalfen and her appreciation of the beneficial influence Joyce has had on her kids. Joyce's engagement in Clara's daughter's life is valued by Clara. This feeling implies that Clara has grown to appreciate Joyce's sincere concern for her and her relationships with Irie, in particular. That is why she explains Alsana that it is possible that they have misjudged Joyce and her attitudes (353). In this perspective, although Irie's interaction with the Chalfens results in Irie's distancing with Clara, “she [Clara] wanted desperately what was best for Irie; and she had always been convinced that sacrifice was nine tenths of parenting. She even suggested a meeting, between herself and the Chalfens.” Since Irie always mentions that “the Chalfens this and the Chalfens that; Joyce said this wonderful thing, Marcus is so terribly clever” (343), Clara feels that she needs to make sacrifices for the good of Irie. Her conviction stems from her realization that proper parenting entails making challenging decisions and prioritizing Irie's welfare above all else. Clara exhibits her determination to be active in her daughter's life by “suggesting a meeting” with the Chalfens, despite the fact that doing so will require dealing with a diverse cultural setting. She genuinely cares about Irie's welfare and wants to make sure that Irie's experiences mirror her own ideals, which is shown in her readiness to cross cultural barriers and her attitudes towards the Chalfens are defined accordingly.

When Irie deserts Jones family house after a quarrel with Clara and Archibald (her father), Clara blames the Chalfen family for Irie's misbehaviour by telling her mother, Hortense, on the phone that the first thing she has to do is to keep her daughter away from

the Chalfen family (Smith 394). She believes that the Chalfens corrupts Irie to such a degree that without hesitation Irie leaves her home not to come back again. Clara eventually understands “that non-white immigrants and their descendants will always be non-white, no matter how integrated and intermixed, socially, culturally, and biologically, they become” (Pierce 306). Yet, Irie’s stay with the grandmother is welcomed by Clara that “Clara needn’t have feared. Irie’s atheism was robust. It was Chalfenist in its confidence, and she approached her stay with Hortense with detached amusement” (395). Thus, Clara believes that it would be good for Irie to stay away from the Chalfens and their ideas even if it means that Clara would be away from her beloved daughter. For the good of Irie, she makes a sacrifice of not seeing her daughter.

To sum up, the attitudes of first- and second-generation immigrants towards other immigrants in *White Teeth* are explored in the second chapter. It is clear that the attitudes of immigrants are in a constant flux and depend on their interaction with the other immigrants. While some of the immigrants’ perspectives shifts from negative to positive through the interactions with the other immigrants, some of the immigrants’ attitudes evolve from favourable into undesirable attitudes. Zadie Smith focuses on the changes in the attitudes of immigrants towards the other immigrants through clearly depicting characters’ experiences and interactions with each other in multicultural London. It is concluded that both the strains of multiculturalism and identity crisis as belonging lead the immigrant characters either to alter their attitudes by wiping out their prejudices or to form new prejudices towards the other immigrants.

CHAPTER III - SAM SELVON'S *THE LONELY LONDONERS*

The Lonely Londoners by Samuel Selvon is a classic piece of Caribbean and postcolonial writing which gives a touching and correct interpretation of the immigrant experience in period after WW II London. The story, which is set in a metropolis that is undergoing fast change, centres on a community of West Indian immigrants, mostly from Trinidad and Jamaica, as they struggle to adjust to a strange and sometimes hostile environment. Moses, the central figure of the narrative, serves as a mentor and guide to other immigrants (Joseph 109), personifying their resiliency and sense of community. The use of Trinidadian Creole in Selvon's story is noteworthy since it gives the voices of the protagonists and cultural origins more credibility. The work also examines issues of immigration, belonging, identification, discrimination, and the psychological effects of being away from home via a collection of vignettes (Ozaveshe-Michael 132). It provides an open, unvarnished analysis of the racial discrimination and prejudice that pervaded post-war London. The protagonists in *The Lonely Londoners* take comfort in their cultural links and communal ties despite the hardships they endure, emphasizing the value of distinctive cultural identities in the face of loneliness. Selvon's work has established itself as an iconic work in Caribbean and post-colonial literature by having a lasting influence on topics of diaspora, identity management, and the difficulties of immigrant life. "Indeed, Selvon hints the idea that racism either explicitly or implicitly is experienced by Caribbean at different levels, each denying them their basic rights to live such as working, housing, marriage and communication" (Şentürk 128). More importantly, Sam Selvon's *The Lonely Londoners* also dwells on the immigrants' attitudes towards each other in multicultural London where immigrants regard each other either as a source of companionship or as a source of material gains, especially for financial survival. While Zadie Smith's work *White Teeth* focus on the socio-cultural and psychological transformations of the characters as a result of multicultural interactions, Sam Selvon's *The Lonely Londoners* devotes itself for presenting how immigrants' attitudes (except Moses's) are defined by their personal interests and economical profits.

3.1. MULTICULTURALISM IN *THE LONELY LONDONERS*

The issue of multiculturalism is a major one in Selvon's book *The Lonely Londoners*. The novel examines West Indian immigrants' survival in London as well as the period after "Jamaicans start to invade Brit'n" (Selvon 63) and thereby captures the heterogeneous character of the capital city of the host country. The characters in *The Lonely Londoners* come from a wide range of West Indian islands (Şentürk 130), particularly Trinidad, Jamaica, and Barbados. There are also other people who add up to multicultural fabric of the city, such as the Jews owning tailor shops (64), "a Indian fellar say it have work in a cigarette factory" (121) and people eating "big meals at Chinese and Indian restaurants" (131). These people come together in London to form a miniature representation of the heterogeneous society that just starts to take shape there.

The cast of *The Lonely Londoners* is made up of a diverse group of people from several West Indian islands, as stated above. Each character is distinct in terms of personality, history, and experiences, reflecting the diversity of the immigrant population in post-World War II London "which divide up in little worlds, and you stay in the world you belong to and you don't know anything about what happening in the other ones" (Selvon 60). The main character and mentor, Moses, is a Trinidadian. His Trinidadian heritage provides many of the other protagonists with a same cultural background as a point of connection since over 40.000 West Indian immigrants live in the UK (138) because of the fact that unprecedented rates of migration to England led to the establishment of a sizable West Indian diaspora in the country (Evelyn 129-130). Additionally, Cap and Five Past Twelve are examples of fictional Jamaican immigrants. They contribute viewpoints, accents, and cultural traditions unique to their own immigrant group. Cap, in particular, is renowned for his amusing perspective on life. Another character in the book named Bart is from Barbados. His Barbadian heritage broadens the range of cultural backgrounds among the immigrants. In this vein, Selvon describes London's multiculturalism as "this was a time, when any corner you turn, is ten to one you bound to bounce up a spade. In fact, the boys all over London, it ain't have a place where you wouldn't find them" (Selvon 2). Thus, the hardships of immigrants are explored in the novel via the lens of these immigrants' adventures.

In the book, the characters frequently struggle with issues of identification and cultural hybridity. They are stuck between the cultures of their own country and their new, metropolitan surroundings. A major subject of the novel is how they struggle to balance their Caribbean background with the expectations of London's cosmopolitan culture. One example of this identity crisis is obvious when “like a lot of other brown-skin fellars who frighten for the lash, he [Bart] go round telling everybody that he is a Latin American, that he come from South Africa” (Selvon 46). However, in spite of the difficulties they encounter, the individuals who appear in *The Lonely Londoners* still develop strong friendships with one another. Jessop proposes that “liming (hanging out), gossiping, cooking, and partying were socialization spaces that allowed a ‘therapeutic’ enactment of Caribbean cultural identity and offered a sense of belonging and continuity that facilitated coping with transience caused by displacement” (78). They feel comforted and a part of their multicultural community. In order to successfully negotiate the challenges of living in a new city, immigrants need one other's support and friendship, as illustrated in the novel. Since many immigrants from different countries attend the fete that Harris organises (104), it illustrates the multiculturalism inside the immigrant community, but it also emphasizes the prejudice and discrimination that the people in the story experience from other immigrants in a multinational society. This is obvious in the case of Harris who greets white people in a British manner but gives “not so pleasant greeting for the boys” due to the fact that he thinks these immigrants would behave badly and ruin the party so “in order to avoid contention by the door he does only shrug his shoulders and allow them to pass” (104). This comparison highlights the conflict between diversity as it is practiced in their neighbourhood and the difficulties of integrating into a largely white British culture.

Many of the characters in the book go through identity crises and a feeling of cultural dislocation. They are forced to choose between the cultures of London and their own country. Sam and Berry define this dilemma in two categories as “ [t]he first is the degree to which people wish to maintain their heritage cultures and identities; the second is the degree to which people wish to have contact with those who are outside their group and participate with them in the daily life of the larger society” (476). In this vein, when Galahad feels really hungry because of lack of money to buy food, “the idea come to Galahad to snatch one [pigeon in the park] and take it home and roast it. When he was a

little fellar his father [...] used to snatch and send them home to cook” (Selvon 117-118). Similarly, although Moses knows that “Them pigeons there to beautify the park, not to eat. The people over here will kill you if you touch a fly” (120), he decides to help Galahad to cook the pigeon. Bhandari explains this dilemma as some of the immigrants struggle for establishing a new identity for themselves: navigating between the home and the host culture (452). It is clear that even Moses, long-time resident of London, fails to get rid of his tradition of eating pigeon as he did in Trinidad since he is stuck between his cultural background and his British identity in London. Moreover, figures like Galahad, who develops a chic and contemporary London demeanour yet struggles with emotions of loneliness and detachment from his Trinidadian heritage, serve as examples of this conflict.

As a result of the global influences all around them, each character in *The Lonely Londoners* must choose which pieces of their cultural history to hold onto and which to adapt or let go of “as the room-based existence which his [Selvon’s] characters lead becomes a powerful metaphor for their in-between existence both inside and outside English culture” (Nasta xi). Maintaining cultural customs and rituals can serve as a means for some immigrants to preserve their identity and ties to their native country. In his essay “Cultural Identity and Diaspora,” Stuart Hall emphasizes that “our cultural identities reflect the common historical experiences and shared cultural codes which provide us, as ‘one people’, with stable, unchanging and continuous frames of reference and meaning, beneath the shifting divisions and vicissitudes of our actual history” (393). In this perspective, characters like Tanty stick to the customs of their origin and they still want to maintain their traditions. For instance, the white shopkeepers in London know nothing about giving credit to the customers so that they could pay next Friday when they get their salary, but the only immigrant who convinces the shopkeeper to loan credit to immigrants is Tanty (Selvon 65) which is a custom back in Jamaica. Others become assimilated into the predominant London culture, which results in a blending of cultural elements. John McLeod states that migrants arrive in the host country with a luggage full of “the physical sense of possessions or belongings” but also with issues of values, norms, and attitudes (*Beginning Postcolonialism* 143). Therefore, the individuals create hybrid identities as they acclimate to life in London, drawing on traits from both their Caribbean origin and the diverse city experiences. Selvon touches upon this blending through characters such

as Harris and Galahad. “Harris start to spout English for you, you realise that you don’t really know the language” (Selvon 103). That is, he tries to be a part of the white society with the help of mimicry and “Harris and Galahad, both of them dress like Englishmen, with bowler hat and umbrella, and the Times sticking out of the jacket pocket so the name would show” (137). Thus, the continual process of identity search in a multicultural city is reflected in the fact that these blended identities are not stable but rather variable and changeable. Hall expresses that immigrant identities are on the move to continuously constructing and redefining themselves again and again via alteration and modification (*Essential Essays* 405). As in *The Lonely Londoners*, the characters’ identities are not fix but fluid and changeable in this multicultural setting. However, since “[n]obody in London does really accept you. They tolerate you. Yes, but you can’t go in their house and eat or sit down and talk” (Selvon 126), the protagonists frequently discover more tolerance and a better sense of being accepted within their immigrant group as a result of their travels toward mixed culture and identification. They do not have to worry about being judged or rejected since they can be themselves and exhibit their own hybrid identities in this multicultural setting.

Multiculturalism is not merely a theoretical idea in *The Lonely Londoners*, but rather an everyday experience for the characters. Their conversations, use of language, and encounters in the varied metropolitan environment of London offer a nuanced portrait of diversity and its complications (Şentürk 126). As a result, the book provides insights into how West Indian immigrants dealt with multiculturalism in post-World War II London on a societal, cultural, and personal level. Thus, the conditions of immigrants are skilfully shown as being incredibly complex and difficult in *The Lonely Londoners*. Numerous difficulties confront these immigrants, such as institutionalized racism, prejudice in housing and work, and estrangement from their home countries. They frequently have to contend with living in small, outdated apartments (Selvon 135), the chilly, unfriendly London weather, and finding stable jobs. Many of the immigrants travel to London in search of work and better financial opportunities. However, they frequently face substantial obstacles while trying to find steady, well-paying work (Şentürk 128). Since “they [the whites] keeping all the soft clerical jobs for them white fellars” (Selvon 35) some immigrants are compelled to take on low-paying, menial occupations in order to make ends meet as a result of a lack of employment opportunities and workplace

prejudice. They sometimes struggle to pay their basic needs as a result of these professions, which frequently offer little financial stability. Moreover, the characters in the book are always looking for better life a luggage in their hands but no place to live and no job to work (3). Their sense of security and belonging is disrupted by this volatility and in betweenness. These transient and hazardous housing circumstances serve as a stark reminder of the desperate means some immigrants are compelled to adopt in multinational London.

Additionally, Samuel Selvon clearly depicts the psychological and emotional toll of immigration to a multi-ethnic metropole which “result in increased cultural confusion and isolation as immigrant individuals and groups attempt to hold on to their sense of cultural identity while making an effort to connect to their host community and create a home for themselves”(Yakushko 50). The protagonists' feelings of isolation and loneliness strike a chord with the readers, underscoring how difficult it can be to make friends and feel at home in a new location which is a complicated region whose in-between, “unlettered characters” acquire ways to live as well as “reinvent” (Nasta v). It emphasizes how unique loneliness is, even when one is around people, and gives depth to the individuals' attempts to lead fulfilling lives in London where they have to adapt the British culture and traditions in order to be “just tolerated” as Samad states in *White Teeth*. Moreover, the hostility and bigotry experienced by West Indians in post-World War II London is shown in *The Lonely Londoners* in a harrowing manner. Through this manner, the work of Selvon emphasizes the injustices and difficulties they face on a daily basis clearly as his characters try to start their new lives in a society characterized by discrimination and inequality. These illustrations provide insight on the characters' experiences with institutional racism and societal hurdles, giving their immigrant experiences more depth and complexity. Besides that, Samuel Selvon gives a detailed account of how identities develop in a multicultural setting by evoking a range of attitudes encompassing excitement, desire, desperation, and impatience (Nasta xiv) due to the third space that multiculturalism forces them to get accustomed to. The difficulties, changes, and adaptations of the characters highlight the challenges of navigating identity in a different country. The book skilfully challenges readers to consider how the interaction of cultural factors and personal experiences in a lively and dynamic metropolitan context shapes cultural hybridity and identity.

Delaruelle proposes that first-generation immigrants experienced the challenge of leaving behind friends and family in their home country, as well as less opportunity to establish a network of social support in their new nation. As the first-generation immigrants deal with the loss of a familiar community of support and feeling excluded from a frequently hostile environment, loneliness and solitude become themes. Despite many difficulties, the narrative, yet, emphasizes the immigrants' fortitude, solidarity, and sense of community by congregating "every Sunday morning, breathlessly swapping well-worn anecdotes" (Nasta xvi). They construct a fictitious family in a faraway country by getting together at parties, exchanging home tales, and finding comfort in one another's company. *The Lonely Londoners* highlights the significance of ethnicity and the persistent human capacity to adjust and cultivate optimism in the face of hardship while also shedding light on the physiological and mental repercussions of immigration. It offers a potent and enduring reflection on the experience of immigrants and the themes of identity, survival, and the search for a better life.

3.2. TRINIDADIAN IMMIGRANTS' ATTITUDES TOWARDS OTHER IMMIGRANTS

3.2.1. Moses, a Trinidadian Immigrant

Moses is the primary protagonist and one of the important characters in Samuel Selvon's book *The Lonely Londoners*. Moses, one of the Trinidadian immigrants that settled in post-World War II London, not only personifies common immigrant experience but also acts as a role model for several other Caribbean immigrants. Moses is distinguished for his sagacity, ingenuity, and compassion. Through the Trinidadian immigrant community, Moses is essentially sympathetic toward every character, regardless of their personal preferences and foolishness (Eckstein 6), Moses develops into a sort of unofficial leader or mentor, guiding others as they meet the trials of life in London because "Moses is a good fellar to contact, that he would help them [the new immigrants] get place to stay and work to do" (Selvon 2). He can provide helpful guidance on locating accommodation, finding jobs, and surviving the harsh reality of the city thanks to his experiences and observations.

Moses also serves as a symbol for the immigrants' feeling of cultural identity and continuity since he frequently speaks Trinidadian Creole and tells tales about his own country to the other immigrant settlers. In this respect, in the fete organised by Harris, everybody knows Moses so well that each of them asks him how he is and what he has been doing (Selvon 113). Moses retains a certain hope and resiliency despite the challenges and bigotry he encounters, which he passes on to everyone around him since “the survival of oppressed peoples, particularly those from minority groups in settler nations” can be depended on regaining ethnic identity (Dudgeon and Bray 204). Moses’s persona serves as a representation of the tenacity and perseverance of immigrants during hard times when they consult Moses about their issue as if he is an official in an institution (Selvon 2); hence, he is essential to the novel's study of issues like a feeling of belonging to an ethnicity, the ability of people to find communities and optimism abroad.

Moses' attitudes toward other immigrants throughout the novel are a combination of understanding, camaraderie, and responsibility. Due to having a deep bond with his fellow citizens, and the influx of several newcomers gives him a way to express his affection as he adopts an almost fatherly position for many of them (Vickers 14), Moses frequently helps them to acclimate to the demands of the city. “Sometimes, listening to them, he looks in each face, and he feel a great compassion for every one of them, as if he live each of their lives, one by one, and all the strain and stress come to rest on his own shoulders” (Selvon 135). He can relate to their feelings of isolation, perplexity, and prejudice since he has had similar experiences. Tavitian-Elmadjian and Bender claim that in the process of constant interaction with each other, communities begin to emerge based on members' perceived similarities and differences as long as they interact (248-249). In this perspective, in order to assist people in overcoming the challenges of being an immigrant, Moses is eager to listen to their issues, provide guidance, as well as recount his own experiences. Yet “Sometimes, after they gone, he hear the voices ringing in his ear, and sometimes tears come to his eyes and he don’t know why really, if is homesickness or if is just that life in general beginning to get too hard” (136) as if all the burden is on Moses to save these people from these hardships against which he is not able to do something.

Although Moses holds sympathy towards the new immigrants who come to London for a better life, he believes “It had a time when I was first here, when it only had

a few West Indians in London, and things used to go good enough” (Selvon 20). Moses expresses a yearning for a time in London's past when there was less West Indian immigration. After World War II, many Caribbean people settled in London for an improved life for themselves and their families. A certain amount of these people moved to London to save cash and go back to their home country (*National Achieves*). Because of this rush of immigrants, Moses claims that back then, when there were fewer immigrants, life was simpler or easier to handle. His own experiences and opinions on the changing immigrant scene are reflected in his ideas since the white residents do not like the immigrant who come to work and settle in London (Selvon 20). Moreover, Moses is sure that “a lot of parasites muddy the water for the boys, and these days when one spade do something wrong, they crying down the lot” (22). He asserts that certain members of the immigrant community exploit or take advantage of others. Fanning and Munck explain the case as “Those who lack potential sources of social capital [...] have been prone to such opportunism and exploitative relations in work and beyond” (192). These people are referred to as “parasites” because of the issues and difficulties they produce for the remaining members of the community. He also makes the implication that when one immigrant commits an error or behaves badly, the ramifications affect the entire community. This illustrates the immigrants' feeling of shared destiny and duty.

Although he holds negative ideas for those who “muddy the water”, he develops a sincere and welcoming attitude towards Galahad whom he greets at the Waterloo Station. Since Moses is accustomed to welcome the new immigrants, he easily recognises Galahad “for the test have on a old grey tropical suit and a pair of watchekong and no overcoat or muffler or gloves or anything for the cold” (Selvon 12). Moses is surprised to see Galahad landing the station without any cigarettes, rum, luggage or no money at all. Therefore, he makes a decision to observe how this strange character would survive on his own in London (13). Moses believes that he has to “treat Galahad in a special way” due to the fact that Galahad is so naïve to think that he will get on well in London easily and learn all about London in a day. For this reason, as they spend time together, Moses starts to mentor Galahad about the things he has to be careful about. He explains Galahad that the first thing he has to do is to find a place to stay and a job to earn money although it is a little bit difficult for the newcomers since they are on their own (17). He highlights the important moment once immigrants arrive in London, they must immediately find

homes or other accommodations. One of the first and foremost problems that immigrants must deal with is often finding a place to reside (Bloch *et al.* 37). It is expected of immigrants to actively look for work in order to provide for their financial needs. He also emphasizes how individualistic the immigrant experience is and every individual is ultimately accountable for their own success and well-being.

Moses takes on the role of link between the new immigrants and their social adjustment to the host country by helping the immigrants in the first place when they arrive in London. These social networks would act as a mentor to inform, train, and educate the newcomers about the new environment. Bloch *et al.* also propose that the social networks of immigrant community is helpful in finding a place to live and a job to work (39). Moses offers Galahad help in order to find a place to work but Galahad insists that he can do it on his own. Upon being rejected, Moses expresses that perhaps it would be better to learn more about London if Galahad does things on his own. Thus, he teaches Galahad “where to go and where not to go” (Selvon 19). However, Moses knows Galahad tries to “fool” him that he knows everything about London but he would be regretful if he does not take Moses’ advice (20). His attitude towards Galahad foreshadows the things that Galahad will experience later.

Moses feels a strong affinity and sense of empathy towards Galahad as a fellow Trinidadian immigrant residing in London. He states that “Ah, in you I see myself, how I was when I was new to London. All them places is like nothing to me now” (Selvon 89). Moses declares a deep affinity for Galahad due to the fact that the benefits of migration include finding a better-paying work elsewhere, making new friends and severing old ones, in addition to the emotional impact of missing one's own country (Kahanec *et al.* 691). He sees in Galahad exactly the same struggles, challenges, and feelings that he experienced when he first arrived in London. He even feels upset about Galahad due to the fact that he has no work to earn money and the harsh winter is coming (Selvon 124). In this regard, Galahad is being mentored and guided by Moses, who also shares some of the informal rules and customs of flirting and socializing by familiarising “Galahad to the night life Moses explain to him about short time and long time and how to tackle the girls and he take Galahad one night and let him loose in the park” (96). This represents the attitude of solidarity and support that permeates the immigrant community, as more seasoned members assist recent arrivals as they adjust to their new surroundings.

Köseoğlu claims that immigrants living in the same area creates a community in which people regard both the ethnic and racial differences as something good and give particular emphasis to working together and showing solidarity to support one another's efforts to better themselves (70) so Galahad's confidence will grow as a result of Moses taking him to the park and allowing him to discover the nightlife on his own.

Nina Glick Schiller proposes that “The fact that migrants came and went and maintained their ties to home by sending back money to buy land, initiate businesses, and support families and village projects—all this was understood as a typical aspect of migration” (18). In this vein, as a regretful immigrant in London in pursuit of having an improved life, Moses advises Galahad that saving a little money to go back to Jamaica would be a perfect choice for him (Selvon 125). He recommends Galahad to start setting aside money. This guidance emphasizes how crucial it is for immigrants to be secure and financially stable in order to both support themselves and their families in the host and home country. The varied views and choices that immigrants frequently have to make are reflected in this advice. Even though London has chances and difficulties, some immigrants are drawn to the thought of leaving the city once they feel financially secure. “The immigrants’ harkening after the Caribbean land and their insistent desire to leave Britain display the barriers between the British nation and themselves which emerge as a result of not being able to live mentally in Britain” (Karagöz 417). It's a choice that is driven by an impulse to reconnect with family or just to get away from the challenges of living as an immigrant abroad. The realistic and forward-thinking mindset that many immigrants embrace as they negotiate the challenges of their new life is shown by Moses' advice.

Another immigrant who is “the wandering Nigerian, man of mystery” Captain, known as Cap, is a Nigerian immigrant whom Moses regards as “One worthless fellar [that] go around making bad, and give the wrong impression for all the rest” (Selvon 34). Captain is described as a cheery and large figure who frequently injects fun and vitality into the story. Although his father sends him to get a degree in law, Cap spends his pocket cash on women and cigarettes so recklessly that his father ceases to grant money, letting Cap experience a desperate financial trouble (30). Yet, he is well renowned for his love of alcohol and is usually shown enjoying parties and fun. His persona aims to illustrate the different ways that immigrants adjust to the hardships of their new life in London,

frequently looking for instances of joy and escape in the middle of the obstacles. Bloch *et al.* explain this situation as “Despite the problems of their transient state, they [the immigrants] still have aspirations and ambitions which transcend the pressures of everyday life and their uncertain status” (93). Even though Cap is very lazy to work and he does barely have money to get on (31), Moses is surprised to see how he laughs, enjoys life, and always looks happy in spite of all the challenges.

Moses occasionally experiences anger and worry for Cap, particularly when Cap's actions place him in perilous or dangerous circumstances. In an instance of accommodation for Cap, Cap finds himself in a situation where the dormitory warden is tired of hearing Cap rant nonstop about the money that has not arrived. Cap is required to leave the hostel, according to the warden, because of his complaints and perhaps his failure to pay for his stay. However, upon the warden's suspicion about Cap's staying in Moses room, Cap insists on staying in Moses's room at night while hustling in the streets all day (Selvon 32). Although Moses is aware that he may get into trouble as a result of Cap's decision to stay, his readiness to back Cap's plan reflects the close-knit immigrant community's spirit of solidarity as well as support. It also emphasizes the fact that a network of support from the same ethnic community eradicates the loneliness and isolation (Bloch 82). Moses watches out for Cap's welfare and works to prevent him from trouble since he is a responsible and kind buddy.

While Moses tries to save his fellow friend Cap, he constantly exploits Moses. He gives Cap “camelhair coat” in a very harsh winter since Cap is shivering. Cap never returns the coat and even he runs away from Moses in order not to give the coat back until one day Moses chases Cap and threatens that he informed the police about Cap stealing the coat. Hearing the word “police,” Cap gives the coat back to Moses (Selvon 38). Moreover, every time a woman visitor comes to Moses's room to spend the night, Cap drops by and sees the girl in the room “and won't leave at all, sitting down there on the bed as if he waiting for Moses to give him a share. This thing happen so often that Moses get damn vex” (44). There are some instances of tension and annoyance, particularly when Cap's behaviours start to encroach on Moses's private space or resources. While attitudes of Moses towards Cap are based on solidarity for the immigrants, Cap's attitudes are defined by his material gains.

Moses's frustration exemplifies the difficulties that might occur when people attempt to strike a balance between the urge to assist others and the requirement to uphold their own privacy and freedom in their everyday lives. Moses still feels compassion for Cap because of the shared experiences so that he gives trousers to Cap when his trousers are worn out (Selvon 39). His willingness to lend Cap some of his own supplies serves as a reminder of the value of keeping an eye on one another in times of need. In this vein, his attitudes towards Cap shows “that same-ethnic friendship networks act as a protective buffer and support mechanism in the face of social exclusion and racial discrimination” (Reynolds 385). Similarly, whenever Cap finds a woman to spend the night together, Moses is there to help him get off the situation. Moses tells the woman that Cap comes from a loyal family in Nigeria so upon returning to his home, he will lead millions of people including girls (Selvon 97). It is a prime example of the lifelong friendships and relationships developed between immigrants who depend on one another for emotional support, useful help, and a sense of belonging in a strange and sometimes difficult environment. Moses' kindness to Cap is evidence of his tenacity and camaraderie.

Besides Cap, Bartholomew (or Bart in short) is another immigrant who Moses believes that “muddy the water for the boys” but Moses helps him when he is in need of help. Bart is depicted as a stingy man that would voluntarily choose not to buy food if he sees a buddy who is in need of meal and is having financial difficulties, simply so he would not have to pay a more expensive bill and could give his friend some spare coin (Selvon 45). Even Moses is fooled by someone who knows Bart and “ask Moses to lend him five shillings, saying that Bart would fix up when he come. Because Bart talk so much about the friendship Moses didn't hesitate” (46). Communities made up of immigrants and people of colour frequently values mutual trust and respect. Moreover, young Caribbean immigrants develop a cultural identity and a feeling of belonging through the same national friendship and communal support (Reynolds 395). The degree of mutual confidence and support that exists among such societies is demonstrated by Moses' unreserved readiness to give money to Bart's acquaintance.

There is frequently an underlying expectation of mutual help in immigrant communities. Moses is ready to offer assistance when a member of the neighbourhood is in need. Yet, Bart is so stingy that he is afraid to face other people as if they would ask him to lend money. Moses knows that Bart has a lot of money in the bank and send money

to the relatives in Trinidad owing to the fact that according to Gabriel Sheffer, racial minorities of immigrant backgrounds now form diasporas, living and working in a "host country" while retaining close emotional and financial ties to their country of "origin, or their homelands" (3). Bart still tries to take advantage of Moses by visiting his room regularly to find food and full himself up. This misbehaviour makes Moses irritated and he yearns Bart that he only visits him to consume his resources of food, which starts to irritate Moses (Selvon 49). Moses's frustration is evident that he can no longer tolerate Bart's one-sided consumption of his resources. The implication is that this ongoing situation puts a strain on Moses's resources, both in terms of food and finance. It highlights the practical challenges faced by immigrants in a foreign land, where resources are limited. Numerous reasons, such as fewer career options, erratic employment circumstances, and lower pay, are the reasons for this (Painter and Qian 370). However, Moses knows that Bart is a kind of person who "you can't insult ..., no matter how you try. If you tell Bart to get out he would look at you and laugh" (49). Moses is upset about the overall state of affairs because he believes that immigrants like Bart should not be subjected to abuse or insults. Moses, a Trinidadian immigrant himself, empathizes with Bart and others who deal with such difficulties. He sees Bart's resilience in the immigrant community as a symbol of their common struggles and fortitude.

While Moses believes that Bart is another immigrant who makes things worse for the other immigrants, he has no hesitation to help Bart when he is in a desperate situation because of an illness (Selvon 49). Bart's isolation and loneliness are highlighted by the fact that he is in a cramped space, far from his home country, and potentially without a community of support. The fact that Bart is unwell makes him feel even more alone. Moses shows his care and sympathy for his fellow immigrant, though, by going to Bart's room. Moses presumably understands the gravity of Bart's illness and wishes to provide comfort and support at this trying time as he always does for the other immigrants.

Apart from the abovementioned immigrants, Moses's attitudes towards another immigrant, Big City, are worth of mentioning. Big City is the name given to a Trinidadian immigrant who "used to eat so much food, you couldn't see him behind the plate. It was there that he get the name Big City" (Selvon 83). Big City is depicted as an angry person throughout the week until he gets his salary on Friday. When he gets his money, he spends

it on gambling and football pool. In order to avoid any conflict with his wife, he visits Moses to get help for filling up the forms (85). Dinesen and Hooghe highlight that

in the context of immigration, it seems reasonable to assume that trust in other people will be beneficial for the social integration of immigrants in their new countries in the sense that trusting individuals will be more likely to socialize with natives than distrusting individuals. (698)

Hence, Moses is the most trustful fellow for Big city to fill up forms. Upon insisting on Moses to play football pools, Moses advises him that he must earn money by working hard, not by winning anything without hard work (86). Therefore, Moses takes on the responsibility of being a mentor for Big city now. He urges Big City to learn how to fill up forms since Moses is tired of helping him with the forms.

In fact, Big City represents the alter image of Moses's financial dreams to gain a lot of money and end the problem that they have in this world (Selvon 87). Since Moses is a veteran in London for so long but acquired nothing so far, he reflects his desire to go back to Trinidad as if it is Big City's dream. Jessop explains the case of Moses as sometimes immigrants "seem to resist having been economically, politically, and therefore culturally dominated and oppressed by Europeans by idealizing their respective original homelands" (79). Therefore, Selvon depicts Moses as a representation of immigrants who longs for going back to their home country (Karagöz 417). On the one hand, Moses also believes that these immigrants should earn money "by the sweat of the brow" in order to lead a respected life. On the other hand, he desires to win the money to change the things that oppress his fellow countrymen and other immigrants. That is the reason why Moses and Big city have formed a strong friendship. When Galahad asks the reason for people gathering by the Arch, Big City wants to make fun of Galahad, which Moses immediately decides to contribute. They embolden Galahad to speak about immigrant experience. Yet, he feels like a fool to go in there and give a speech in front of so many people (Selvon 89). Moses is depicted as a wise man to help immigrants and Big City is described as a man of recklessness. Yet, their collaboration to ridicule Galahad implies that Moses looks for a way to escape from the harsh realities of the multicultural world.

"Indeed, the micro-level theories of victimization are based exactly on the idea of victims sharing the same space, living similar life-styles and being exposed to the same

routine activities as their victimizers becoming victims of those very same people” (McDonald 106). What McDonald proposes is clearly true in the case of Lewis and Agnes. Even though Moses regards joking on someone as a way of relaxation, this attitude reaches to a level that ends up in divorce of Agnes and Lewis, an immigrant couple from Jamaica. Lewis works in the same place with Moses who Lewis believes he “is a man about London [so that] he asking him all sorts of stupid questions” (Selvon 53). Since Lewis is a naïve man and he has high opinion of Moses, he believes Moses’s lie that when some women’s husbands go to work, the wives leave the key under the milk bottle so that their lovers come home and have sex with the wives (53). After believing in this lie, Lewis starts to leave work with some reason and go home to beat Agnes, which eventually results in Agnes’s flight and their divorcement. The degree of faith and comradeship that Lewis has for Moses is shown in his readiness to accept his falsehood, yet Moses’ fabrication that other men visits Lewis’ wife is most likely meant to be funny or to be used in banter. It illustrates Moses’s use of comedy as a coping strategy to get through their challenging circumstances and find humour in his encounters. Zeynep Zelal Kizilkaya proposes that a growing corpus of writing increasingly views humour and laughter as acts of resistance. These works of art claim that humour and laughter have the ability to fix the flaws and inadequacies of the social framework (865). As a result, Moses frequently teases and makes fun of each other in an effort to lessen the isolation and difficulties of his life as an immigrant, which leads to the breakup of a family. As the other immigrants do, Lewis asks Moses about what to do to take his wife back. Moses advises him that he should write a letter to tell the truth in order to convince her stay with him before she applies to a court to divorce (56). It seems that although Moses brings about the breakup of Lewis and Agnes, Moses is still the consultant for Lewis about reunion with his wife. Foner expresses that “Once an immigrant community develops, it tends to expand as compatriots are on hand to offer newcomers a sense of security and the prospect of assistance” (*Who They Are* 28). In short, despite the difficulties they encounter, the characters frequently turn to one another, particularly Moses, for assistance and direction. They also have faith in their companions, even when they are making jokes or doing pranks.

In essence, Moses in *The Lonely Londoners* personifies a nuanced range of feelings and viewpoints about other immigrants. He is compassionate, team-oriented, and

driven by a sense of obligation to serve other immigrants, but he also struggles with the challenging reality of living as an immigrant in London. His persona stands in for the variety of challenges and feelings that immigrants encounter when attempting to start over in a distant land.

3.2.2. Galahad, a New Trinidadian Immigrant

Young Trinidadian immigrant Galahad, another main character in *The Lonely Londoners*, exemplifies the complexity of the migration experience in post-World War II London. He is shown as a hip and contemporary guy who stands out thanks to his fashionable attire and hip look, indicating his desire to blend in with British society. Even when it is very cold in winter in London, he states that it is a bit warmer (Selvon 13), indicating his willingness to adopt British culture and climate. According to Arıkan and Barut, his dress code reveals his cultural confusion and possible inner agony usually encountered by immigrants when they first arrive in London (380). His drive to raise his financial and social standing in the city is clear evidence of his ambition. However, he is divided between his Trinidadian heritage and his desire to completely assimilate British society, which is hidden under his trendy façade. As immigrant people and groups try to maintain their sense of ethnicity while also trying to integrate into their host culture and establish a place for themselves, it leads to a rise in cultural ambivalence and alienation (Yakushko 50). Moreover, Galahad is a vulnerable character who struggles with issues like loneliness, prejudice, and the difficulties of immigrant life because “the absence of home and the feeling of homelessness are the hallmark of West Indian identity” (Hassan 174). Slowly but steadily he undergoes tremendous character growth and comes to terms with the reality of his chosen path. As a result, Galahad's opinions about other immigrants in the novel become murky and complicated, reflecting his independent and even erratic temperament.

Since “Moses is a veteran, who living in this country for a long time, and he meet all sorts of people and do all sorts of things” (Selvon 13), Galahad benefits from his strong connection with Moses, a more senior and seasoned immigrant, as they work through the challenges of living in London. Shibao Guo highlights that “Their common experience as immigrants motivated them to take collective actions and mutual support in overcoming barriers concerning their settlement and adaptation in a new society.” In this perspective,

while Moses and Galahad take the tube to go home, Galahad asks a lot of questions to Moses so that he can learn more about London without knowing that it is impossible for him to learn everything in the first day he arrives (16). It is very normal for Galahad to ask questions about London to get accustomed to it due to the fact that he is in the course of cultural and emotional alteration which leads “meeting between cultures” (Sam and Berry 472). Yet, Moses is not surprised when Galahad asks “You can’t put in a piece of lead shape like a shilling instead? Frank say he used to do that” (Selvon 16). Galahad's introductory query of asking whether a piece of metal in the shape of a shilling can be useful demonstrates his interest and eagerness to grasp the realities of living in London. Broom and Kitsuse highlight that “The validation of acculturation must take host society (not the ethnic community), and the individual must be divested of the immunities, as well as the impediments, which are properties of ethnicity” (44). Thus, Moses makes Galahad sure that he will discover the truth for himself in the course of time, emphasizing the mentoring relationship between the two protagonists. Moses provides instruction and wisdom to Galahad as he attempts to get accustomed to life in London.

Galahad is like the other proudhearted immigrants who “give you the impression that they hep, that they on the ball, that nobody could tie them up” (Selvon 19). Galahad is so proud and self-confident that he is suggestive of knowing everything about Britain as he has learned back in Jamaica. Theodore D. Graves proposes that the main channels for mental integration include exposure to mass media, military duty, religion and missionary experiences, and education under the supervision of Anglo instructors (338). In this perspective, since Galahad is educated by British education and mannerism, he acts and speaks as if he needs no help from the experienced immigrant Moses. When Moses wants to give advice about “where to go and where not to go” Galahad gives him the impression that he can manage by himself. Galahad does not want to give Moses an impression that he needs his help (Selvon 19). His attitude is based on the education about “Mother Country” that he got back in Jamaica. Moreover, his hesitation to accept Moses's assistance arises from pride and a wish to retain his independence. Despite the hurdles, he is motivated, like many immigrants, to prove himself and establish his own way in London. By stating that he can find the way to the place by himself so telling the directions is enough for him (22), his wish not to appear in need of assistance displays this self-reliance. Galahad is also terrified of being reliant on others, especially in a foreign and

demanding atmosphere like London. This dread causes him to refuse aid even when it is provided.

In his connection with Moses, Galahad looks to be torn between adoration, suspicion, and a yearning for independence. Galahad serves as a representation of many people arriving in London and he is directed to locate Moses with a hope that he would give him a place to live and find a job to work. Similar to other new arrivals to London, Galahad consults with Moses immediately after setting foot in the Waterloo station (Karagöz 421). On the one hand, he respects Moses's long-term residency in London, implying that he is knowledgeable about the obstacles and complexities of city life. This acknowledgement expresses esteem for Moses's intellect and understanding. Galahad, on the other hand, is not fully respectful to Moses; rather, he challenges Moses's authority and probably hints at anger with the older generations of immigrants who try to discourage newcomers with stories of tragedy. He reveals his real perspective on Moses and his experiences as “‘I know fellars like you,’ Galahad say in turn. ‘You all live in a place for some time and think you know all about it, and when any green fellars turn up you try to frighten them. If things bad like that how come you still holding on in Brit’n?’” (Selvon 21). Galahad disagrees with Moses' assessment that living in London is difficult and unwelcoming to immigrants. Galahad questions Moses' assumed experience and expertise of London life. He believes that long-term inhabitants may get comfortable and assume that they are familiar with everything about the area, perhaps disregarding the difficulties that newcomers experience. Moses, according to Galahad, tries to terrify or discourage visitors by highlighting the difficulties of life in London. He believes that such approaches should not discourage people from following their dreams without knowing that Moses is completely right in this sense.

When he leaves Moses's room to go to the employment exchange office, in the middle of the street, suddenly Galahad feels terror and a sense of isolation among the white people. He realizes that he is alone in London and he is regretful for all the courageous words that he says to Moses (Selvon 24). Galahad's emotional condition rapidly transforms from confidence and swagger, as demonstrated in his earlier talk with Moses, to utter loneliness and terror. This shift represents the emotional rollercoaster that many immigrants face in a strange and hostile setting. “As the novel's title suggests, London is also viewed through the affective lens of the migrants' feelings of loneliness

and alienation in the city and their intense longing for connection, dwelling and ‘at-homeness’” (Welsh 88). Galahad's revelation that he doesn't have any money, a job, somewhere to sleep, or friends in London shows the harsh realities of immigrant life. It emphasizes the sensitivity that immigrants frequently feel when confronted with the severity of their situation. However, Galahad feels an undefinable joy when he sees Moses coming towards him (Selvon 25). In the middle of Galahad's inner agony and weakness, he recognizes Moses' presence as a lifeline. Moses's presence gives him an immense feeling of comfort and security, eradicating his prior apprehension. Later on, their shared experience as immigrants inspires them to work together and provide support to one another in order to overcome obstacles pertaining to their settlement and adjustment to a new culture (Guo). For Galahad, Moses' coming represents optimism and a feeling of belonging. It also underlines the notion that immigrants may find resilience and power in their ties with those who have gone through similar ordeals.

His attitude towards Moses shifts from challenging to accepting his superior knowledge of British culture and experience in London. This realisation develops through Galahad and Moses's interaction with each other. When Galahad is out of work and has no money to buy food, he decides to catch a pigeon and roast it in Moses's room since “There is always a tension between desires to belong to the new society and an urge to retain the culture of the old one. The tension renders identity crisis” (Bhandari 542). While feeling regretful about snatching the pigeon to eat, he thinks “‘Moses in this country long,’ he say to himself, ‘and if he could eat it I don’t see why I must feel so guilty’” (Selvon 120). Galahad is making a comparison to Moses, whose residency in London is longer. He justifies his acts and feelings by recalling Moses's experience. At that moment he acknowledges that Moses is his mentor and consultant; therefore, his attitude towards Moses turns into an absolute admiration. He seems to be persuading himself that as long as Moses, with his complete expertise, does not feel bad about anything, he should not feel guilty either.

Besides Moses, Galahad's attitudes towards Big City also undergoes a change through their interactions with each other. As aforementioned, Big City is reckless and well-built man who never misses the chance to make fun of people “to jointly make sense of [his] own experiences in a difficult context and to challenge, resist and possibly overcome difficulties in social integration” (Vanderheiden and Mayer 5). Big City is

presented as a more experienced and elder immigrant living in London for much longer time. Galahad, on the contrary, is a young and more recent newcomer. Their opinions on living in London are shaped by the age and experience disparity. Furthermore, Galahad is more likely to assimilate into society by engaging in a variety of interactions with natives that promote the adoption of common social or cultural norms by immigrants and natives (Stone) just because he develops a Londoner attitude, dresses stylishly, and tries to fit into the white society. Big City, on the contrary, is more attached to his Trinidadian cultural heritage and identity.

Zeynep Zelal Kizilkaya proposes that despite serving as a means of resistance, comedy and satire can serve a therapeutic purpose by fostering the development of hybrid individuals and a chance for common emotions and practices (877). However, the friendship between Big City and Galahad becomes terrible once Big City fools Galahad that he should address to the people gathered by the Arch and talk about their shared experiences of being coloured person. Big City knows that Galahad is always “grumbling and cursing about something or other” so it is a perfect chance to spread his ideas to the fellows who “congregate by the Arch” (Selvon 88). Moses also encourages Galahad to speak about racism and the challenges that black people suffer from. Big City informs the man on the platform that Galahad wants to speak about colour issue. After the man says that he is not an immigrant from a colonized state like Jamaica but there is someone (Galahad) who graciously offers to step forward and answer the questions better than he can (89), he leaves the platform to Galahad who has no idea to say. Other people and Big City start to laugh and make fun of Galahad. Galahad is annoyed so much that he rushes down “the platform as if he going to attack Big City” (90) due to the fact that the subjective nature of humour means that what one person finds funny, another may perceive as offensive or distressing, highlighting the diverse responses to comedic content (Berlant and Ngai 234). Galahad knows that in no way can he beat Big City; thus, he starts to tell people that he will beat Big City but Galahad's threat is dismissed by the rest of the immigrant community. He wants to degrade Big City within the immigrant community and he desires to get a position by proposing that he can beat a man like Big City. Yet, whenever he meets Big City, Galahad asks how he is in order to avoid a physical contact with this huge man. David Lacey explains Galahad's attitudes as it is possible that those who have been humiliated would ultimately seek revenge, but the acts

of aggression that humiliation incites will also likely include torment in order to balance out the suffering (62). Therefore, whenever Big City goes away into a safe distance from Galahad, Galahad again starts to make threats to beat him so hard so as to intimidate him in the community of immigrants.

Although the humiliation of Galahad is forgotten by Big City and other immigrants (Selvon 111), Galahad harbours a grudge against Big City, with whom he has had a conflict with. Constant humiliation of a person for a long time can lead to chances for the victimized to have a state of wrath and vengeance “instead of, or next to, shame and fear” (Mann *et al.*) It is clear that even though Galahad behaves as if everything about the conflict is forgotten, Galahad has been longing for moments to humiliate Big City. David Lacey highlights that a well-thought-out strategy of specific attacks to overthrow the oppressor may result from seeking revenge. However, there might also be an outburst, an infuriated anger, or a rage that swallows the person (43), which is the case for Galahad’s feelings. In the fete in St Pancras Hall, Galahad endeavours a revenge from Big City by implying that he has no courage to ask the girl “by the table sitting down with them two fellars” for a dance. He believes that the moment when Big City starts to speak with the girl, he will be rejected and Harris would come to beat Big City so that he will be humiliated in front of the white people and the immigrant guests. Galahad plays on Big City by saying that “‘I bet you not as brave as Five. I bet you don’t go and ask the other girl to dance—that one over there by the table sitting down with them two fellars” (Selvon 111). Moses also contributes to Galahad’s teasing by stating “‘You don’t know Big City, boy,’ Moses join the jockeying. ‘You really don’t know Big City, else you wouldn’t talk so” (112) due to the fact that Moses enjoys doing “jockeying” on other immigrants. Galahad behaves as if he knows a lot about Big City but he has wrong assumptions about him. After Big City talks to the girl and they start to dance, nobody in the party including Galahad and Moses knows how he persuades the girl to dance. Yet, Big City is able to convince the girl to dance with him in front of all these white people and immigrants (112). Thus, Galahad’s so-called revenge fails to humiliate Big City.

In brief, when Galahad arrives in London, he is depicted as a naïve person practising his cultural norms and a self-confident man who believes he can manage in multicultural London on his own. Yet, throughout the novel his experiences in a mixed culture make him a tough individual so that his attitudes towards others change

accordingly. Thus, his personality and his attitudes towards other immigrants undergo a significant change.

3.3.3. Bart, a Trinidadian Immigrant

Bartholomew (Bart in short) appears as a significant Trinidadian immigrant in *The Lonely Londoners* and is a member of Moses's social circle. Bart has lighter complexion than the majority of the other people. For this reason, Bart is very worried about his public persona and attempts to persuade others that he is Latino. Bart is also incredibly thrifty and is constantly concerned that he may be approached for money (Mbungang 47). He is constantly mentioning events and gatherings he goes in the West End or on Park Lane (Selvon 46). Unlike many other immigrants in the book, “Bart is able to find work as a clerical assistant, most likely due to his fair skin and he hold on to it like if is gold, for he frighten if he have to go and work in factory” (47) since he is terrified to be identified as a black immigrant just like his other fellow friends.

Bart is such a penny pincher that his attitudes towards other immigrants completely depends on whether he will spend money for that person or not. “It have to be made clear to Bart, from the time he see you, that you don’t want to borrow money from him. That is his big worry” (Selvon 46). If Bart senses that an immigrant will ask for money, he escapes from interacting with that person. However, if he finds out that the person has no intention of borrowing money, he approaches that person sincerely and ask about what is going on in the city. He is so afraid of lending money to other immigrants that he always stresses that he has no money to get on by (47). “The first and last time Bart ever” lends cash to an immigrant is when Cap insists on borrowing “two and six” (47). Therefore, he avoids interaction with other immigrants by declaring that he has no money and he just gets by on a little money.

Since the “experience of unemployment for immigrants led to a sense of alienation for the characters in *TLL* [The Lonely Londoners], and some resorted to catching pigeons to survive” (Arikan and Barut), financial loss is the biggest “worry” of Bart because of the fact that he believes that if he loses his job, he will fail to find another one to survive in this harsh multicultural London. Dražanová *et al.* highlight that “members of minority

groups already settled in a host country can perceive newcomers as a competitive threat” (321). Thus, Bart’s internal struggle is described in *The Lonely Londoners* as;

Many nights he think about how so many West Indians coming, and it give him more fear than it give the Englishman, for Bart frighten if they make things hard in Brit’n. If a fellar too black, Bart not companying him much, and he don’t like to be found in the company of the boys, he always have an embarrass air when he with them in public, he does look around as much as to say: ‘I here with these boys, but I not one of them, look at the colour of my skin.’ (Selvon 48)

Bart's feelings toward other immigrants, primarily West Indians, are complicated, reflecting a mix of worry, self-preservation, and an urge to fit into British culture. Berna Köseoğlu highlights that following World War II, there was a labour shortage in the working fields, therefore the British government let Caribbean immigrants to immigrate and formally welcomed them into the nation in order to make up for this shortfall (57). Therefore, Bart is concerned about the rising number of West Indians arriving to London, worrying that their presence would result in hardship or prejudice that would result in unemployment for the immigrants.

Moreover, Bart's uneasiness with darker-skinned West Indians implies a tendency for avoiding individuals who are more clearly affiliated with the immigrant group. In public, he avoids intimate connection with them, expressing discomfort and self-consciousness stemming from a desire to present an image of integration into the white society (Mbungang 47). Bart's internal battle with his position as a West Indian immigrant seeking to establish his place in London while wanting to offset any unfavourable impressions or preconceptions linked with his ethnic origin is reflected in his perception of new immigrants.

While Bart avoids other immigrants because of financial worries, Moses becomes the first person that he calls for help because of his illness. In his room, Bart “get pale and had fever and he coughing like a bass drum... on this bed like he dead: when he start to cough he scattering blanket and shaking up like a old engine” (Selvon 49). As usual, whenever an immigrant needs help Moses is there to help so Bart knows Moses so well that he emphasizes he had sent a message for him to come and take care of him (49). Although Bart’s attitudes towards Moses are to get material gains in any respect, Moses is the first person to come to his mind as a saviour to help him. Bart recounts being unwell

for a period of time and attempting to get in touch Moses earlier for aid or support. This emphasises Moses's feelings of disappointment, impatience, or even resentfulness. It also emphasizes the novel's subject of interpersonal relationships and connections among the immigrant community.

3.3.4. Big City, another Trinidadian Immigrant

One of the main characters in Samuel Selvon's book *The Lonely Londoners*, Big City, comes from Trinidad, an island in the Caribbean. Big City is a Trinidadian immigrant having immigrated to London in pursuit of better prospects and a worthier life, like many of his fellow friends. The epithet "Big City" is more than just a nickname; he consumes a lot of food and his body is huge so people call him "Big City" (Selvon 83) and the nickname also expresses his desire to completely embrace the metropolitan, global lifestyle that London and other big cities embodies. Thus, "'Big city for me,' he would say. 'None of this smalltime village life for me. Is New York and London and Paris, that is big life'" (83). It represents his desire to fit in and blend into the vibrant metropolitan atmosphere, which is a goal shared by many immigrants.

Big City is described as having a self-assured and extroverted demeanour. Yet, he still feels deeply attached to his Trinidadian heritage and customs while being fully immersed in London society. He is depicted as a representative of some immigrants who are hybrid individuals since they are in-between two cultures, their own culture and the host culture so these people belong to both of them (Bradatan *et al.* 171). His connections with other Trinidadian immigrants and his ongoing involvement with Trinidadian customs, cultural norms, and values both show this link. His prolonged stay in London has given him views and experiences that distinguish him among immigrants; therefore, these views and experiences define his attitudes towards other immigrants.

The attitudes of Big City toward others in *The Lonely Londoners* exhibits a particular pattern connected to his financial condition. He is portrayed as an immigrant who, up to payday, has an attitude of being nasty and irritating towards everybody. Other immigrants are unable to speak with him until Friday arrived (Selvon 83). He gets agitated and angry, making it challenging for others to speak with him or approach him. The reason is that his financial uncertainty exemplifies the general circumstances of West

Indian immigrants experiencing “high unemployment” fear in London (Richmond 370). However, when he gets his weekly salary, his attitudes completely change and he offers the other immigrants to “‘Come and have a drink,’ he would invite friend and stranger. ‘I have a bottle here.’ He never mop a drink from anybody, it was he who always giving, and he would talk about all the big places in the world” (Selvon 85). This change highlights the effect that financial stability has on his disposition and social connections. The reason for his attitude is that West Indian immigrants experienced many challenges regarding housing and the risk of employment which led these immigrants to experience financial insecurity (Zhou, Majumdar, and Vattikonda 1077). When times are tough financially, he comes out as surly and aloof, but his friendlier demeanour, when money comes in, implies that he is not really antagonistic or unfriendly but “By the time Monday come around he revert to ‘haul your arse’ and ‘stop —ing me up’ when anybody talk to him” again (Selvon 85). For this reason, the demands and economic uncertainty of immigrant living in London affect his moods. This intricacy gives his character more dimension and draws attention to the various connections and views that exist in the immigrant community that the story portrays.

Big City’s connections with other Trinidadian immigrants and his ongoing involvement with Trinidadian heritage, customs, and values both show this link to the cultural heritage. His presence in the story suggests not only the importance of preservation of the cultural identity, but also the desire of the immigrants to be a part of the host culture (Berry *et al.* 188). It demonstrates the lasting impact of his own country even as he deals with the challenges of living as an immigrant in London. This is the reason why he imagines as “I would like to have money, and buy out a whole street of house, and give it to the boys and say: ‘Here, look place to live.’ And I would put a notice on all the boards: ‘Keep the Water Coloured, No Rooms For Whites’” (Selvon 87). Big City wishes to become wealthy so that he may house the other West Indian immigrants with the money he earns. In his message, Big City displays kindness and a sense of camaraderie with other immigrants. He imagines utilizing his fictitious fortune to purchase a full street of homes and renting them out to other West Indians since, as Kenneth Leech emphasises, immigrants experienced difficulties in finding a house to live in (332). In doing so, he demonstrates his commitment to support and assist his

community while acknowledging the common hardships that immigrants face, which he hopes other immigrants will not have to go through.

Indeed, the varied views that Big City exhibits depending on his financial condition give his character in *The Lonely Londoners* depth and dimension. On payday, Big City's friendlier demeanour reveals his capacity for sympathy and comradery with his fellow immigrants. He is prepared to offer solidarity and assistance when he has the chance to do so since he is aware of the hardships that they all face. This exhibits a feeling of solidarity and group identification through which West Indian immigrants overcome the challenges of multicultural settings (Braithwaite 171). His metamorphosis after receiving his pay check illustrates that monetary difficulties are not impassable obstacles and that there is a possibility for improvement and alleviation. This gives the story an additional layer of hope by emphasizing the possibility of progress in the face of difficulty.

3.3. ATTITUDES OF IMMIGRANTS FROM DIFFERENT COUNTRIES

3.3.1. Tolroy and Tanty, the Jamaican Immigrants

Other important characters in Samuel Selvon's book *The Lonely Londoners* are Tanty and Tolroy who are of Jamaica descent and Tolroy is one of Moses' friends. Tolroy first shows up in the book's opening scene when Moses waits for Galahad to arrive at Waterloo Station. Tolroy is a diligent worker who, like Moses, struggles to get by without assistance. He is also renowned for his astute observations of London, which is characterized as being separated into little worlds in which they neither fully belong to West India nor the British culture (Toney 84), with each world's inhabitants remaining unaware of events in the others apart from what they learn about in the newspapers. Tolroy works hard and saves money so he can take his mother to London since the remittances sent for the family back in the country of origin provides the family with a good income to meet their basic needs (Held and Padilla 523). The significance of Tolroy's mother moving to London is that it emphasizes the value of familial relationships and the efforts that immigrants put out to provide their loved ones a better life.

Yet, his mother arrives in London with Tanty, Lewis and Agnes with their two children. Upon seeing those relatives, Tolroy is frightened and shocked and he says “Oh God ma, why you bring all these people with you?” (Selvon 9). His attitude towards his mother's choice of transferring a party of people to London shows a combination of astonishment, worry, and terror. It emphasizes the difficulties and obstacles involved in accommodating immigrants and finding employment for these people in order to survive in a foreign nation in which immigrants are refused since they are “coloured” (Webster 151). Tolroy's first emotional reaction rapidly changes into a rising feeling of obligation. He understands he must now look after and support the group of individuals his mother has brought to London. As a result, he will face with unforeseen financial obligations, such as providing assistance for relatives who immigrate to the same nation as them.

Tolroy's sentiments of overwhelm are exacerbated by the fact that the entrance of a group of people, including his mother, constitutes an unexpected financial hardship. Being aware of the situation, Tolroy tries to explain the challenge by stating “But ma you don't know what you put yourself in” (Selvon 9). However, these individuals are invited by Tolroy's mother out of familial ties or a common cultural identity. The interconnection of the immigrant community, where people frequently rely on one another for assistance, is reflected in Tolroy's emotional journey during this particular time. The section comes to a close with Tolroy realizing he has a bunch of individuals “on his hands.” This insight is essential because it signals the start of his acceptance of the difficulties and obligations associated with belonging to an immigrant group in a foreign country.

Even though Tolroy believes that these new immigrants have put some financial and accommodational strains on him, like Moses who helps other immigrants find a safe place to stay (Karagöz 421), “He manage to get two double room at the house he staying in in Harrow Road, but Agnes and Lewis went in another room in a house not far away” (Selvon 52). On the one hand, he feels very frustrated because of the unexpected relatives moving to London in order to live with him. On the other hand, he feels a commitment to help these people to survive in London where job competition is so fierce and finding a house to stay is so difficult (Arıkan and Barut 381). Therefore, he takes Lewis to the factory where Moses works on the same job so that Moses can watch out for him as Moses does to the other immigrants (Selvon 53). The bond between Tolroy and Moses

emphasizes the value of trust and watchfulness in the immigrant experience, as people frequently depend on each other for support and direction in a strange environment.

Welsh proposes that immigrants' perceptions about the city are affected by their financial states (88). Given how difficult it is for immigrants to maintain their financial stability in London, it would not last very long to take care of these people financially so Tolroy's attitudes shift from helpfulness to complaint. Tolroy puts in so much effort to provide for his family that he speaks up what he thinks about Tanty and other family members' unexpectedly visiting London. He rebukes that "I didn't send for you. I only send for Ma, and what happen? The whole blasted family come to give me grey hair before my time, as if I haven't got enough worries as it is" (Selvon 58). Tolroy is clearly frustrated due to the fact that he does not want or expect his family members' coming, and his exclamation shows annoyance. Tolroy's "grey hair before my time" alludes to the stress and pressure on his finances that comes with a relative's presence in London. The reason for this uneasiness is the acculturation process and the financial burden that leads to deterioration of immigrants' wellbeing (Kanhai and Chang 984). Therefore, when Tolroy's Ma is not around, he tells Tanty that elder immigrants come to London only to make the relatives lead a desperate life because of the financial burden that they put on these people (Selvon 57). His response is typical when he is abruptly burdened with more obligations and financial strains as a result of family members' presence.

Tolroy believes he has more than enough concerns about his own financial security and wellbeing, even without the added burden of new financial duties. In this regard, Tolroy tries to find ways so as to convince them to return Ma and Tanty to Jamaica since he thinks "(them two old bitches, I don't know why they don't dead)" (137). His harsh language to characterize Tanty and his mother (Ma) and his avowed intention to send them back to Jamaica highlight a complicated emotional and practical component of the immigrant experience. Sarah Lawson Welsh explains his shifting attitudes as "Their fictional trajectories as migrants do not simply start with the 'ground zero' of their arrival in Britain but also include a layered or Janus-like perspective as they look back at their Caribbean pasts and simultaneously look forward to nascent futures in 'the old Brit'n'" (88). Additionally, it draws attention to the difficulties that immigrants encounter when they are suddenly required to care for and provide for aging relatives in their new home nation. The additional duties and emotional burden of taking care of elderly family

members is what causes Tolroy's attitudes to change. He expresses his aggravation and sentiments of being overpowered by the disparaging words he uses.

While Tolroy's perspectives of other immigrants, even if they are his own relatives, shift from being helpful to being unpleasant, Tanty is an older generation Jamaican immigrant whose existence in the novel represents a reminding figure of cultural norms and values. Since not only losing their sense of origin but also fighting for preserving their culture from the perils of exposure to Western values and beliefs are the major struggles faced by immigrants (Mkhailef and Abbas 537), her values, routines, and relationships function as an illustration of the cultural attachments that immigrants frequently maintain even as they settle into a new setting. She reminds Tolroy that she took care of him when Tolroy was a child "running about naked in the backstreet in Kingston", and she is upset about the appreciation she gets from Tolroy now (Selvon 57). Whereas Tolroy abandons Jamaican traditions because of multicultural setting, Tanty serves as a figure to remind Jamaican traditions to West Indian immigrants. Tanty's attitudes are defined by her attachment to Jamaican culture. Even when "Tanty in the lead" and other immigrant women regularly visit a grocery shop, just like when they are in an open market back in Jamaica (65). The gathering at this grocery store is significant as it serves as a communal and social event for immigrants who do not want to stay away from their cultural identity. Anthony Joseph highlights that "these acts of creolization do not entail mutual negotiation; they result from her resistance to change. In this way, she represents a liminal figure who is reluctant to move too far away from her (new) *communitas*, her origins or traditions" (111). The comparison to a "market-place back home" highlights the nostalgia and a desire for establishing the social interactions just like in their home country. Consequently, Tanty enjoys going to the shop since she has a chance to get together with other women to gossip as they have done back in Jamaica (Selvon 95). In addition to serving practical needs like grocery shopping, gathering in the grocery store also promotes a sense of solidarity and community. It provides them with an opportunity to connect with others from their community, exchange stories and experiences, and maintain a sense of belonging to their homeland. They are reminded that they are not alone at the point of shared experiences.

Tanty's relationships with other characters, even in minor roles, help the immigrants feel a sense of belonging and connectivity. As "the indomitable middle-aged

Jamaican aunt who is one of the few characters with an identity so strong she is able to impose it on hostile British surroundings” (Ferrebe 137), Tanty helps to illustrate the links and networks of support that exist within the immigrant community, which is one of the novel's major themes. After the shopkeeper gives credit to Tanty by letting her buy whatever she wants and getting the money on Friday “but before long she spread the ballad all about that anybody could trust if they want, and the fellar get a list of creditors on his hands. However, every Friday evening religiously they all paying up” (Selvon 66). Tanty and other women shop and interact simultaneously, exactly as they would in their native country. Kumarini Silva expresses that

Home, both as a physical presence -a geographical location- and as a metaphorical place- of comfort and belonging- circulates within the diasporic community as a common thread, where customs, traditions, practices are imported and carefully reconstructed, both metaphorically and physically for future generations. (695)

In spite of the challenges of assimilating into a new culture, it is a method for people to maintain their identity and legacy. For this reason, Ma and Tanty talk about their home country while they knit and sit by the fire (Selvon 68) as she wants other people to remember her culture and traditions back home in Jamaica.

Tanty is afraid to travel around London since she is unfamiliar to London and she is of old age; however, she accepts to join the fete when she hears that Harris is there. Upon meeting Harris in the fete at St Pancras Hall, Tanty feels so rejoiceful that she forgets about the other people and “Tanty scream out” to Harris who becomes embraced (Selvon 106). The reason for his attitude is that while Harris is the one to desire for fully integration into British society, Tanty’s attitude of recklessness forces him to stay away from her as if he does not recognise her at all. The reason for his attitude is that Some immigrants devote themselves to the preservation and growth of ethnic uniqueness in a community, determining if their cultural distinctiveness and traditions are worthy and must be reserved (Berry *et al.* 186). When Harris tries to avoid Tanty because of the way she speaks and behaves, Harris pushes her aside to welcome other visitors. ““Don’t push,’ she say, ‘have some respect for your elders”” (Selvon 107) reminding Harris that he should respect for the elderly as he used to do back in Jamaica. Thus, Tanty's establishment of Jamaican culture emphasizes how crucial communal ties are to the immigrant experience.

In short, while Tolroy and Harris represent younger immigrant generations who struggle to get by due to financial strains and who try to blend into white society, existence of a character like Tanty serves as a reminder of Jamaican customs, traditions, and manners. Tanty's attitudes towards other immigrants are determined by her attachment to Jamaican heritage whereas Tolroy defines his attitudes towards other immigrants in accordance with financial issues.

3.3.2. Harris, another Jamaican Immigrant

According to the way Harris is portrayed, he is an immigrant who accepts and absorbs English traditions and ways of life while yet retaining his ethnic identity. He is a real-life depiction of immigrants who "belong neither here nor there; so, the model of identity that results is a hybrid one that post-colonial peoples occupy, accept, and adapt themselves with the position of the in-between" (Hassan 180). Harris makes an attempt to fit into English culture by assuming English mannerisms and habits. He is courteous, he says "thank you," and he even shows some gallantry by offering women his seat on the bus. According to Mbungang, "some characters, through their dressing style mimic the British in an effort to integrate themselves in white community" (28). With "a bowler hat, an umbrella, and a briefcase", Harris dresses up in a way that resembles typical Englishmen heading to work in the city. Yet, Harris's status as an immigrant is clear in spite of his integration into English habits and attire. The reality that he belongs to a West Indian immigrant in London is highlighted by his black face (Selvon 103). Although he has embraced some parts of English culture, his skin colour prevents him from being accepted by the white society. He makes a conscious attempt to act like an Englishman, which shows that he wants to blend in and even has aspirations of becoming successful in his new country's social and professional spheres (Mbungang 28). Consequently, his attitudes towards other immigrants depend on how close they are to British mannerism.

Harris is a prime example of an immigrant who intentionally assimilates into English culture by taking on its norms and mannerisms. In the party at St Pancras Hill, Harris mimics English dress code by wearing a suit and a tie. He sincerely greets white guests but ignores those who are from his own ethnicity (Selvon 104). Harris exhibits a high propensity for respect and politeness, especially when speaking to English people owing to the fact that Harris is stuck with the idea of earning respect from the white people

so he assimilates into Englishness and English mannerism as much as he can (Mbungang 28). He expresses respect for English traditions and a desire to behave appropriately in public so he warns "the boys" to "[s]ee and behave yourselves like proper gentlemen, there are a lot of English people here tonight so don't make a disgrace of yourselves" (Selvon 104). He seems concerned about the attendance of "the boys"—other West Indian immigrants—will cause disturbance or result in a fight. Since "Harris's intention to prevent any unpleasant occurrences or conflicts is evidenced by his worry that "the boys" would "disgrace" themselves at the occasion.

Harris wants to keep up a positive reputation among English people and steer clear of anything that may damage his reputation that he has earned because as seen in the well-known party, Harris experiences feelings of inadequacy when he is with members of his own native community (Şentürk 127). However, the fear of Harris that the immigrants can ruin the party comes true when Big City starts to dance with a white girl and Five Past Twelve smokes weed in the hall. Therefore, Harris decides "The next time I have a fete, attendance will be by invitation only. You boys always make a disgrace of yourselves, and make me ashamed of myself" (Selvon 111). Harris's decision in making future events "by invitation only" reflects his frustration and disappointment with the attitudes of some of the immigrants, referring to Big City, Tanty, Five Past Twelve, and other immigrants (Joseph 112). He recognizes that their actions reflect on him and impact his own reputation within the English community. By limiting attendance to invitees who will be whites only, he aims to create a more controlled and orderly environment at his events, reducing the risk of disruptive or embarrassing incidents caused by the immigrants. As a result, when determining his attitudes towards other immigrants, he prioritizes decency, respectability, and adhering to English social standards.

Harris tries to fit in and integrate into English culture while still serving as an appropriate and exemplary representation of the immigrant community, which is reflected in his opinions (Joseph 112). In both the immigrant and English communities, he aims to find a balance between cultural adaptation and upholding a favourable reputation. Harris shows a feeling of duty and responsibility for the events that he plans by taking the initiative to address the actions of certain immigrants. Since he knows that their attitudes affect his reputation and his standing in both the English and immigrant communities, he warns Moses that

Now it have decent people here tonight, and if you don't get on respectable it will be a bad reflection not only on me but on all the boys, and you know how things hard already in Brit'n. The English people will say we are still uncivilised and don't know how to behave properly. (Selvon 116)

Harris stresses his desire to keep himself and the larger West Indian immigrant population in London in a dignified and respectable light. Since "Harris relies on mimicry to negotiate his subaltern identity without losing the tie with his native community" (Şentürk 127), Harris is extremely worried about the public image of the immigrant community and worries that a few people's actions may harm how the English regard them. He underscores the significance of upholding their group's reputation and acknowledges that it is at risk. He contends that unfavourable opinions or preconceptions can compound problems and make life much harder for immigrants in London. Ruth McAreavey comments on this case as "it is obvious that migrants constantly juggle different aspects of their identities as they negotiate identity standards and engage in different social interactions" (28). Still, his real intention is his yearning for societal acceptability by the white people and integration in England. He thinks that acting appropriately at social gatherings is a method for people to show that they understand and appreciate English norms and values, which can improve acceptance. Consequently, his attitudes towards the immigrants in the fete turn into a kind of mild persuasion of the other "boys" that a small number of people have an impact on the entire community. He feels that in order to combat any potential negative stereotypes or judgements, they must all follow a certain level of conduct.

Since Harris struggles to find a position in the white society by avoiding his cultural background, his attitude towards Tanty who constantly reminds him of Jamaican traditions and culture is to ignore her whenever she wants to interact with her. In their first encounter in the fete in London, Tanty seeks to re-establish contact with Harris after recognizing him. She recalls them as neighbours in the past on George Street, implying that they have a common background dating back to the time they lived in Jamaica. Tanty's states that they used to live in the same neighbourhood in George Street (Selvon 106), which she makes after spotting a familiar face from her past, illustrates her need for familiarity and affiliation within the immigrant community. Nevertheless, "'I'm afraid—' Harris start to stammer" (106) since Harris wants to avoid going too far back in their common past. Because Harris is one of the immigrants who wants to assimilate into white

culture as quickly as possible by not wanting to be identified through his cultural heritage (Bradatan 173). It also means that there is a conflict of Harris between assimilating into English culture and maintaining ties to his prior experiences and cultural heritage. When the fete goes on, Tanty approaches Harris for a dance while he dances with a white girl. Tanty's inconsiderate approach makes Harris annoyed and disappointed (Selvon 109). In this perspective, Tanty is an immigrant who represents the very common immigrant characteristics attempting to balance assimilation into white culture with maintaining links to their indigenous origin and navigating cultural norms while maintaining their own identity (Arikan and Barut 381). As a symbol of Jamaican heritage, Tanty wants to hug Harris so that he can remember his cultural background. Harris, whose attitude is to avoid everything related to his culture, "stop and draw aside" to warn Tanty to stay away. However, Tanty hugs and pushes Harris onto the dancefloor leaning herself against Harris. "The poor fellar can't do anything" (Selvon 110) just as he can do nothing to be fully accepted by the white society because of his skin colour. This in-betweenness shows his ambivalence between the home and the host culture

Besides Tanty that Harris tries to have no interaction with, Half Past Five (often referred to as "Five" in short) is a Barbadian immigrant, making Harris feel ashamed whenever they have an interaction "because Five like to make rab and have Harris feeling small, though it does only be fun he making, for he not a malicious fellar at heart" (Selvon 104). It is obvious that Harris does not like the way Five behaves and speaks. Harris is concerned about Five's attendance at events and gatherings because "Harris naturally feel bad that in front of all the English people Five getting on so" (104). This implies a degree of trepidation or worry over Five's presence. This concern stems from the fact that Five likes engaging in light-hearted conversation or cracking jokes that, in general, taunt or make Harris look foolish in front of other people. In this regard, his attitude towards Harris is that "all the time he keeping an eye open for Five, praying that he would be out of town on business" (104). Harris's requests for Five to skip events suggest a wish to avoid any potential discomfort or shame brought on by Five's humorous taunting.

Harris is concerned about being the target of jokes even if Five has good intentions; therefore, his reputation will be disrupted so He warns Five that if he continues to behave "disgracefully" he has to kick him out of the party (105). His warning indicates that he is concerned about upholding the event's decorum and respect. It suggests that

Harris had before seen Five acting in a manner that he finds dishonourable or indecent. However, Five has no intention to change his manners or to stop making fun of Harris due to the fact that Five and Harris spent some time growing up together. Hence, Harris grizzles Moses about Five's situation by telling him that "I am sure he has some weed on him—look, you could see from his behaviour that he is not normal. Do you think I should have him put out?" (108). Harris witnesses Five's abnormal behaviours and he reminds Five that "the last time you come to one of my dances you was even jocking waist when everybody else was standing at attention" (116), bringing shame not only on Harris but also on the other "boys" when he has "distinguished" white guests in the party. Jennifer Rahim highlights that "Anxiety about social integration and belonging is sometimes characterized by a contradictory oscillation between forces of recognition and disavowal in relation to both Britishness and West Indianness" (4). In this respect, his attitude is defined by the anxiety of having interaction with Five. When Five starts to mention "them days in Port of Spain" to the people around, Harris abandons the place before Five finishes talking about nostalgia in their home country (116). His mindset about escaping from his West Indian background makes Harris stay away from Five, just as he evades Tanty. Both of them are the type of immigrants that Harris wards off since they urge him to remember his cultural origin.

In this regard, Harris serves as a metaphor for an immigrant who makes an intentional attempt to ingratiate himself into English culture, assuming its norms and habits. He exemplifies the complexities of immigrant identity, where people frequently strike a balance between assimilating and maintaining their new identity. Consequently, his attitudes are based on avoiding interaction with not only those immigrants who have no conformity with British mannerism and British culture but also those who constantly reminds him of his cultural background.

3.3.3. Five Past Twelve, a Barbadian Immigrant

Five Past Twelve is an immigrant friend of Moses's in the book *The Lonely Londoners*; he is from Barbados and has moved to England after enlisting in the Royal Air Force. He always seeks for ways to enjoy himself in the parties and Five is portrayed as an immigrant who asks for money from others whenever he sees them. Because of his extremely dark complexion, Five is given the moniker "Five Past Twelve" because others

would comment on his appearance as more black than midnight before going on to remark, "No, you more like Five Past Twelve" (Selvon 102). He is a figure recognized for both his unique name and his amusing, humorous, and occasionally naughty nature.

Five Past Twelve is not a malevolent person at heart, despite his propensity to engage in jokes and enjoy making fun of others in the fetes. For this reason, "Five never fail to appear" in the parties and fetes "For Five like a fete too bad" (Selvon 102). Additionally, his light-heartedness helps to foster a feeling of belonging and camaraderie among immigrants. Silva claims that in a culture where black and white serve as the primary markers of racial divides, interacting with others who are "more like them" gives one a feeling of belonging (702); thus, Five interacts with other West Indian immigrants in London on a regular basis, especially Harris, and he frequently jokes about and makes fun of Harris who frequently disagree with Five about proper behaviours (Selvon 105). His persona also serves as a reminder of the discrimination and racial prejudice that black immigrants in London at the time the story is set endured.

Five is known in the immigrant community for frequently obtaining money from other people. Five Past Twelve seems to have a reputation for considering everyone as possible sources of income to support himself. Because soon after he spots someone, he runs up to them and asks for a loan, usually for ten shillings, with the promise to pay it back by Friday (Selvon 102). His behaviour indicates that he frequently borrows money from other people to cover his expenses. Because of his propensity for borrowing, individuals, who are part of the community, frequently approach him with loan requests before he can make his own. Five admits to this tendency by feeling of disappointment when other people ask him for money and implying that he had meant to borrow from them first.

Like Tanty, Five struggles to remind Harris that he comes from West India and he cannot completely erase his history but in a reckless way. He is the depiction of first-generation immigrants "wanting [his] ethnicity to flourish as [Caribbean immigrants] recreate from memory and myth, within these enclaves, a sense of home that justifies and validates [their] existence" (Silva 695). For this reason, he constantly mocks "and have Harris feelings small" in the presence of both the immigrants and the white people so that Harris can understand that he is of the West Indian culture (Selvon 104). Harris's attempts

to integrate with British culture are contrasted by Five Past Twelve's attachment to his cultural heritage in the narrative. In this vein, Five Past Twelve is shamelessly himself, likes celebrations, and enjoying a good time whereas Harris wants to blend in and please high-society white people. Five always "pick on Harris because he so laded" in every respect. Jean S. Phinney comments that "it appears that self-identification, a sense of belonging, and pride in one's group may be key aspects of ethnic identity that are present in varying degrees, regardless of the group" (507). The disparity in their character traits or habits is what motivates Five's light-hearted taunting of Harris. In comparison to Five's more relaxed or casual manner, Harris is more refined and his refined attitude stands out, making Harris an easy target for humorous teasing.

After Tanty humiliates Harris at the fete dancing with him in the presence of the white people whom he desperately wishes to please, Five plays the role of reminding childhood of Harris by telling him that,

You know you wouldn't do that [dismiss him from the party] to your good friend, he say. Man, sometimes you get on like if we didn't grow up together, don't mind you born in Jamaica and spent time there before you come to Trinidad. You remember them lime we used to coast by Gilda Club in Charlotte Street in Port of Spain? Selvon 105.

The acts of Five in this case matter because they serve as a reminder Harris of his heritage and the value of his ethnic background. Since a sense of security and belonging is fostered by the feeling that they may depend on others in the minority group (Kim 508), Five constantly refreshes Harris' memory of their shared past by bringing up their time spent growing up in Trinidad, the various gatherings they showed up and particular incidents like the night Mavis had Harris purchase ten drinks for her. The goal of this walk down recollections is to create an atmosphere in which Harris might remember what culture he belongs to. Therefore, Five's reminder of heritage focuses on the issue of belonging and the struggles faced by black immigrants who want to preserve their cultural heritage while blending into British society.

According to Five, blending into another culture by wiping cultural heritage is not acceptable. Assimilation into another culture uproots cultural history and traditions of the immigrants. Five unburdens his sentiments towards Harris by reproaching him that they know each other from their country of origin and Harris is the one who is assimilated into

British culture more than the others (Selvon 106). Harris is made fun of by Five Past Twelve for his attitude and actions since moving to Britain. He states that whenever they go to parties or meetings together, Harris frequently asserts that he has changed or grown more sophisticated since relocating to Britain. In contrast to his conduct at home, Five's remarks humorously criticize Harris of seeking to show himself to be more "English" or intelligent since arriving in Britain, just like the Chalfen family in Zadie Smith's *White Teeth*. Şentürk claims that how Harris acts and speaks signifies his degree of mimicry but also it has "a subversive or disruptive quality" (112). Harris is implied to be exaggerating his Englishness or emulating particular mannerisms or habits that are connected to British culture. As a result, Five waits for a chance to take revenge from Harris by showing that his exaggeration is artificial and undesirable so "the old Five, whenever he see Harris watching him, starting to jock waist for so, and fanning with his jacket, and jumping up like if is a real carnival slackness, only to make Harris get vex" (Selvon 108). Five Past Twelve wants to disrupt Harris's fete because Harris's attitudes deliberately irritate him. He is a specific target for Five, who cynically promises not to ruin the party but plainly has plans to do exactly so. The conflict between Harris's attempts to blend into British culture and Five's unreserved embracing of his cultural identity is highlighted by Five's attitudes towards Harris.

3.3.4. Cap, a Nigerian Immigrant

Sam Selvon's book *The Lonely Londoners* has a Nigerian immigrant named Cap (Captain) who is a friend of Moses living in London. He comes to the city to major in law; yet, when he lands in London, he starts to spend "money on women and cigarettes" wildly and as a consequence his father ceases funding him (Selvon 30), putting him in a financial trouble. Cap only owns one outfit that he launders every day. "A man like he, who ain't have nothing, no clothes, no work, no house to live in, no place to go?" (40). Cap coaxes food, housing, and cash out of people using his refined attitude and innocent approach. In any job Cap can obtain, he never remains in for a long time because what he best does is to sleep all day and hustle others to get meal and money to end the day (33). If he sometimes gets some money, it is spent very fast (most often on women) as he is an immigrant who would do everything to get a white woman (33).

Cap's unexpected and mysterious behaviours make him a distinguished figure in the story. Cap is defined as a person whose behaviour and whereabouts are frequently erratic and unpredictable. His character is made more complicated by his unpredictability, which also denotes that he deviates from expected or conventional patterns of immigrant manners. "Cap was a fellar like that—a fellar that you never know what he will be doing, which part he will be, what he will say" (Selvon 40). Furthermore, "If you tell Cap he is a nasty, low-minded son of a bitch, he would ask you why you don't put the kettle on the fire to make tea?" (49). Since he has a habit of speaking and doing things without thinking, going to strange locations, and doing unexpected things, Cap is presented as a fascinating and somewhat enigmatic character compared to other immigrants. However, Cap is the one who could survive without "logic and reason and convention," having no work, spending money on smoking and never ending the day without a white woman (45). He manages to stay alive and lead his life while not working. Cap is the representation of opportunist immigrants who "may not always view their behaviour as exploitative, as they may hold ideological beliefs that allow them to rationalize their exploitation of others" (Latham-Sprinkle *et al.* 11). This suggests that he relies on unconventional ways of making a living or sources such as exploiting other immigrants financially, enabling him to live a life of leisure free from the restrictions of normal jobs.

Cap perfectly fits to the description of Moses that Cap is a kind of parasite that "muddy the water" for the West Indian immigrants. Latham-Sprinkle *et al.* claim the immigrants who exploit the other immigrants are either "opportunistic or predatory", looking for ways to get benefits for their "personal gratification" (11) so pragmatism, individuality, and an emphasis on survival best describe Cap's opinions about other immigrants. Since "after he sponge on all the fellars he know for meals, he used to look around for newcomers, and put on a soft tone and the hardluck story" (Selvon 31), his attitude toward immigrants is motivated by the necessity to deal with the hard reality of living in a new city, even if he is not without empathy or collaboration with other immigrants. Contrary to what Moses does, Cap's character reflects a distinct aspect of the immigrant experience where people place more value on their particular interests and capacity for adaptation (Ramakrishnan *et al.* 148). Thus, Cap's purpose in the story is to contrast Moses's charity and consideration for other black immigrants. Cap is depicted as self-centred and cunning, frequently scrounging money from others and abusing their

generosity; therefore, his attitudes towards other immigrants are defined by whether he can “hustle” money or food from them.

One of Moses's immigrant friend, Daniel, enjoys dating white ladies and spending money on them to indulge in flamboyant activities like attending ballets or upscale locations in London. Arıkan and Barut suggest that black immigrants in *The Lonely Londoners* feel accomplishment when they have relationship with the white women (52). Yet, even though Moses emphasizes to Daniel that he wastes his income on women carelessly, it is obvious that "it give [Daniel] a big kick to know that one of the boys could take white girls to them places to listen to classics and see artistic ballet" (Selvon 43). Tragically, Cap takes benefit of Daniel's ambition to attract the attention of white women by tricking Daniel into dating ladies he has harmed on several occasions in order to ensure that Daniel may free the women (and Cap of his repayments to them) so he regularly sends her Austrian girlfriend to borrow money from Daniel so that they can spend for basic survival needs. The Austrian girl seems to “cry big water and say how things hard, and the old Daniel, who can’t bear to see a woman cry, would lend she five-six pounds” (36). Once he asks for the money, the Austrian says Cap will give the money and Cap says the Austrian will give the money. Later, Cap pockets the money so Daniel never gets it back.

Since “the male characters experienced a sense of ease and relative equality when they dated white women, as this provided an opportunity to feel accepted by a member of the white community” (Arıkan and Barut 52), Cap takes advantage of Daniel’s weakness for hanging out with the white girls. Cap sells his English girlfriend’s wristwatch to get some money and never returns the watch to her. While Daniel dates this English girl, he learns the situation from the girl and looks for Cap to get the watch back. When Daniel, Cap, and the English girl meet in Daniel’s room, Cap “buse the English girl, calling she all kind of whore and prostitute, saying how she could go with Daniel. And with that he went away not to see Daniel again until the matter was forgotten” (Selvon 38). Cap hopes that leaving Daniel and the English girl together would help him get rid of the debt she owes to the girl.

Cap also puts Daniel in trouble with the French girl with whom Cap gets married after they date for a while. Since Cap has no specific place to live, he gives Daniel’s

address to the French girl as if it is his own address. Daniel comes home one evening to witness that Frenchy is there in his room with all her baggage waiting for Cap (Selvon 42). After the French girl explains the situation, Daniel desperately want to help the girl and he hunts down Cap all over the town. In a café where Cap generally hangs out, he spots Cap asks Frenchy to have sex with Daniel so that he may forget the money Cap has borrowed (42). Cap is certain that Daniel has a tendency to influence the white girl to exercise his “hypersexuality” of being an exotic “Other” to commodify himself (Meszaros and Bazzaroni 1258) so Cap stays in the room doing nothing about the situation. Moreover, he requests Daniel “to lend him eight pounds” that he promises to pay back. Yet, after Daniel hesitates for a while, in order “to impress the French girl,” Daniel agrees to let them stay there for a while as well as lend him eight pounds (43). Daniel hopes to strengthen his relationship with the white ladies through cultivating respect of the French girl. He aspires to forge deeper connections that go through cultural barriers by going beyond cursory exchanges.

Apart from Daniel, Cap’s attitudes toward immigrant women also depends on financial gains that Cap can benefit. Immigrants like Cap “hustle” on white woman to take advantage so that they feel more integrated and accepted by the society (Kuhlemann). Cap meets an immigrant woman from Austria “who was a sharp dresser, all kind of fur coat in the winter, and in the summer some kind of dress that making fellars whistle and turn round” (Selvon 34). Although Cap has no fixed place to stay, the Austrian seems perfectly fine to find a bed to sleep on if Cap is with her. She constantly urges Cap to find a work to earn money or to work in the factory that Moses works. Yet, Cap fits to the stereotype of “lazy immigrants” that need help from other to survive without doing nothing but becoming “costly” for others (Van Der Veer *et al.* 898). Cap lies to her that he finds a job in the factory. When the Austrian takes him to the underground to go to work, Cap leaves the train in the next station “to hustle woman as usual.” Cap continues his daily routine off behaving as if he goes to the factory for two weeks. On Friday, the pay day, Cap lies to the Austrian that it was a hard job to do so he left the job. Cap is sure that the woman would find a way to get money for him. She begins to sell her possessions and jewellery to provide Cap with money to survive (36). Nobody, even Moses, cannot understand how he makes these women hold on to him so much.

Since Cap regards other immigrants as a source of finance and takes advantage of their weaknesses, he also exploits the French girl (who is his wife now) to get money from Daniel; hence, “Cap [is] giving the impression that anytime Daniel want a little thing with she it would be all right—he fork over the money”(Selvon 44). There is nothing Cap would not do to get money including offering his official wife. Upon getting no sign of sexual approach for the French girl, Cap takes the girl to a hotel room to start a real marriage life so that “female marriage immigrant” can support the family with an income (Kim and Choi 7). He continues to deceive the hotel owners that his money will arrive soon so that he can pay his debt. But then again, “he had to shift out of the hotel when the week was up, but the French girl was getting money from France every week, and they live on that for a long time” (Selvon 44). He never does something to earn money as he is sure that Frenchy would take care of him both emotionally and financially. Schieckoff and Sprengholz claim that female immigrants find ways to support their families in the multicultural settings (276); thus, “Eventually Frenchy had to get a work in a store, and nothing please him better. He sleeping all day while she out working, and going out in the night. He make she buy a radiogram and he get some of the latest bop records to keep him company” (44). While Cap lives a more laid-back lifestyle that involves music, partying, and hosting small groups in the evenings, Frenchy becomes the breadwinner, striving to support them both. In this perspective, Selvon displays some female immigrants becoming the breadwinner of the house to support the males economically (Mahmud 425). In other words, Cap reaps the rewards of her financial riches without equally contributing to their attainment. Cap's tendency to sleep in the day when Frenchy goes to work implies that he has no intention of searching for job or helping to support their costs. Instead, he appears to depend on Frenchy's wealth to maintain his luxuriant way of life.

Besides Daniel, Austrian, German, and French immigrant women, Cap's attitude towards Moses is also determined by Cap's material gains since he and the other immigrants come together to form a community of “Others” with common purposes (Mendez). Although Moses approaches Cap kind-heartedly, Cap regards Moses as a source of exploitation. When Moses sees that Cap is very cold in one winter due to the fact that he has no coat to wear, Moses lends him “a camelhair coat” so that he can keep warm throughout that winter. Yet, Cap has no intention of returning the coat back and

even he escapes on seeing Moses approaching him. Moses catches him in Marble Arch and forces him to give the coat back. Cap uses his “baby voice” to convince Moses that he does not have it. Once Moses mentions about police, Cap returns the coat next day (Selvon 38). Moses was still sympathetic toward the Captain. The Captain's pants begin to deteriorate at that time owing to the shifting weather “and it was Moses who give him a old pair of pants” (39). McDonald states that “the perpetrators” are generally from the same ethnic background with the immigrants (7) so whenever Moses and Cap hang out together, the Captain would stroll slightly ahead of Moses and inquire, "Can you check if my behind is visible? " Moses could not help but oblige. These pants are vanishingly thin. Moses would check and see that the Captain was in fact in a difficult circumstance so “his sympathetic nature was once more stirred” towards Cap who intentionally shows his worn-out clothes. Since being in the same ethnic community provides immigrants with “tangible resources, social capital, and emotional support” which eliminate the challenges of being isolated and excluded from the host society (Murphy and Mahalingam 170), Cap knows for certain that he can get some clothes for free from this naïve Moses.

Cap's attitude towards Moses is defined not only for material gains but also for sexual interests. “The black men were recognized by white females as only a nonexistent sexual viciousness” (Diyazi 189); therefore, every time Moses has a girl to spend the night together, Cap is “sitting down there on the bed as if he waiting for Moses to give him a share” after Moses completes his sexual intercourse. Cap is well aware that after Moses has sex with the girl, he can continue with the girl as “This thing happen so often that Moses get damn vex” (Selvon 44). In another instance, Moses tells Cap that there is a girl that he is tired of so Cap can come to his room to spend the night with the girl. Meszaros and Bazzaroni state that male immigrants frequently utilize their sexual authority to visit women, even if white women may have more economic power over them (1257). In this perspective, it is obvious that Cap uses Moses's ability to hang out with girls in order to exercise his sexual power on white women. Cap breaks down the bed in Moses room three times after having sex with the girls but pays no money for the maintenance of the bed (97). Moses who is afraid of the landlord puts some boxes under the bed to make it look as if it is not broken.

Concisely, Cap's attitudes towards other immigrants are completely shaped by material gains. He believes that immigrants in London becomes a source of financial

income for him to survive in this harsh multicultural London. He not only benefits from male immigrants but also takes advantage of female immigrants by utilising his innocent outlook. With regards to Moses, Cap exploits him economically and benefits from him for sexual interests.

To sum up this chapter, the attitudes of immigrants towards other immigrants in Sam Selvon's *The Lonely Londoners* are explored in detail. It is concluded that while the protagonist Moses struggles hard to survive in multicultural London where immigrants face many challenges in housing, employment, and acceptance as black people (Mutlu 1326), most of the other immigrants determine their attitudes for their material interests, especially in terms of economic issues and acculturation. While Zadie Smith's *White Teeth* dwells on characters' transforming attitudes towards other immigrants through their interaction with each other in multiracial London, *The Lonely Londoners* by Sam Selvon focus on fixed attitudes of immigrants towards the others by depicting a harsh and a competitive atmosphere in which immigrants try to take advantage of each other. Contrary to Zadie Smith's soft description of immigrants' and their interactions, Sam Selvon illustrates a tough and brutal face of immigration to a new country where immigrants experience typical challenges of "in-betweenness" and identity crisis.

CONCLUSION

The Age of Exploration laid the foundation for colonialism with its origins in the pursuit of wealth, power, and supremacy. European imperial powers set out on a relentless campaign of conquest and exploitation, motivated by commercialism and the desire to increase their spheres of control and influence. The brutal exploitation of resources and race for colonies in Asia, Africa, the Americas, and Oceania set the groundwork for the current world order. However, colonialism has never been a uniform phenomenon; rather, its strategies, objectives, and outcomes showed wide variety. The colonial experience is quite diverse, ranging from the settler colonization of North America and Australia to the exploitative colonialism of Africa and the indirect domination in some areas of Asia. The appreciation of colonialism's effects has been further complicated by the fact that each colonial environment has produced its own distinct problems and legacies.

Colonialism has significant and enduring effects on the people and civilizations as well as the local culture. Indigenous cultures were suppressed, if not completely destroyed, by colonialism, and traditional economies were frequently replaced by extractive and exploitative institutions. Colonialism also undermined pre-existing societal, cultural, and economic structures. In many postcolonial cultures, where the effects of economic disparity, cultural upheaval, and social stratification are still present, the effects of these disruptions are still being felt. Additionally, colonialism influenced the identities and mindset of the conquered peoples. Many colonized cultures developed a feeling of resistance, resiliency, and cultural pride as a result of their colonial experience. As effective reactions to colonial tyranny, movements for sovereignty, cultural resurgence, and decolonization arose. In many regions of the world, the fight for self-government and the reclaiming of indigenous identities are still ongoing processes.

The effects of colonialism are still felt today, and a critical analysis of its colonial roots is necessary to comprehend the modern world order. The insights into colonialism act as a reminder that the lasting impression of colonialism is not confined to history books; it is ingrained in the frameworks of our societies, the narratives to be told, and the inequalities that need to be dealt with. Additionally, the racial beliefs and hierarchies that were spread during colonial control continue to influence current racial tensions and disparities. Demanding justice, acknowledgment, and structural change, movements like

Black Lives Matter and Indigenous rights campaigns bring attention to the ongoing fight against the effects of colonialism. This forces us to acknowledge that the fights against disparities, cultural suppression, and prejudice against races have their roots in the colonial past and require collective efforts to rectify. The task is to understand the nuances of colonialism and strive toward a future for everyone that is more just, egalitarian, and decolonized.

Behind the practice of colonialism is the ideology of “imperialism” which sets ground for conquering far-away territories. While colonialism is the practice of dominating a country or a place either economically or culturally, imperialism is the ideology behind this practice. The features of our contemporary world bear a permanent imprint from the history of imperialism, which was marked by the growth of empires, the hegemony of states, and the changing of global dynamics. While imperialism has ancient origins, it reached a pinnacle in the 1800s and early 1900s, during the Age of European Exploration and Colonization. Large colonial empires that covered the whole planet were established as a result of European nations' imperial endeavours, which were motivated by a desire for riches, power, and territorial control. Imperialism was a highly adaptive and varied attempt because the techniques used by imperial countries were frequently adjusted to meet local conditions and goals.

The individuals and communities that were subject to colonial control have had substantial and long-lasting effects from imperialism. In other words, imperialism paves the ground for colonialism by upsetting pre-existing sociocultural, economic, and political institutions and frequently leading to the eradication of indigenous cultures, the plunder of natural resources, and the installation of foreign political orders. Many postcolonial cultures' futures are still being shaped by the effects of these shocks, which have led to economic inequality, cultural hybridization, and political instability. Additionally, imperialism significantly influences how identities are shaped at both the individual and social levels. Resistance, nationalist sentiments, and the desire for self-government among colonized peoples have been nurtured by imperial experiences. In reaction to imperial hegemony, the fight for independence, cultural rediscovery, and political sovereignty manifested as potent responses, echoing with the overarching theme of anti-imperialist movements across the world. However, imperial practices influence

international economic relations, and the widespread influence of Western culture and media are clear signs of cultural imperialism.

Since the mid-20th century, when colonial era officially ended, a wide range of academic and theoretical frameworks have emerged in an effort to address the difficulties of the postcolonial dilemma. The postcolonial discourse stands out among them as a potent and significant paradigm of inquiry. It has become an analytical and conceptual cornerstone for comprehending the modern world in addition to providing a critical prism through which to assess the lingering effects of colonialism. Thus, intellectuals and academics from former colonies started to critically examine how colonialism affected their communities and cultures around this period. Postcolonial thought's early underpinnings were articulated by individuals like Gayatri Chakravorty Spivak, Aimé Césaire, Edward Said, Homi K. Bhabha, and Frantz Fanon.

The fundamental understanding of postcolonialism is that the effects of colonialism still show in today's international politics and are not isolated to historical records. It shows up in the economic divide between former colonizers and those they once colonized, the continuance of neo-colonial practices, and the continuous fights for self-determination among marginalized and indigenous groups. The hybridization of cultures, the reclaiming ancestral identities, and the disputed accounts of history and memory are other signs of colonialism's cultural effects. Postcolonialism therefore offers a thorough grasp of its historical roots, philosophical underpinnings, points of convergence with other critical frameworks, and practical applications. It aims to highlight the ongoing importance of postcolonialism in trying to comprehend the intricate effects of colonialism and imagine a more fair and just society via this inquiry. Postcolonialism continues to be a crucial lens that allows us to examine power systems, advocate underrepresented voices, and work toward a future marked by acceptance of cultural variety and social justice as we negotiate the challenges and possibilities of a globalized world.

The growth of diversity has been significantly aided by immigration trends, which are influenced by political, financial, and social reasons. Multicultural policies have been adopted by governments that have welcomed significant numbers of immigrants, such the United States, Canada, Australia, and many European countries, to meet the difficulties

and possibilities that come with cultural variety. In addition, the process of globalization has sparked a rise in cross-cultural dialogue and engagement as well as the growth of multiculturalism, thanks to developments in technology and communication. People have been exposed to many cultures as a result, which has helped them to appreciate cultural diversity more. Similar to this, a variety of cultural expressions have been made available to individuals thanks to the worldwide accessibility of media, particularly television, cinema, music, and the internet. Cultural diversity is now more widely accepted and celebrated as a result of this exposure. Multiculturalism has been formally accepted as a foundation for policy in several nations. This entails respecting minority groups' rights, contributing to their heritage preservation and celebration, and encouraging diversity in governmental organizations and public life.

Acculturation is a multifaceted and ever-changing phenomenon that has been crucial in the relationships between occupied and conquering countries throughout history. It is characterized by the trade, adaption, and alteration of cultures. Acculturation is an intricate combination of cultural interchange that is strongly impacted by historical, economic, and social variables rather than a one-size-fits-all process. Although the roots of acculturation may be found in ancient civilizations, colonial encounters, cross-cultural interactions, and globalization have a considerable influence on its modern manifestations. The colonized subject's acculturation connects with other important ideas and problems, including belonging, authority, resistance, and agency. Acculturation provides both a chance for cultural enrichment and a problem for cultural preservation, and its continuing relevance emphasizes how important it is in our quest to understand the intricacies of our linked and always changing globalized world.

A key idea in postcolonial studies, hybridity is a complex and diverse phenomenon characterized by the mixing, adaption, and alteration of cultures. As a dynamic reaction to the intricate historical processes of colonialism, migration, and cultural encounter, hybridity is not a static conception. Its roots may be found in the colonial era, when the mingling of cultures, identities, and languages lead to the emergence of fresh modes of expression and identification. The formation of multifaceted identities and cultural manifestations has been facilitated by colonial encounters, diaspora groups, and post-colonial legacies, setting the foundation for the complex interaction of cultures and identities seen in modern postcolonial states. In addition, problems with

cultural authenticity, commercialization of culture, and cultural imperialism are raised in discussions on hybridity. The necessity for critical thought and ethical concerns in the course of cultural mingling and cultural appropriation, in addition to the need of giving agency and respect to disadvantaged and marginalized groups within hybrid cultures, are all highlighted by the concept of hybridization of cultures.

Through the analysis of hybrid immigrants' attitudes towards other immigrants, the second chapter unearths that the ethnic relations among immigrants living in multicultural London in *White Teeth* depend on their interaction with the other immigrants. Samad Miah Iqbals attitudes are defined according to whether immigrants around him stick to the traditions, customs or religion of their own culture or not. Those who are loyal to their cultural background is good for Samad, Yet, when an immigrant behaves differently from their traditions and customs, he starts to criticise them for not being loyal to their culture within the family and out of the family. Alsana constructs her attitudes towards others in accordance with the list that she puts a name if an immigrant is a good person or not. Although she is from different races as in the case of Clara, she starts to form a good friendship with Clara. Neena is feminist lesbian character in the novel who Alsana has negative attitudes but still needs her accompany and refers to her about Millat and Magid's reconciliation. Yet, the Polish descent Chalfens and the fundamental group KEVIN made up of immigrants mean the source of misbehaviours of her son, Millat. Therefore, she tries to save his son from these people and their corrupting ideologies. For the second-generation immigrant Millat, there are no fixed attitudes towards other immigrants. His ideas and attitudes evolve throughout the novel due to the interactions with the other immigrants. At first, he admires the Chalfen and Jones families but later he believes that these families already have deficiencies. He regards Marcus and Joyce as a financial source for his ideology. Yet, Millat's admiration of Marcus turn into jealousy. Marcus becomes a rival for Millat for leaving a legacy in this world, which leads to distancing to Joyce and his own family. As for KEVIN, Millat is so devoted to the members of this extremist group of immigrants that he changes all his attitudes and mind according to what they want him to do. Irie is another important immigrant for Millat since he thinks that she always defends him and sides with him in many cases. More importantly, although he never loves her, he believes that they have a history, which is colonisation. As a member of Iqbal family, Magid only has gratifying attitudes towards

Chalfen family. He is depicted as a perfect example of mimicry that helps him gain a position in the society. He admires Marcus Chalfen for his scientific research and his open-mindedness. As for Irie he feels empathy and closeness since her love is unanswered by Millat.

In addition to the Iqbal family, the Chalfen family's attitudes are discussed in this chapter. As the father of the Chalfens, Marcus is depicted as a scientist who admires hybridity; thus, he admires Magid and Millat as much as he admires his hybrid FutureMouse. Yet, he still stereotypes black immigrants and sees them as sexual objects. His beliefs about identity is always fixed and he never changes them. Joyce is presented as a mother figure who stereotypes other immigrants. She can be defined as a representation of Britain trying to welcome others but fails to stereotype them. Joyce believes that Millat is the one who she has to protect and train to be a good person. She thinks that Irie, another female on her path, is the perfect match for his son Joshua and struggles to direct Irie's attention from Millat to Joshua since she is jealous of her. Joyce thinks that Alsana and her family are the sources of Millat misbehaviours because of the fact that they fail to raise a good person. Although she is presented as an openminded woman, she cannot accept the fact that Alsana's sister, Neena is a lesbian although she is of a Muslim background and she tries to humiliate her. Clara is another immigrant female figure who Joyce tries to impose her superiority and forces her to accept this superiority through talking about their family history and where Irie's intellect come from. Joshua's attitudes are first designated according to his own interests. However, while these interests turn into a kind of rivalry between him and Millat because of Joshua's jealousy, his interest in Irie transforms into a love crush on her. His interactions with the other immigrants construct his attitudes towards them.

Besides the Iqbal and the Chalfen family, another family who are of Jamaican-descendant is also analysed in this chapter. As the daughter of this hybrid family, Irie feels admiration towards the Chalfen family at first but later her feelings shift in a negative way to distance her from the family. This distance lets her find her own cultural identity while she shows jealousy towards Magid and Joyce since Magid is better one to mimic Britishness and Joyce is the one with whom Millat spends more time. Her love towards a Bangladeshi immigrant defines her attitudes towards other immigrants. Clara's attitudes also change with the interaction that she has with the other immigrants. While she

stereotypes other immigrants, she later forms good friendship. As an ideal mother, her attitudes are built by her interest in her daughter. While she is displeased with the Chalfens, she lets Irie continue to see them as Irie's academic skills improve. Therefore, in Zadie Smith's *White Teeth*, the attitudes of immigrants towards other immigrants are defined by their interaction and shared experiences with the other immigrants living in multicultural London.

The third chapter concludes that the ethnic relations among immigrants depends on each immigrant's personal interests, especially financial gains. While Zadie Smith's *White Teeth* reveals characters' intellectual shifts in their attitudes, Sam Selvon's *The Lonely Londoners* focus on fixed mindsets of immigrants taking advantage of other immigrants. The only immigrant that does not take advantage of other immigrants is the protagonist Moses from Trinidad. Throughout the whole book, Moses displays a mix of compassion, comradery, and duty for fellow immigrants. One of those immigrants is Galahad to whom Moses identifies himself and begins to teach him all about London. Moses feels familiarity towards Galahad so that Moses approaches him sincerely and overlooks his mistakes and too much confidence. While Moses holds sympathy towards Galahad, he believes that there are some "parasites muddy the water for the boys" in this harsh atmosphere. Cap is one of these parasites that, somehow, avoids paying the rent and taking advantage of other immigrants by borrowing money and never paying back. Not only the white people but also the immigrants try to avoid getting in contact with Cap, particularly in financial issues. Bart is another immigrant whom Moses complains but helps at the same time. While Bart devours everything in Moses's fridge, he never brings something to eat in return. He is so shameless that Moses avoids even insulting him. Moses is also fed up with Big City because of constantly filling up forms for him since Big City wastes his money on gambling which is not an appropriate attitude according to Moses.

Apart from Moses, Galahad also has nuanced attitudes towards other immigrants. His attitude towards Moses is underestimation that he can survive in London. After experiencing the realities of London, he starts to value Moses's advices and mentoring. Galahad's perspective of Big City also changes through the course of the story from challenging Big City physically, to acknowledging that Big City is more experienced and

stronger than him physically. In return, Galahad looks for a moment to take revenge by humiliating him in front of other people.

Bartholomew (Bart in short) is the type of immigrant who scavenge on other people so that he can survive without working. He borrows money from immigrants but never pays it back. He also believes that new immigrants coming to London poses a threat to the immigrants already living in the city due to the fact that they would contribute to the unemployment and housing problems. Thus, he does not want other immigrants to come to London.

Big City is an immigrant who regulates his attitudes towards the other immigrants in accordance with his budget. When he gets his weekly payment, he spends his money by treating food and drink to the other people. Yet, when he runs out of money, his attitude evolves into a kind of aggression so the other immigrants stop talking to him. Yet, like Moses, he used to dream about moving back to Trinidad as a rich man one day. Upon acknowledging the realities of multicultural London, Big City stops dreaming about moving back to London.

Additionally, Tolroy and Tanty represent the gap between younger and older generation immigrants. Tolroy is in a desperate situation upon seeing not only his mother but also three other relatives come to stay with him. He feels astonishment and despair of looking after all these people while struggling to live in financial difficulties. He believes that old immigrants come to London to make immigrants' life "miserable" so he expresses it to Tanty all the time. On the hand, Tanty is a type of immigrant who wants to establish Jamaican traditions and customs in London. She constantly reminds people that they are of Jamaican origin and they must be loyal to their heritage. Her attitude towards other immigrants is defined whether an immigrant is attached to his/her heritage or not. Unlike Tanty, Harris is another Jamaican immigrant who absorbs Englishness like the Chalfen family. He is "more English than the English" compared to the other people. He acts as if he is a white man who is fully integrated into the white society (Dizayi 187). For this reason, he avoids coming into contact with his fellow immigrant friends who he believes will put him in a shameful situation. He is unwelcoming towards Tanty, Big City, and Half Past Five since they remind him of his Jamaican heritage. Whereas he calls other

immigrants to behave properly and not to make trouble, he actually wants the white people to appreciate his trouble-free parties.

Like Cap, Five Past Twelve is another immigrant figure who asks for ten shillings to pay back. Yet he never pays back the money. As opposed to Tanty, Five reminds Harris of his Jamaican origin by humiliating and making jokes about him. Five believes that an immigrant should never forget where he or she comes from. Since Harris behaves as if he is white, he has Harris on to make him remember who he actually is. Five believes that Harris mimics some traits or behaviours associated with British culture or emphasizing his Englishness exaggeratedly.

Cap is the perfect example of Moses's description of the immigrants who "muddy the water for the boys" since he not only takes advantage of the West Indian immigrants but also the European immigrants. As opposed to Moses's assistance and sympathy towards other immigrants, Cap's attitudes for the other immigrants are constructed on financial gains only. He exploits an Austrian, a German, and a French girl since they provide money for him to survive. He takes advantage of Daniel by sending these white girls to him because of his tendency for the white girls so that Cap can get rid of the financial troubles with these girls. Cap also exploits Moses that whenever Moses has girl in his room to have sex, Cap is there to get his "share" after Moses finishes with the girl. He violates privacy of Moses all the time.

This study focuses on the attitudes of immigrants towards other immigrants. However, a great deal of research is required to be conducted in order to explain the factors leading these immigrants to behave according to abovementioned manners. Understanding the factors that lead to these attitudes will contribute to multicultural nations to improve the relations between the immigrants themselves as well as their relationship with the local people. By doing so governments, organisations and institutions will be able to offer improved services for the citizens all together. Another in-depth research on the reasons for the changing attitudes of immigrants towards each other will be beneficial for both multicultural nations and immigrants to lead a much better interracial relations and conformity of cultures which will lead to better society. By doing so, the governments and institutions as well as the organisation will have the possibility to create policies that would support the integration of immigrants both among

themselves and in the host society. A general awareness and change in society may be required to reduce social norms, prejudices and discrimination. This can be achieved in the fields of education, media and politics. Moreover, it is important to encourage more open communication between immigrant communities. Various platforms can be created to increase communication and regular dialogues can be provided between communities to create better standards for immigrants. While female immigrants' attitudes are based on changeable variables, male characters attitudes are based on survival instincts in these literary works. Yet, research on understanding these variables or factors that lead to a change in attitude of female immigrant characters would benefit both organisations and governments to contribute to the welfare of the female immigrants and their descendants.

In this perspective, both Zadie Smith's *White Teeth* and Sam Selvon's *The Lonely Londoners* can be regarded as the two literary works of postcolonialism in which ethnic relation between immigrants are discussed in depth in order to unravel the attitudes of immigrants towards each other. It is obvious that *White Teeth* focuses on intellectual evolution of immigrants' attitudes towards other immigrants whereas *The Lonely Londoners* dwells on fixed attitudes of immigrants and their surviving strategies in tough multi-ethnic London. On the one hand, Zadie Smith depicts her characters as experiencing difficulties in belonging and cultural adaptation as well as having identity crisis. On the other hand, Sam Selvon presents an atmosphere in which immigrants try to exploit each other, except Moses, in order to meet their basic needs for survival in a foreign land.

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