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Children in the Age of Multiculturalism: The Case of *Brick Lane* and *White Teeth*

Çokkültürlülük Çağında Çocuklar: Brick Lane ve İnci Gibi Dişler Örneği

*Ahmet KAYINTU**

Abstract

This article examines the question of how children reflect national and multinational identity in multicultural societies through Monica Ali's novels *Brick Lane* and Zadie Smith's *White Teeth*. In these works, the course of changes in the attitudes of children and young heroes towards themselves, their nation, and others is discussed in the axis of a multicultural society. Multiculturalism, which is largely shaped by immigration, includes children in its scope, especially through encounters in educational settings. In this process, in which the school plays an extremely important role, children try to adapt to a multicultural society and overcome the problems they encounter with the choices of their parents and the opportunities offered by the educational environment. There are two main views on the education of children in multicultural societies. The first of these is that special education does not help the development of students in minority communities and their integration into the society they live in. Secondly, each of the groups is encouraged to explore the cultures of other groups individually and to gain common values based on respect and harmony. Although children seem to be free from the responsibilities of adults, they are faced with many obligations regarding both their own cultural peers and the cultural patterns of others, assuming that they are at an age and period where they can best adapt to their own cultural codes. Among them, they are expected to acknowledge differences and respect each cultural group, interact and empathize with them, work together, and overcome problems on the basis of living together.

Keywords: English Literature, Multiculturalism, *Brick Lane*, *White Teeth*, Immigration

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Öz

Bu makale, çok kültürlü toplumlarda çocukların ulusal ve çokuluslu kimliği nasıl yansıttığı sorusunu Monica Ali'nin *Brick Lane* ve Zadie Smith'in *White Teeth* adlı romanları üzerinden incelemektedir. Bu eserlerde çok kültürlü toplum ekseninde çocuk ve genç kahramanların kendilerine, uluslarına ve başkalarına karşı tutumlarındaki değişimin seyri ele alınmaktadır. Büyük ölçüde göçlerle şekillenen çok kültürlülük, özellikle eğitim ortamlarındaki karşılaşmalar yoluyla çocukları da kapsamına almaktadır. Okulun son derece önemli rol oynadığı bu süreçte çocuklar, ebeveynlerinin seçimleri ve eğitim ortamının sunduğu olanaklarla çok kültürlü bir topluma uyum sağlamaya ve karşılaştıkları sorunları aşmaya çalışırlar. Çok kültürlü toplumlarda çocukların eğitimi konusunda iki temel görüş vardır. Bunlardan ilki, özel eğitimin azınlık topluluklarındaki öğrencilerin gelişimine ve içinde yaşadıkları toplumla bütünleşmelerine yardımcı olmamasıdır. İkinci olarak, grupların her biri diğer grupların kültürlerini bireysel olarak keşfetmeye ve saygı ve uyuma dayalı ortak değerler kazanmaya teşvik edilir. Çocuklar, yetişkinlerin sorumluluklarından arınmış gibi görünseler de, kendi kültürel kodlarına en iyi uyum sağlayabilecekleri bir yaş ve dönemde oldukları varsayıldığında, hem kendi kültürel akranları hem de başkalarının kültürel kalıpları ile ilgili pek çok yükümlülükle karşı karşıya kalmaktadırlar. Bunlar arasında, farklılıkları kabul etmeleri ve her bir kültürel gruba saygı duymaları, onlarla etkileşime girmeleri ve empati kurmaları, birlikte yaşama temelinde birlikte çalışmaları ve sorunların üstesinden gelmeleri beklenmektedir.

Anahtar Kelimeler: İngiliz Edebiyatı, Çokkültürlülük, *Brick Lane*, *White Teeth*, Göç

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Introduction

Of two novels, Monica Ali's *Brick Lane* offers a poignant exploration of the lives of Bangladeshi immigrants in London and the challenges they face in reconciling their cultural heritage with their new environment. Among the various elements that contribute to the richness of the narrative are the depictions of children. Children in *Brick Lane* are not merely secondary characters; they play a crucial role in reflecting and shaping the overarching themes of identity, cultural assimilation, and family dynamics. One of the prominent themes in *Brick Lane* is the clash between tradition and modernity. Through characters like Chanu and Nazneen, Ali illustrates the struggles of the older generation in adapting to the Western lifestyle. This tension is further highlighted by the experiences of their children, who often serve as symbols of cultural confluence. For instance, Shahana's exploration of fashion and identity signifies a generational shift and raises questions about cultural authenticity. Ali skilfully portrays the innocence of childhood and the loss of that innocence in the face of harsh realities. As the story unfolds, we witness the children, particularly Shahana and Bibi, gradually becoming aware of the complexities of their world. The juxtaposition of their innocence with the challenges they witness, such as domestic strife and racial tensions, contributes to the novel's emotional depth. On the other hand, Zadie Smith's debut novel, *White Teeth*, stands as a vivid exploration of multiculturalism, identity, and societal changes in London. Amidst the intricate web of characters and themes, children emerge as significant agents in conveying the complexities of cultural interactions and generational shifts. *White Teeth* presents a kaleidoscope of cultures, reflecting the diverse landscape of London. Children, like Irie and Magid-Millat, embody the intersection of various cultural influences. Their mixed heritage symbolizes the bridging of different worlds, portraying a sense of hybrid identity that challenges traditional notions of cultural purity. The novel's child characters are on a quest for identity, grappling with questions of selfhood, belonging, and heritage. Irie's journey to understand her roots and her struggle to reconcile her Jamaican and English heritage mirrors the larger theme of identity negotiation within the multicultural context of the novel.

Multiculturalism, which was put forward as a solution to the problems of living together and adaptation, is most effective in the lives of children. Among other definitions, Desai's (2006) approach to bridging multiculturalism and education merits special emphasis: Multiculturalism and education, which are quite different from each other but also have a very intricate relationship, can still meet on the same ground. According to one of them, the issue of multiculturalism in terms of education generally refers to children who are relatively disadvantaged and underrepresented compared to their peers in North America and Continental

European societies. In addition, it should be noted that it points to the literature and curriculum in which these children are the subject, and a general level of awareness about all these (p. 164). On the other hand, children's literature represents an appropriate method of instilling appropriate bourgeois values into learning by transforming it into a pleasant learning process, almost as a hobby. In this respect, children's literature undertakes a historical mission. However, another feature of children's literature is that it has significance in the internalization of principles such as purity, simplicity, transparency, and innocence, which are the most ideal values that give meaning and spirit to childhood, which is one of the most special and original periods of human life (Sreevinas, 2011, p. 321). So, together with children's literature, it can be much more complex and difficult to distinguish the different forms that multiculturalism takes in fields and environments based on practice, as well as the ways in which multiculturalism is theoretically quite different from each other, and sometimes even contradictory to each other. However, despite such difficulties, it is known that some of the multicultural education practices among university students are studied at a higher rate than others (Rosenthal & Levy, 2010). As for its relationship with literature election criteria for multicultural literature practically enhance cultural consciousness and sensibility, and frequently underestimate the dominance, spread, and diffusion of power (Ching, 2005, p. 129). In multicultural contexts, those who are the most fragile to vicissitudes of cultural and family life are children because children are expected to respect their cultural group and the cultural groups of others, play with people from different groups, work together, solve problems, and overcome obstacles. Moreover, their views on all social problems are never asked, and they have a responsibility to fully comply with the decisions taken. And most importantly, at the end of all these stages, it is never questioned how much impact it has on children's lives. One of the most critical problems children face is that they often do not receive the messages we want them to learn. In *Brick Lane*, while some characters struggle with their circumstances, others, like Shahana, exhibit a growing sense of agency and empowerment. Shahana's determination to pursue an education and challenge societal norms speaks to the transformative power of education and personal growth. Her journey becomes a beacon of hope, suggesting the potential for change and progress within the community. *White Teeth* explores the tensions between generations, often highlighting the disparities in values and perspectives. Children serve as catalysts for these clashes, questioning the beliefs of their parents and challenging established norms. Joshua Chalfen's rejection of his father's atheism, for instance, signifies the generational divide and underscores the evolving nature of beliefs across time. Children are often unaware of racist and sexist approaches and do not recognize stereotypes and prejudices.

However, if young children are repeatedly exposed to preconceived representations through words and pictures, there is a danger that such distortions may become part of their thinking. Even though children's culture may be a hypothetically unexplored point around multiculturalism in common, it can shed critical light on the flow of children's literature's work of colonizing and politicizing 'minorities'. In addition, by centering on children's writing, and especially following its advancement since the official usage of multiculturalism, where writing capacities as a social item that both reflects and shapes the culture of those who occupy it – "Customers" or beneficiaries can, in turn, play a part within the generation of culture and scholarly works (Carpenter, 1996, p. 1). Children are isolated from the more extensive society because of their age, interface, and typical disregard for adult conventions. Until they become completely working, competent grown-ups, they have to learn and internalize these conventions and be enculturated. But sometime recently and amid the acculturation preparation, children have more in common than with grown-ups who control them. Additionally, the dialect, religion, and social contrasts that adults must get over in arrange to share the same habitation are inappropriate for peers. In this manner, the children's reaction to their communal convention ties them together as an imperative gathering of individuals within a bigger society.

Children can socialize within the course of life that molds the more prominent societies of which they are a portion, in most of the schools and media in which they spend their lives, beginning with their family life. At the same time, children ought to learn to be individuals of both their own worlds and their brief era inside them. Whereas learning how to treat each other, children get to retain information and know the connections among conventions, desires, convictions, standards, values, and social parts. They acclimatize a vast number of unwritten rules overseeing social behavior. Sometimes, this learning adjusts to what grown-ups need from their children. It seems irrelevant to adults, and it goes against their wishes in some cases. Undoubtedly, numerous significant pressures between grown-ups and children have their roots within the competing needs of childhood and grown-up societies. Namely, educational activities, including learning and writing, are not for children. On the opposite, instruction and literature for children can also function as texts created by adults so that they can adopt the cultural, social, and moral values conveyed by adults to come in conjunction with grown-up endorsement.

To elaborate, the primary judgment which follows back to John Locke, still existing despite the restricting voices of twentieth-century psychoanalysts, identity scholars, geneticists, and teachers, is the presumption that children take what they are given and apply it, considering

children to be void of the ability to think, state of their mind and identity, that children are only beneficiaries of culture and, as such, exist in a pre-cultural circumstance or a pre-culture, instead of a social arrangement preparation Children are molded by creative manipulators of a dynamic web of concepts, actions, emotions, and products. Throughout the world, children's own culture is arguably the most suppressed cultural discourse. Concepts, oral traditions, material creations, and other cultural artifacts shared among children are either ignored or underestimated or considered temporary and insignificant phenomena.

Children and Multiculturalism

Asian and black children born in Britain are caught between three societies and torn between counter-cultural relations. It is worth noting that such impacts of bi-culturalism exist in nearly all children. Although England has a unique culture, barriers to the integration of ethnic communities should be minimized and, if possible, eliminated by the host community, so that they can adapt to the social structure of the countries they migrate to. In a broad sense, it can be said that the children who are members of the working class today fit a trimodal plan of school adjustment. The importance of school in this context is undeniable, as immigrant children, through the trust they have in their parents, accept to be securely attached to a society they choose to join as a result of their parents' conscious choice. At this stage, school, as a meeting point where children establish a common bond with the society in question, constitutes the first step of this close bond (Suárez-Orozco, 2001, p. 345). Many such children do exceptionally well in school, beating native-born children in terms of grades, execution on standardized tests, and states of intellect toward instruction. In any case, others tend to achieve underneath their nearby-born peers. Another presupposition concerning children is that they do not have an essential culture of their claim or that their commitment is pointless given the wealth of multicultural fabric for grown-ups. Minority children cannot make their voices heard through their own perceptions since exceptionally few ethnocultural minorities have worked in peer groups that effectively transmit a wealthy culture from their legacy to another era. Instead, grown-ups educate their children on suitable traditions in domestic or corporate settings to raise legacy mindfulness. As a result, distributed works on multicultural childhood conventions are regularly pointed at grown-ups and, like UNICEF's book, *The World Recreations*, are worldwide in scope. Agreeing on one of the reports arranged by the Commission on Racial Balance (CRE), pronouncing that segregation against any individual on the premise of race, color, nationality, or root is illegal is one of the foremost vital works for the end of segregation, the advancement of correspondence and the advancement of great race relations and the interests of ethnic minorities within the nation. It is a vital open institution. Moreover, the report

pointed to contributing to the struggle about movement, social contrasts, and personality. It follows that both Asian and West Indian children may not be happy about this as they have a dual personality. Related to this moving and unreliable individual personality could be a strife between the viewpoints, propensities, and conduct anticipated by the family, by specialists at school, and by white and minority peer bunches (Home Affairs Committee, 1980-81, p. xiii).

The chief controversy about multicultural instruction has been among proponents of particularist and pluralistic education. Concurring with the primary bunch, it centers on instructing the culture in which the understudies have a place, whereas agreeing to the moment is characterized by social consistency and associating with other societies (Reingold, 2005). Advocates of particularist multicultural instruction accept that multicultural education obscures the social control structure segregating against lower-class individuals and marginalized ethnic minority bunches. So multicultural teaching based on partitioned educational modules should be favored for individuals of different sets. Defenders of pluralistic multicultural instruction, on the other hand, accept that particularism underpins an ethnocentric approach, as it is commonplace with his or her claim culture, in this way which contributes to separatism and social divisions. According to them, special instruction does not contribute to the instructive progression of minority understudies and their future integration into society. In contrast, pluralistic education empowers each group to know the cultures of other bunches and procure devices and values of uniformity and shared regard. This will assign an awareness exchange between different clusters (Haj Yahya, 2021, p. 3). Proponents of pluralistic multicultural instruction, on the other hand, accept that particularism bolsters an ethnocentric approach, in accordance with his or her possessed culture, hence contributing to separatism and social divisions. Children can create way better comprehension through presentation to and appreciation of conventions comparable to their peers but from other ethnocultural bunches is still unrecognized. From this perspective, excellent multicultural writing is informative in the broad sense. It is no more instructive than other excellent writing that tries to lock in children in individual improvement. The distinction is the request for comprehensiveness, particularly one that relates to different points of view and does not favor one party over the other. Whereas passing on a total picture of verifiable occasions and other societies, writing opens the plausibility of profound and complex reflections on who we are and how we are as countries and people. Hence, the standards that make writing less clearly instructional than nonfiction or ethical lessons (for instance, its inclination for feeling over truth) make it a suitable apparatus for educating children to investigate more extensive skylines. Such work welcomes individual development that leads to an understanding of diverse perspectives. However, it is contended

that social contrasts can be studied in a positive light. It was accepted that the more ethnic societies included in the British national culture, the more it would enhance and separate positively. In this way, British national culture compares a collection of an inborn culture and differing qualities of other societies. Furthermore, the Committee exemplified young Bangladeshi children born in Britain as carriers of two diverse communities: inborn and ethnic. Opposite the opinions that highlight racial impediments, this double social subject is not displayed as isolated between countercultural relations; on the contrary, it stands out as an elective picture of intercultural existential peace.

Children and Multiculturalism in *Brick Lane*

In his analysis of the novel *Migration and the Politics of Narrative Form: Realism and the Postcolonial Subject in Brick Lane*, Alistair Cormack contends Monica Ali's novel, *Brick Lane*, which was published in 2003 and is about Bangladeshi immigrants who have settled in London, was a huge success in both England and Bangladesh. The novel, which has a postcolonial character, offers an opportunity to reveal the interaction of these two phenomena, both in terms of understanding the dynamics of multiculturalism and in understanding the multifaceted nature of the element of migration in its historical context (2006, p. 695). According to Michael Perfect, Monica Ali utilizes patterns as contrasts with the aim to stress her main character's integration into the modern British community, and it is possible that the novel may well be construed as an example of multicultural Bildungsroman (2008, p. 1). In *Brick Lane*, young characters such as Nazneen's young girls Shahana and Bibi and Radia's children Tariq and Shelfari, representatives of the second generation, have been acclimatized into British culture. The battle for their characters is different from the fight for their guardians. Rather than attempting to blend in with the culture, they are trying to discover their claim space by taking advantage of the culture they grew up in and, to a few degrees, by receiving or dismissing their parents' culture. The struggle between these two-generation immigrants shapes the work. The matter has been tended to in family strife between Nazneen's young girls, Shahana and Bibi, and her father, Chanu. Shahana and Bibi became exceptionally well-familiarized with British society. Their characters are built concurring with British social standards. They do not have the feeling that they have a place in Bangladesh. Chanu strengthens his girls to remain associated with his domestic nation's culture. But that association appears futile to the young girls who cannot relate to the places or societies they do not know. As Nazneen's children grow up, we, as readers, see an attitude that is more critical and challenging to her environment, and traditions, and ultimately confronting a rupture for personal and social reasons stemming from Nazneen. Ali reshapes the creations of Nazneen's children, Bibi and Shahana, in both

traditional and Western settings to epitomize the changing energy of their family part, as they are second-generation children who do not have any knowledge of their own country, customs, and culture. They are clearly influenced by British culture. Chanu, having a certain understanding of Western culture, fails and finally says that he wants to return home once again, and tries to impose his Bangladeshi identity on his children. The balance between the instructive and the performative underlies the issues and pressures of Chanu as a first-generation migrant. In order to make up for his dissatisfaction with succeeding in English culture, he creates a mythic Bangladesh. He presupposes that the Bengali artist Rabindranath Tagore is “the genuine father of [the] country” (Ali, 2003, p. 147) and he demands that his uprooted young ladies learn to show Tagore’s piece “Brilliant Bengal” in orchestrating to induce it their roots. Similar to this thought of an instructive national culture is his over the best samples of Bangladesh's past: Chanu complains about his children's having no sense of their homeland’s authentic and social roots rather than being mindful of as it were starvation and surge in Britain, which he reviled as a cursed nation (Ali, 2003, p. 151). Bibi, especially Shahana, does not have to be held or acknowledge their residential nation. Nazneen thinks that Shahana did not ought to tune in to Bengali classical music. Her composed Bengali was staggering. She is required to wear pants. She loathed her kameez and demolished her entire closet by pouring paint on them. It was no challenge on the off chance that she may select between arranged beans and dal. Shahana did not care. Shahana did not get to return home (Ali, 2003, p. 144). As he is willing to prepare his children to lead a comfortable life in the country they live in, Chanu tries to raise them mentally, behaviourally, and culturally so that they can adapt to society and become a part of the social fabric. For this, they constantly learn the Qur’anic duas and a lot of prayers to cut the corn, cut their father’s nails and nose hair, turn the pages of their books and at the same time not forget their own culture. However, they have many other responsibilities that they still have to fulfill. Chanu and the children appear in a number of centers inside the story. The parent-child relationships depicted in *Brick Lane* offer a multifaceted exploration of familial dynamics. Nazneen's connection with her daughters evolves as she navigates her own identity crisis, leading to a deeper understanding of her role as a mother. Chanu's aspirations for his children, despite his own struggles, reflect the universal desire for a better future. Chanu overpowered his children with dreadful experience, beating his children with anything at hand, in fact, a banana peel. Ali says, “An instrument less whipping was a slip by of caring duty” (2003, p. 144). Bibi and Shahana are as reasonable as Nazneen, not permitted to converse in English or go out. Nazneen is their legend when she engages them in speaking English when Chanu is not around. As it is concluded in the novel,

due to the plans to move to Dhaka, Shahana runs absent, organizing to come back when she is twenty-five when the danger of organized social unions is over. Ali presents Bibi and Shahana as second-generation laborers who have acclimatized and stand up to their domestic character. In a holistic sense, Chanu emerges through the intersection of multiple representations. First of all, he represents the conflict between Western values and their claims. Secondly, he symbolizes the struggle to preserve his individual and social identity, character, and heritage. At the same time, since he is in a different country, he tries to adapt to this new society and struggles to do so without compromising his character and national identity. He is additionally concerned about his children's need for perception regarding what their characters are. Another concern is the emotions of distance incited by a society where prejudice is predominant and the marvelous battle to protect one's rational soundness while endeavoring to realize the leading for one's family (Ali, 2003, p. 92). As Campbell-Hall observes, this painful experience can often be overcome by the realization that one's life is in danger (2009, p. 174).

Children and Multiculturalism in *White Teeth*

Zadie Smith's *White Teeth* focuses on the more diverse and complex aspects of migration and investigates the complicated communication between a run of distinctive ethnicities that form modern British life and appear in varying situations and states of mind towards both Englishness and multiculturalism. As Nick Bentley puts it, *White Teeth*, on the other hand, is more shaped by negotiations on British national identity and multiculturalism and tries to present a model formed by a reformed sense of collective identity (2007, p. 485). The novel, among other things, also has a language loaded with metaphors. For instance, Teeth, which are used as a metaphorical reference to the fact that the characters in the novel are deeply connected to their own culture, society, and past, also has a functional use to express the lives of the first-generation immigrants and their children, the next generation, and the effects of migration on them. In addition, the book in question makes a comparison between immigrants and white characters implying racial superiority, and while the British lead their lives in a settled, worry-free, confident, and stable manner, immigrants and their families, on the contrary, are concerned about the situation they are in. Their anticipation and their passive and secondary position against the British emerge as a matter of experience (Braun, 2013, p. 1). The depiction of multicultural Englishness endeavors in many directions, one of which is by utilizing the multicultural country, uncovering it through individual anecdotes from characters with an assortment of ethnic societies and backgrounds. Smith is also resolutely in favor of perceiving each of these as a combination of different ethnic origins on their own, rather than as an indication of the inaccuracy of the old racial classifications describing Britain's ethnic

divisions. In *Identity: Community Culture, Difference* (1990), Jonathan Rutherford states that the emergence of an understanding of cultural diversity and difference, and a form of governance in England that considers differences and perceives them as wealth, has led to political actors who want to show themselves for a certain period of time, and to the left that dominates the ideological social democratic British tendency, which represents cultural differences at the same time. It is a critical response to those certain ideological circles (p. 20). In that sense, Smith's novel stresses that multiculturalism ought to acknowledge a blending of ethnicity recognized at the individual level instead of the country. At this level, each individual is both multicultural and multiethnic. Michael Perfect (2014) states that from another perspective, *White Teeth* can also be read as the story of random encounters of people with different origins, cultures, histories, and ways of believing, thinking, and living in a certain place and time. Although unexpected events and situations, and therefore crises and chaos, are experienced, we also witness that this situation is turned into an advantage by some people skillfully (2014, p. 78). This can be extraordinarily and deeply different from the indication of multiculturalism that demonstrates an organization of monoethnic people gathering together to form a multicultural country. This, furthermore, surpasses the thought of mixed characters, once more implying mixed distinctive races or racial entities. In spite of the novel's support of better approaches to the racial background, at the same time, it is significant to appear that the primitive thoughts considering ethnicity and tradition do not yield to change. The significance of the earlier experiences here often acts as an unfavorable effect on the reasonability of an emanant show of multicultural identity. The trouble of moving from the past results in perfection within the struggle between Magid and Millat towards the novel's conclusion and, to some degree, undermines the romantic thought of a peaceful multicultural country.

The novel focuses on first-generation immigrants such as Samad, Clara, and Alsana and their children, Irie, Millat, and Magid, separately. In *White Teeth*, in any case, there is complexity within the way Smith handles these issues, as the characters are of blended ethnicity. For a matter, Irie's mother is from Jamaica, and her father is English. Initially from East Bengal, Samad's child Magid, born in North-West London, is sent to Bangladesh to discover his original roots. Be that as it may, Smith negates an irresolute idea of personality that has been categorized from the beginning as blacks and whites. The novel, in turn, highlights the multi-layered nature of character arrangement in post-war London. *White Teeth* relates the lives of three couples, two of which are hitched: Among other people, Archie Jones, a lower-class Englishman, and Clara, his Jamaican spouse; and Samad and Alsana Iqbal, both of local Bengali Muslim legacy, their three English-born children (Irie Jones and Millat and Magid

Iqbal), and a family of middle-class Jewish knowledge, the Chalfant. First of all, this dialogue reveals some of the essential elements of a language, which are sometimes prominent and sometimes deliberately neglected, related to the actual functions of the dialect. However, it also points to the size and intensity of their efforts to be accepted as members and individuals of the society they live in, as an indicator of their effort to adapt from one country they migrated to another country they have just settled in. The scene presents a complex example of children forming an ethnic persona in a modern cultural and social setting, drawing on familiar social and cultural structures, among other dialects. By displaying an ethnic and etymological personality trait that does not actually belong to him or even to himself, Millat wants to preserve his Bengali identity, which he thinks is an expert, in his experience with the ticket officer. With his words and actions, he aims to prove that he is performing better than that ticket officer:

Millat spread his legs like Elvis and slapped his wallet down on the counter. “One for Bradford, yeah?”

The ticket man put his tired face close up to the glass. “Are you asking me, young man, or telling me?”

I just say, yeah? One for Bradford, yeah? You got some problem, yeah? Speaka da English? This is King’s Cross, yeah? One for Bradford, innit? . . .

That’ll be seventy-five pounds, then, please.

This was met with displeasure by Millat and Millat’s Crew.

You what? Takin’ liberties! Seventy – chaaa, man. That’s moody. I aint payin’ no seventy-five pounds!

Well, I’m afraid that’s the price. Maybe next time you mug some poor old lady, said the ticket man . . ., you could stop in here first before you go to the jewelry store.

“Liberties!” squealed Hifan.

“He’s cussin’ you, yeah?” confirmed Ranil.

“You better tell ‘im”’, warned Rajik.

The Crew, on cue: “Somoka mi!” (Smith, 2000, pp. 191-192).

Revealing some key components regarding the genuine execution of dialect, this scene moreover shows how the children endeavor to be acknowledged as individuals of the community in which they live. The scene unfurled over intricately accurately describes the concept of shaping a modern ethnic personality by utilizing other dialects and well-known

cultural structures. In his experience with the ticket man, Millat exerts an ethnic and etymological character that does not belong to him to preserve a sense of specialism and urge over the limitations forced upon him by his claimed Bengali English personality. In truth, he outperforms this – demonstrating that he is exceptionally aware of his performance – “Speaka da English?” (Smith, 2000, pp. 191-192). This phrase draws our attention to many details, among other things, in terms of the performance of the language used by the character. Accordingly, the person using the ethnic language will create a greater awareness by clinging to their own ethnic origins through this language, or will develop a different linguistic and ethnic category by giving up using this language and thus turning their backs on their own origins. Apart from these, there is another option: It can adopt another person’s ethnicity or create a new ethnicity of its own.

Millat Iqbal’s admiration for ‘gangster’ pictures, especially the ‘Mafia genre’, brings him to the summit of his fixation with the doomed, degenerate, deteriorated, hypersexual, savage state of Western capitalist culture and consistent individual flexibilities. And every time he opens the door, he cannot help repeating Good Fellas’ intro – ‘a car door, a car trunk, KEVIN’s auditorium door, or the door of his own house. While thinking about his past, Millat remembers that his dream was to become a gangster as a result of his search for identity (Smith, 2000, p. 35).

A long time afterward, Magid returns as a skeptic when his brother is involved with many Muslim fundamentalists. Although Magid and Millat are twins and therefore genetically very similar to each other in many respects, the existence of some contradictions is also surprising. First of all, the directions they take in life and the traces they leave on their bodies are extremely different, and this situation is surprising for both of them. The two brothers, who have not seen each other for a long time, start to watch themselves in front of the mirror with the excitement of their sudden encounter. But contrary to what they expected, facial features; All details such as nose structure, hair colors, jaw lines, and the shape of his eyes have taken extremely different forms. His brother could be a stranger to Irie (Smith, 2000, p. 382) and the indistinguishable twins got to be foes. Millat’s relationship with a periphery Muslim gather inevitably leads him to his act of household fear-based oppression when he endeavors to shoot Dr. Chalfen at the FutureMouse conference. Nor is he as the youngster radical in *White Teeth*: Dr. Chalfen’s possessive child, Joshua, moreover goes to the conference as a portion of an extraordinary creature rights group he has joined, one which plans to attack the disclosing and free Future Mouse. According to Leander Møller Gøttcke (2020), *White Teeth*, which can be read as an expression of a search for identity, presents the extremist identity orientation as a project

subject as an element that ensures historical continuity. The reason for this is exaggerated if examined closely, but because it provides the characters with an identity that functions as a safe haven, they are tempted to incorporate it into situations such as fundamentalism (p. 221). Millat endeavors to set up a genuine affiliation with KEVIN, an Islamic bunch “he’s continually following the group’s writing, and we are told that Millat ‘knew that he was KEVIN’s huge try, and he is assumed to grant his best shot’ (Smith, 2000, p. 36) but it takes a long time to be given the group’s full acknowledgment (he tries, but this rejects, to take off from his exceedingly sexualized – and Westernized – sweetheart, and he finds himself “at a loss” at whatever point he tries to “get his head around the group’s composed rules” (Smith, 2000, p. 37). Considering Mill at’s separated identities and loyalties between KEVIN and the Raggastani – two bunches each differentiated from the other one in terms of messages, objectives, and indeed dialects –he chose to turn to the recitation of motion picture lines in arrange to persuade himself of the genuine nature of his Muslim dedication and his affiliation with KEVIN:

Speaks fuckin’ nice, doesn’t he? Sounds like a right fuckin’ Olivier. Queen’s fucking English and no mistake. What a nice fella. You’re the kind of clientele I could do wiv in here, Magid, let me tell you. Civilized and that. And don’t you worry about my skin, it don’t get anywhere near the food and it don’t give me much trouble. Cor, what a gentleman. You do feel like you should watch your mouth around him, dontcha. (Smith, 2000, p. 371)

Millat takes his relationship with KEVIN very seriously, reads the media organs of this group, closely follows their visual propaganda, and perceives KEVIN as a mechanism that functions as a great laboratory both for them and for himself. Accordingly, he tries to see to what extent the group in question has achieved the target it has foreseen for itself, as well as the chance of success. He is so focused on this goal that he sacrifices his relationship with his girlfriend for this purpose. All the characters within the novel, including Samad and Abdul-Mickey, have a few concerns regarding class and ethnic status. This can be generally reflected in their dialect utilization. Abdul-Mickey, for case, derides Magid’s standard dialect when he suddenly starts to feel that his compelling Cockney is substandard. Seeing a high-level social and instructive component in Magid’s Standard English and seeing that non-standard dialect—both ethnic tongues and Cockney use—would not give him distinction in London, where the novel takes place Abdul-Mickey surrenders to an inadequacy complex (Bhabha, 1994, pp. 26-33). Samad asks Mary how he suffers from the fragmentation of himself and others, a projection of his search for identity and confusion, and wonders what she thinks about it. Meanwhile, Mary is

busy crossing the main street, paying attention to the scurrying of people of various races, some black, some brown, some yellow, accompanied by bad smells down the High Street (Smith, 2000, p. 149).

However, in the changing times, many couples and first-generation children born in England have sought to get rid of their familial and social ties and are not willing to take the responsibility of cultural, traditional, and historical representation anymore. In addition, these typologies, which are the subject of significant debates in English literature, usually do not want or cannot wear this post, which focuses on a personality or 'otherness' (Dawes, 1999, pp. 18-24). The emergence of this social conflict coincides with the moment when Millat, Magid, and Irie, who are among the young characters of the novel, throw themselves out of a public transport vehicle. Meanwhile, while talking on the one hand, they clinch this moment by laughing sarcastically. In their view, all immigrants should return to their homeland (Smith, 2001, p. 163). The sentence spoken at this time is half-finished, so we cannot understand why they thought so. The author of the novel leaves us in a position where we can fit many thoughts into the missing sentence. The issue of the need for immigrants to return to their homeland may also stem from a suspicion of them in England that is never going to disappear. Therefore, from a point of view, this expression is also an expression of goodwill indicating that the peace that immigrants seek is not in England, but in the heart of their homeland. The fact that this is the oldest expression in the world does not reflect the claim that it encompasses reality in its entirety. Although the event itself is confined to a particular time and place, the narrator associates it with a long history of racial obsession. S Smith's description of Britain, although referring to a specific country, is generally applicable to societies in a similar situation. Smith's Britain is portrayed as limited to post-colonial features without an address.

The children in both books mirror cross-breed personalities. Irene Pérez Fernández (2009) argues that although Monica Ali aims to reach a conclusion about other immigrant communities and finally to reach a general, common judgment by revealing a cross-section of the Bangladeshi population in England, she gathers all immigrant communities in one denominator and puts them on the basis of their race and ethnicity. It is self-evident that homogenization is not possible. On the other hand, this situation reveals the existence of ethnic groups living in a metropolis like London and having different cultures, traditions, and lifestyles (p. 151). This influences the white British populace, who are constrained to meet Dark and Asians by the unused social conditions. Emotional changes due to the change of place stand out as elements that are frequently encountered in both books. All the characters share this common denominator to varying degrees. In addition, these ethnically different characters have to

discover they possess space in a topographical and national system that has long been developed in absolutely 'white' terms. Ali's and Smith's books do not depict characters with coordinated diasporic encounters in British colonial history, such as Nazneen in *Brick Lane*; and Path and Samad in *White Teeth*, second-generation workers who feel misplaced in a remote nation but are incapable of relating to it. These heroes live within the country where their parents originally had a place, thus requiring their claim reflection. In this sense, British-born Shahana, Bibi in *Brick Lane*, Path, and Irie, Millat, and Magid in *White Teeth* are constrained to rethink their character status inside a nonexistent community. Instead of distance, these books are seen to offer self-assurance dwelling. Modern hybridity is less about being "in-between" societies and more approximately the reality that culture is present (Upstone, 2007, p. 1). Be that as it may, George Mavrommatis (1994) contends that this specific in-betweenness of the British multicultural talk of the period contradicts Bhabha's (p. 212) concept of synergetic "in-between" societies. Appropriately, the previous position advocates division, whereas the last-mentioned talks more ideally around collaboration and interconnection (Mavrommatis, 2010, p. 576). In these books, which are similar in many respects, children as members of multicultural families stand out with their hybrid personalities. As a result of this situation and the influence of social conditions, the British population is under the influence of dark-skinned people and other Asians, as well. In both books, the characters feel the need to organize a different sense of character within the spatial space through spatial displacement. These characters, who have lived through all the processes, meet on a common denominator, albeit to varying degrees. Furthermore, these diverse characters belonging to ethnically diverse cultures must discover and be aware that they have space within a topographical and national system that has long been woven with racially 'white' terms. Rather, Ali's and Smith's books depict second-generation workers who feel they are misplaced in a distant nation but cannot relate to it, and characters who have had coordinated diasporic encounters in British colonial history, such as Nazneen in *Brick Lane* and Samad in *White Teeth* are treated in a different level. Despite the fact that their parents sometimes feel like immigrants and sometimes settled, and therefore cannot establish a stable relationship with the country they are in, children mostly feel they belong to the country they migrated to. These heroes, who live in the country they belong to, also feel themselves in their homeland. In this situation, British-born Shahana, *Brick Lane*'s Bibi, and *White Teeth*'s Irie, Millat, and Magid are forced to rethink their own development.

Smith's female characters, Nazneen, Razia, and Mrs. Azad, and their children's awareness of freedom opened up a certain level of autonomy in the face of some restrictive social and moral

norms that oppress society and impair individual development. Like Chanu in Brick Lane, Samad follows in the footsteps of his Brick Lane counterpart, Chanu, but desperately waits for Magid and Millat to learn about the culture, values, and social norms of Bangladesh, their homeland. Again, Samad, like Chanu, but not as overtly, feels deeply disappointed in England. Smith poignantly describes how immigrants wanted to adapt to England but failed to do so. Accordingly, the first barriers arise in terms of language. In an environment where even common words that can be a communication language are not found, everything and everyone is trying to navigate on a slippery ground. The most distinctive feature of individuals and societies is the lack of trust. She learns that the lawyer she works with is British. It turns out that the person she pays to work, who appears to be quite reliable from his manners and appearance, is a fundamentalist terrorist. These events, which disturb her and cause her to question herself, cause her to experience a deep crisis of confidence in England. So much so that from the moment she steps into this country, she feels as if she is negotiating with a devil, not with the officials and people representing the British state. For example, you face stamping when you hand your passport to officials. You want to work and earn money, and maintain a living in this country, but you are constantly faced with obstacles, you are discouraged and demoralized. And in the end, you are left with no choice but to return to your country in despair. You always feel lonely, desolate, cold because you are never welcomed here in a friendly way. Instead, you are only allowed tolerance. At the end of all this, you are transformed into an animal whose boundaries are clearly drawn, whose freedom is severely restricted, whose class and position are determined, and what to do and what not to do is clearly stated. With the education you have received and the change you have undergone at the end of it, you will never be in an equal position, as in the society you are in, you are forced to an inferior position like an animal. On the other hand, you cannot live in your own country because you have changed so much at the end of this training, because you have become unrecognizable anymore. After all, you do not belong in England, your country, or anywhere else. You are condemned to live as a homeless being, a being that does not belong anywhere (Smith, 2000, p. 407).

Within the rejection of “home,” there's a clear differentiation between the short talk of return and a new setting of having a place and milieu within the correct area. As Mümin Hakkioğlu puts it, “as a basic human need from past to present, home has been the subject of many disciplines such as culture, art, history, geography, sociology, psychology and architecture in a multidimensional framework where different perspectives come together and intersect with each other.” (Hakkioğlu, 2023, p.128). This modern character is stated in one articulation: “We

go on the Internet at school,' said Shahana, in English" said Shahana, in English" (Smith, 2000, p. 164). Shahana's remark highlights her universal culture, British etymological personality, and long-term liability. Just like the resistance of dark Britons within the 1980s, this Asian era soothes transient endorsement with rebellion. As Chanu observes, "We always kept quiet. The young ones don't want to keep quiet anymore" (Ali, 2003, p. 213). Their self-assurance permits subversion and reclamation: "Someone had written in careful flowing silver spray over the wall, Pakis. And someone else, in less beautiful but confident black letters, had added, Rule" (Ali, 2003, p. 194). In the same way in *White Teeth*, the old racist language has gone by; years of continuous and harsh criticisms have sapped viewers' confidence: "If you ask me," said one disgruntled OAP to another, "they should all go back to their own" But this, the oldest sentence in the world, found itself stifled by the ringing of bells and the stamping of feet until it retreated under the seats with the chewing gum (Smith, 2000, p. 142). Millat and Magid appreciate the method of demonstrating themselves by contradicting this bigotry through which they attempt to overcome the drawbacks they uncovered as modern pilgrims and receive a neo-colonial demeanor. Smith, who rarely refers to colonialism, asks us to respect the activities of children born in a colonial society who start life in another colonized society. However, it can be said that children bring almost a diverse energy. Whereas children claim transient objects, they are excluded from immigrants' requirements for more permanent claims. Without the concern of inhabitants, they do not claim the city itself since they now lead a comfortable life. Undoubtedly, in a strikingly brief sentence, standing disobediently at the start of a passage, we are told: "Now the children knew the city" (Smith, 2000, p. 151). In any case, the novel looks at how the foreigners overcame these questionable regions they uncovered and how they developed as people with transitive characters. Being in steady interaction with the two inverse societies they live, one physically and the other mentally influences them. It is now not conceivable to classify them as homogeneous. Their contrasts are strikingly uncovered through Irie, Magid, and Millat, who each goes through distinctive ways of self-discovery.

The novel reflects how shocking it is to try to change a character's resistance to change. It has once again been seen that the lives of second-generation children depend on the basic components of society and family. The children in both books - Shahana, Millat, and Magid - show up as self-confident characters. Magid, rejecting tradition, said, "I have to go to school. I don't have time to go to Mecca" (Smith, 2000, p. 132), indicating that he prefers British expectations to the traditional religious priorities of Bangladeshis. Millat, aware of his own cultural and spiritual values and the necessity of "purifying himself from the West" (Smith, 2000, p. 381), cannot prevent his religious ideals from being marred by Goodfellas (Smith,

2000, p. 382), and undeniably a return to one's own roots, a meeting of other factors with a return to the roots. Their new identity, which can no longer be contested, is the dark-skinned British. This situation can be characterized as an existential crisis, and therefore it cannot be explained by any myth or racial theory, nor is it possible to find a basis for it. Therefore, in both of the novels, the efforts of the immigrant characters to adapt to their new homeland and to integrate remain unrequited. The fear underlying Samad's concerns that Millat might fall into sexual perversion is more plausible to be understood as a peculiar fear of being an immigrant than a parent's inner impulse or natural reaction to their children. Samad asks: "What was the country doing to his sons, he wanted to know, what was it doing?" (Smith, 2000, p. 156). Here "assimilation" becomes "corruption" (Smith, 2000, p. 165). "Millat's crossing in this sense initially appears to work against Rampton's findings, which indicate that the use of the song (or, in Smith's case, film) signals a playful, almost humorous exchange" (Watts, 2013, p. 864). In *Brick Lane*, this is associated with a character, Tariq being ostracized from society on the grounds that he uses drugs. What is being "copied" by the association in London's different communities is "going to the bars, to nightclubs" (Ali, 2003, p. 23). When the Bengali spouses meet, they note it was interracial dating and liquor issues (Ali, 2003, p. 38). Such cynicism is not one or the other kept to specific segments of the populace nor focused as subjectively experienced, while Chanu leads the assault against "English schools." Moreover, in both writings, British beginning beliefs are eventually addressed. Reminding us of the anti-Muslim sentiment in North America and Continental Europe, Smith argues that Muslims in Britain have also been turned into a 'monster' by perception operations. It goes without saying that this perception remains a label that cannot be easily erased, that it is a rising barrier to the integration process of Muslims into the UK, and that it causes Muslims to lose their self-confidence and joy of life. However, despite the presence of all these anti-Muslim elements, we should not compromise on our efforts to live together, we should not lose hope in reconciling our differences, which are sources of wealth and opportunity, and remove the obstacles to reconciliation. Before *White Teeth*, Smith in her other prose writings tackled with the Muslim question in Britain, too. According to Hannah Kershaw, Smith, in *White Teeth* as well as in her articles, found that racism was more prevalent, especially in England and Europe, this situation of the British, being white-skinned as a source of superiority, the general themes that Smith discovered in *White Teeth*, in particular, it is aimed at moving away from the prevalence of racism and the society's understanding of Englishness as whiteness (Smith, 2021, p. 869). According to Smith, who is also aware of the anti-Muslim sentiment in England and does not hide it, even though a British Muslim has been turned into a 'monster' in the eyes of

some segments of society, in the mainstream media, we still show our determination and will to live together with our differences. We must not lose our hope. She also advises us to stay away from racism and racist policies as much as possible. In *White Teeth*, “Millat was not one or the other one thing nor the other, Muslim or Christian, English or Bengali; he lived among” (Smith, 2000, pp. 302-03), which underpins Bhabha’s both hybridity and unique hypothetical position — “Third Space” (Bhabha, 1994, pp. 36-38). The dangerous ground in terms of his social status communicates not a modern shape of having a place but distance and intercultural disarray. Homi Bhabha observes that “the notion of hybridity [...] is about the fact that in any particular political struggle, new sites are always being opened up” (Rutherford, 1990b, p. 216).

Irie, the girl of Archie Jones and Clara Bowden Jones and depicted as an overweight, uncertain youngster who has a solitary cherish for Millad Iqbal, too has issues with her claim racial personality. She tries to rectify her hair to meet Western excellence standards, is calm but keen and courageous, and is determined to discover her claim position within the world. In the long run, she chooses to end up a dental specialist at the recommendation of Marcus Chalfen but is additionally profoundly concerned with his claim family foundations and, for a brief time, lives with his grandma, Hortense Bowden. Irie’s disclosure of her Jamaican beginnings is characterized as “an intrinsic right to know where she came from” (Smith, 2000, p. 343) and migrating her position as a child of the Caribbean diaspora. Towards the conclusion of the novel, Irie gets pregnant by Millat or Magid Iqbal and inevitably gets included with Joshua Chalfen, with whom she is raising her child. Whereas pundits may take the truth that not one or the other of the novel’s characters nor the peruser will ever know whether Irie’s child’s father is Magid or Millat as affirmation that *White Teeth* celebrates the black, perhaps more fundamentally is their refusal to reveal which twin rises. History will defy science by not being traceable. Irie finds the thought of her untraceable, origin-less child strangely comforting. The organic father, Smith has all the generalizations of youthful British Asian men that they both exemplify – from the “nerd” to the dedicated mental (Magid) and the “rude boy” to the Islamic fundamentalist (Millat) – the new era. Smith’s broad utilization of generalizations as a portion of its endeavor to be comprehensive; is an encouragement to speak to the new generation, as numerous distinctive (and however commonplace) forms of white Britishness and non-white postcolonial foreigners blend into Britain as conceivable.

In *Brick Lane*, representing an Anglo-Asian identity, Razia, with a drug-addicted son and college student daughter, offers a more realistic view of multiculturalism and a more positive, if brutal, alternative to the discourse of displacement:

Assimilation this, the alienation that! Let me tell you a few simple facts. Fact: we live in Western society. Fact: our children will act more and more like Westerners. Fact: that's no bad thing. My daughter is free to come and go. Do I wish I had enjoyed myself like her when I was young? Yes! (Ali, 2003, p. 93)

Razia, on the other hand, gives the impression that she is caught between her own society and England as a Western society and makes her and her children a subject of comparison, but makes us think that she is far from making a healthy decision. She admits that there are marked differences between her own and her children's lives. On the one hand, she considers herself in a more fortunate position because she enjoys being an immigrant who has not been assimilated, alienated from her own traditions and culture, and has managed to live as a resident in England. Her children, on the other hand, are assimilated and in the middle of alienation, unlike her. More importantly, this process will not stop there, it will be carried to a further stage and their children will become more and more Westernized. It is here that we encounter a surprising change in Razia's attitude. Contrary to expectations, Razia states that she is satisfied with this situation, let alone complaining about it. In fact, she not only gives justice to his children, but also regrets that she is deprived of their feelings and experiences.

Conclusion

In both books, children “are simply no longer able to recognize themselves in their children, nor can they identify the cause of the divergence, though they know it has something to do with the world outside (Covelo, 2017, p. 631). Ethnically diverse authors born in Britain experience disassociation and ambivalence even more since they occupy an in-between space where traditional cultural representations of Britain fail to encompass their ‘hybrid’ identity (Dutta, 2013, p. 2). In some respects, following Bauman's postulates, their identity status has to be seen as located in a continuum of opposed forces of belonging and exclusion. What is displayed as adversely within the encounters of British-borns is similarly reversible: for case, the social integration seen by Kerim as a misplaced personality can too be seen as a kind of certification of the different impacts of British youth:

When I was a small kid ... In case you needed to be cool you had to be something else – a bit white, a bit dark, a bit something. Indeed when it all took off, bhangra and all that, it was Punjabi, Pakistani, giving it all the state of mind. It wasn't us, was it? (Ali, 2003, p. 217).

In *White Teeth*, what Millat — “and not fair Millat but all the children” — represents is interpreted as a disappointment, as guardians inquire “what was off-base with all the children,

what had gone off-base with these, to begin with, relatives of the extraordinary ocean-crossing experiment?" (Smith, 2000, p. 189). However, what is 'wrong' is their self-perception of London with all its demeanors, as their claim.

Opinions of spatial separation, dis/encounters with their most speedy community or their family, and after that having to orchestrate a different sense of character interior their have the spatial zone to soak these books and are common to all the characters to differing degrees. Moreover, these ethnically distinctive characters are compelled to find they have spaces in a topographical and national diagram created for a long time because it was in 'white' terms. Temporal and spatial difference is rapidly throwing, developing, and transforming families, communities, families, and children in very different and diverse directions. This situation also transcends age and gender differences and becomes commonplace for all characters. In this sense, the British-born Shahana, Bibi, Irie, Millat, and Magid are compelled to re-define their character status interior an imaginary community that, in various cases, comes up briefly to supply positive referents for them. In such conditions, a couple of them got to turn their see to other geographical zones and other social orders to 'root' themselves in advanced British society. Concerning the educational modules and the put of distinctive communities within the educational modules, it is critical to note that the minor objective of instruction ought to be to teach all children and youthful individuals to be superior arranged for adulthood.

Even though life in an ethnically blended Britain brings with it numerous issues, in a way that does equity to the collected lavishness of England's national culture and creates regard for the societies and convictions of the distinctive bunches that live in this nation, or maybe the social orders that make up this nation. It appears much more significant in terms of the commitments it will make to. Moreover, this depends on the societies of their guardians and the culture of the nation they are now living in; it is the reflection of the more significant part of the culture and its own culture within society. If utilized practically, instruction programs can offer assistance to avoid any sense of distance.

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