

## 59- Postkolonyal Britanya'da göçmenler: Zadie Smith'in *İnci Gibi Diřler* adlı romanında yuva kavramı<sup>1</sup>

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### Öz

Göçü bir olgu olarak düşünmek beraberinde pek çok olumsuz çağrışımları getirmekte ve bireyin temel gereksinimleri arasında yer alan güvenlik duygusunu tehdit etmektedir. Bireyin diđer insanlarla iliřkisi ve bunun olumlu duygular içinde sürekliliğinin ve dengesinin gerçekleşmesi güven duygusunun kademeli oluşumundaki temel unsurdur. Nitekim göçmen evinden uzakta ve yabancı bir kültürün ortasında arada kalarak ana yurdundan uzağa düşmüş ve bir daha asla kendisi olamayacağı bir kimlik krizinin öznesi konumuna indirgenmiştir. Frantz Fanon kendi parçalanmışlığını anlatırken kendi parçalarının başka bir kendilik tarafından nasıl bir araya getirildiğini de anlatır. Öte yandan, Homi Bhabha'ya göre çok kültürlülüğün içerisinde yer alan kültürel farklılık azınlıkta olanın konumu yoluyla aktarılırken ortaya çıkan kültürel çekişme yeni kimlik formlarının ortaya çıkmasına neden olur. Bu bağlamda Zadie Smith'in *İnci Gibi Diřler*'inde Samed İkbal, Archi Jones ve Bay ve Bayan Chalfen gibi karakterlerin farklı milliyetleri, kültürel ve dini kodları vardır. Britanya'nın göçmen kökenli yazarlarından birisi olan Smith, romanında Bangladeřli Samed ile yakın arkadaşı İngiliz Archi ve ailelerinin göçmenlik kaygılarını orta sınıfın temsilcisi olan Yahudi ve Katolik Chalfen ailesinin entelektüel deneyimleriyle iç içe geçirerek aktarır. Bu çalışma, göçmenliğin, arada kalmışlığın, uzakta bırakılmışlığın ve evsizliğin şifrelerinin sömürge sonrası Britanya toplumunun çok katmanlı yapısı içerisinde nasıl konumlandığını Bhabha'cı bir yaklaşımla göstermeye çalışarak sosyo-kültürel bir edebi veri sunmayı amaçlamaktadır.

**Anahtar kelimeler:** Yuva, göçmen, yabancılaşma, sömürgecilik sonrası, Zadie Smith

## Immigrants in postcolonial Britain: The concept of home in Zadie Smith's *White Teeth*

### Abstract

Considering migration as a phenomenon brings many negative connotations and threatens the sense of security, which is among the basic needs of individual. The relationship of the individual with other people and the realization of its continuity and balance in positive emotions are the basic elements in the gradual formation of the feeling of trust. Thus, the immigrant, being far from her/his home and in the middle of a foreign culture, has fallen away from her/his homeland and has been reduced to the subject of an identity crisis that she/he can never be herself/himself again. While describing his own fragmentation, Frantz Fanon also talks about how his parts are put together by another self. Additionally, for Homi Bhabha, while the cultural difference in multiculturalism is conveyed through

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the position of the minority, the emerging cultural conflict causes the emergence of new identity forms. In this context, such characters like Samad Iqbal, Archi Jones and Mr and Mrs Chalfen in Zadie Smith's *White Teeth* have different nationalities and cultural and religious codes. In her novel, Smith, one of Britain's immigrant writers, relates the immigration concerns of Bangladeshi Samad and his close friend, British Archi and their families, by intertwining with the intellectual experiences of the Jewish and Catholic Chalfen family, who are the representatives of the middle class. This study aims to present a socio-cultural literary data within a Bhabhaian perspective by trying to show how the codes of immigration, in-betweenness, alienation and homelessness are located in the multi-layered structure of postcolonial British society.

**Keywords:** Home, immigrant, alienation, postcolonial, Zadie Smith

## I. Introduction:

Colonialism, which is a reality of the modern world, is a reflection of a great will to power and has led to an increase in the wealth of Britain and European countries as much as possible. However, after the Second World War, it was seen that these countries gradually withdrew from the colonies and preferred to reduce their wealth there. After 1950, the dissolution of the colonies gained momentum. In fact, although the first migration flows began to be seen in the eighteenth century, it is known that this acceleration increased tremendously in the twentieth century. Migration flows from the exploited countries to the exploiting countries started and postcolonial social structures emerged (Fenton, 1999: 223-225). Thus, it can be claimed that there is a close relationship between postcolonial conditions and migration flows.

Immigrants coming from various colonies to Britain and Europe remained at the center of Caucasian oppression. In this sense, a large number of immigrants from India and Africa reached Britain, and their first arrival to the island took place in the eighteenth and nineteenth centuries and continued to increase in the following times. Pressures on the immigrant population have deeply afflicted Asian, African and Jewish immigrants. Meanwhile, immigrants from countries such as Jamaica, Italy and Poland came to Britain. But, among these groups, the number of Indians and Pakistanis who immigrated to Britain outnumbered them all. It is a well-known fact that the marginalized immigrant population in Britain is constantly devalued by employing second-rate jobs that are often disliked by whites (Fenton, 1999: 223-225). In this context it can be deduced that Britain has become a multicultural society as a result of the increasing immigrant population.

In the study, it will be revealed from a Bhabhaian point of view how immigrants living in Britain in Smith's *White Teeth* are psychologically, sociologically and culturally traumatized by problems such as belonging, foreignness, otherness, hybridity, homelessness and in-betweenness, and what the concept of home means for them. In this sense, the study will make an interdisciplinary contribution to the field.

## II. Immigration and alienation

It is inevitable to refer to three concepts when evaluating the occurrence of migration. The first of these is the concept of time. In this context, according to Griffiths, Rogers and Anderson's quote from Edensor, people's habits are shaped by interconnected time types and these are divided into natural, cultural and industrial classes. In this sense, cultural time is like a connection point between natural and industrial times. Natural time refers to both biological and astrological time. Also, industrial time is linked to

capitalism (Griffiths, Rogers, Anderson, 2013:4). It can be said that this situation points to postcolonial migration landscapes. Furthermore, it can be said that postcolonialism emphasizes the encounter of people, cultures and languages in a way. Thus, in terms of such concepts like nature, time, culture and power, it also refers to the dissolution of colonies exploited by the imperial west and the start of migration from colonies to Britain and other countries. In this context postcolonial theory includes the debates based on subjects such as race, gender, slavery, suppression, difference and migration. Unfortunately of the fact that postcolonialism refers to the end of colonialism and the effects of the imperialism and colonialism, postcolonial critics focus on a wide range of problems with references to racial minorities in the socio-cultural location of the postcolonial map of world including the British Asians and African Caribbians in Britain

It is a fact that postcolonial period brought immigrants from Britain's dissolved colonies together with the British people after the Second World War. Accordingly, migration can be associated with identity-based concepts such as belonging, alienation, homelessness, fragmentation, resilience, hybridity, and language ambiguity, which are the contents of modernism and postmodernism (King, Connell, Paul; 1995:48). As a natural result of the problem of immigration from colonial countries, the sociological and cultural structure of the countries of immigration has changed highly. In conclusion, it can be claimed that immigrants have been subject to the negative influences of the contents of migration in their culturally transformation period.

In this context, the immigrant seeks safety and security in the midst of alienation. As a matter of fact, the immigrant's living conditions have changed completely, so she/he is in a sharp identity crisis. While cultural change and transformation alienate the immigrant from herself/himself, it does not allow her/him to be a part of the new culture she/he is trying to be included in. Because the imitation cannot exactly resemble the original immigrants are located a new place called 'third area'. In the process of cultural transfer, the immigrant's identity is in a struggle within the new identity crisis. The transformation of the culture, its alienation from its essence and the incompatibility of the emerging with the original and the envied are the contradictions of this new identity. (Manning, 2004:126). Thus, it is seen that the immigrant's life and culture is under the domination of the host culture. In this sense, his/her sense of self and identity is problematic in determining the frame of his/her own identity in his/her new and alien habitat.

It is considered the immigrant has entered the living space of another country and has gone beyond her/his own familiar borders. Naturally, immigrants are face to face with change. Because the immigrant has come to the service of a different language, culture and people from now on (Chambers, 1995:16). So, it can be deduced that immigrants are not satisfied with their new positions in the host country and they miss their own country and culture. Additionally, to be alienated by the people around them make the immigrants subordinate. In this point they normally begin to question their sense of belonging.

When one comes to another country as an immigrant he/she experiences varied problems psychologically, sociologically and culturally. Due to this disadvantage he/she is subject to a kind of assimilation and needs time to be adopted to the new culture. They have to force themselves to be in accordance with the requirements of the new culture. They sometimes fail in doing this. In the complex process that starts together with immigrating, the task of the immigrant is to interpret and transform this new language and culture in its own meaning system (Chambers, 1995:26). However, the feeling of alienation and the feeling of exclusion that the immigrant has are two wearing feelings that it is difficult to fight, and they upset the psychological balance of the immigrant. In this sense, according to Fanon,

who examines the unequal destructive relationship between the exploiter and the exploited and the ontology of the struggle of the white man and the black while the white person is a recognized individual with power and a voice, the latter is the one who does not have them. It is clear that black people are objectified in the colonial context and this continues in the postcolonial period (Ünlü, 2011: 17-34). Hence, it is concluded that postcolonial conditions have made a devastating impact on the lives of the immigrants not only in Britain but also all over the world. In addition to this, it is clear that the reflections of its cultural production have appeared in the immigrants' changing life styles, behaviours, languages and the eroded culture.

### **III. Concept of home for the first generation immigrants with references to postcolonialism in *White Teeth***

Postcolonialism refers to the independence of colonies and deals with issues related to human identity such as race, ethnicity, culture in the modern era. In this sense, colonialism is closely linked to imperialism. When we look at the history of Europe, it is known that many countries and Britain exhibited imperial power by exploiting different parts of the world. In this context, the literature created by the colonial countries that declared their independence was called postcolonial literature. (Thamarana, 2015:537). Being culturally ethnic in postcolonial societies also refers to problems of belonging. The criteria for ethnic children born into British society or their immigrating parents to be British are relative. Therefore, the identities of immigrants, who are stuck between the concepts of living in Britain and being British, are stuck between the patterns of approval and rejection.

Homi K. Bhabha, the significant name of the postcolonial criticism, highlights the concepts of hybridity in spite of the restrictive identity concepts of colonial societies, ethnic elements and refers to cultural hybridity and the third place as the symbol of the in-between. Postcolonial criticism that emerged during the independence war of the colonial countries in Africa and Asia in the middle of the twentieth century, questions such issues as power, religion, knowledge, hegemony, politics and literature. As a postcolonial theorist Bhabha drew attention to concepts such as uncertainty and ambiguity. In this context, Bhabha sees the colonial subject as a product of cultural imitation and excess. He also emphasizes the concept of imitation based on Fanon's psychoanalytic approach on the one hand and Lacan's concept of imitation and fragmented subject on the other. As a matter of fact, according to him, the cultural interaction between the colonizer and the exploited not only confirms the colonial power of representation, but also causes it to turn into a form of imitation (Leitch, 2001: 2378). Thus, Bhabha brings the cultural interaction between the exploiter and the exploited to the center of his work.

Postcolonialism, which is one of the important theories in the literary world and deals with the post-colonial problems, shows itself in Smith's novel and describes the realistic image of post-colonial multiculturalism in Britain. Smith, whose mother is Jamaican and whose father is British, has a mixed identity and was born in London. Therefore, naturally, space and time left her in these subjects (Stade, Karbien, 2009:455). It is clear that Smith has the experience of being a postcolonial immigrant in her own life span, and reflected its traces in her novel.

On the other hand, the concept of home, which will be examined in this study, stands out at the very beginning of the novel, in a simple sense, with Archibald and Iqbal's wishes to get married and have a home, albeit late. Moreover, the connection of this concept with immigrant problems such as homelessness, foreignness, belonging, being in-between, hybridization in the postcolonial context is explained through other characters such as Alsana, Irie, Millat. The novel chronicles the lives of varied

families with children living in London as well as the immigration experiences of some. It depicts two different generations and their experiences in a time period extending from the past to the present.

The novel begins with a middle-aged English character named Archibald Jones, who one day tries to kill himself in his car. Archie is unsuccessful in this attempt, but wants to hold on to life tighter thanks to his failed suicide attempt. After that, Archie attends a youth party in the city, where he meets Clara, 28 years younger and mixed race Jamaican. Of course, the novel is not limited to these characters, but before moving on to other characters, the importance of these two characters should be emphasized. Archibald is a character who regrets his first marriage and is fed up with his life, has served in the war and is extremely devoted to fate. However, he later makes a second marriage. He makes his decisions by tossing a coin and, thus, trusts his choices.

Additionally, Jamaican Clara is a black girl who is not attached to her roots, who decides to marry Archibald and is rejected by her family as an example of racist attitude. One of the interesting things about Clara is that she has no upper teeth. Of course, the symbol "tooth", which is even mentioned in the title of Smith's book, is the most important symbol of her book because teeth represent "roots". Healthy teeth are attached to their roots and are not easily removed, but weak teeth are easily torn from their root. According to Wadood (2020) teeth symbolize people, and they refer to a person's root and heritage in dental anthropology. He says that teeth unite people because all the people from different colours have white teeth (Wadood, 2020:8). In this sense, it is clear that the tooth symbol Smith uses highlights sense of belonging, homelessness, and displacement conceptually. More, it can be said that Clara's loss of her upper teeth in the book is actually a symbol of her character's inability to stick to her roots. Before Clara marries Archie, she is the lover of Ryan Toops who is unappealing. They both crash into a tree on Ryan's scooter and Clara's top teeth are knocked down. Because she abandons her religion and prefers to live in accordance with Ryan's rebellious life style, Clara loses her teeth in the accident. Thus, it is understood that she is not successful at protecting her teeth or her roots, symbolically. Clara meets Archie Jones and marries him, even though she finds him unimpressive and old. She smiles at him, revealing perhaps her only fault. When she smiles at him, it is seen that her teeth are not complete. When she marries Archie, she uses dentures and she pretends her teeth are not denture indeed. It can be said that this situation symbolizes her uprootedness. Clara's first meeting with Archie with a reference to her uprootedness is described in a reference to her teeth and smile as such:

Archie, who had just dropped a fag from his mouth which had been burning itself to death anyway, saw Clara quickly tread it underfoot. She gave him a wide grin that revealed possibly her one imperfection. A complete lack of teeth in the top of her mouth (Smith, 2001:26).

In another quotation, Irie, who is Clara's daughter kicks over a glass in the darkness. At that moment she has the strange sensation that she is being bitten. She doesn't have anything about her mother's false teeth. Clara doesn't want to show her uprootedness in a way. But Irie learns the hidden fact about Clara's false teeth, accidentally:

Irie looked down to where the pain was. In any war, this was too low a blow. The front set of some false teeth, with no mouth attached to them, were bearing down upon her right foot. "Fucking hell! What the fuck are they?" But the question was unnecessary; even as the words formed in her mouth, Irie had already put two and two together. The midnight voice. The perfect daytime straightness and whiteness. Clara hurriedly stretched to the floor and prised her teeth from Irie's foot and, as it was too late for disguise now, placed them directly on the bedside table (Smith, 2001:356).

The family belonging to another different culture in the novel is the Iqbal family. Samad Iqbal from Bangladesh and his young wife Alsana immigrated from Bangladesh to England. However, the couple is

stuck between Islamic culture and western culture and is experiencing identity confusion. In the future, they have children named Magit and Millat and things get more complicated. Samad is a symbol of the east in the novel. Archibald and Samad are war friends and they continue their friendship in England. He is also a Muslim waiter. Samad has difficulty in complying with the rules brought by his religion and culture, and this causes him to be crushed under the east-west dilemma. While Samad defends traditionalism on the one hand, he appears two-faced by exhibiting counter-behaviors on the other. So, it is clear that this is an indication of his in-betweenness.

## VI. Young immigrants: Home

In the novel, the narration of the second generation begins with the birth of the children of both families. Irie, the daughter of Clara and Archibald, is a mixed-race teenage girl who, in the novel, is not smug because of her physical features. But she is also a character who wants to go to the roots of her own culture. It can be said that this situation is a hybridity complex. In the book, after learning that her mother's teeth are fake, she decides to live with her religious grandma and discovers things of her own culture there for the first time. This causes her to visit Jamaica, and she begins to accept her own ancestors. Even Irie's dreams about Jamaica refer to her roots and frame her sense of home and sense of belonging with Jamaica. Meanwhile, Irie closes the radio program with Joyce Chalfen to keep her dreams alive:

Irie switched Joyce off. It was quite therapeutic switching Joyce off. This was not entirely personal. It just seemed tiring and unnecessary all of a sudden, that struggle to force something out of the recalcitrant English soil. Why bother when there was now this other place? (For Jamaica appeared to Irie as if it were newly made. Like Columbus himself, just by discovering it she had brought it into existence.) This well-wooded and watered place. Where things sprang from the soil riotously and without supervision, and a young white captain could meet a young black girl with no complications, both of them fresh and untainted and without past or dictated future a place where things simply were. No fictions, no myths, no lies, no tangled webs this is how Irie imagined her homeland. Because homeland is one of the magical fantasy words like unicorn and soul and infinity that have now passed into the language. And the particular magic of homeland, its particular spell over Irie, was that it sounded like a beginning. The beginning est of beginnings. Like the first morning of Eden and the day after apocalypse. A blank page (Smith, 2001:379).

The emphasis on another concept of home is hidden in Irie's plan to study dentistry. Being a dentist in the future, unlike her mother, became the subconscious symbol of wanting to adopt her own culture more. But, on the other hand, her efforts to straighten her black curly hair shows that she is still under the influence of the dominant culture, the white gene.

Furthermore, the twins named Magit and Millat are the children of Samad and Alsana. Although Alsana prefers to live in England, she knows well what the British do to them. As immigrant families, they have all been exposed to cultural erosion and change. Alsana pretends to blame English in her words:

English are the only people, she would say with distaste, 'who want to teach you and steal from you at the same time. Alsana's mistrust for the Chalfens was no more or less than that (Smith, 2001:337).

In this sense, displacement creates great fear for immigrants who have fallen away from their homeland and culture. Because their own culture. Traditions and beliefs are changing, deteriorating and disappearing under the influence of another This damages and destroys their sense of belonging and cultural identity, rendering them an incomprehensible hybridity in every way:

But it makes an immigrant laugh to hear the fears of the nationalist, scared of infection, penetration, miscegenation, when this is small fry, peanuts, compared to what the immigrant fears dissolution,

disappearance. Even the unflappable Alsana Iqbal would regularly wake up in a puddle of her own sweat after a night visited by visions of Millat (genetically BB; where B stands for Bengali-ness) marrying someone called Sarah (aa where 'a' stands for Aryan), resulting in a child called Michael (Ba), who in turn marries somebody called Lucy (aa), leaving Alsana with a legacy of unrecognizable great-grandchildren (Aaaaaaa!), their Bengali-ness thoroughly diluted, genotype hidden by phenotype. It is both the most irrational and natural feeling in the world. In Jamaica it is even in the grammar: there is no choice of personal pronoun, no splits between me or you or they, there is only the pure, homogenous I. When Hortense Bowden, half white herself, got to hearing about Clara's marriage, she came round to the house, stood on the doorstep, said, "Understand: I and I don't speak from this moment forth," turned on her heel and was true to her word. Hortense hadn't put all that effort into marrying black, into dragging her genes back from the brink, just so her daughter could bring yet more high-coloured children into the world (Smith, 2001: 309-310).

According to Bhabha, postcolonialism produced hybridity, and, in this formation, identification with the object of otherness occurs. Therefore, for Bhabha, hybridity is a kind of cultural translation. In addition, according to him, in this case, resemblance to the emotions and behaviors that shape it is inevitable (Rutherford & others, 1998:158). As a result, it can be said this matter is very related to the concept of imitation in postcolonial theory for him.

On the other hand, Smith seems to want to show that in postcolonial societies it is impossible to escape from hybridity both biologically and culturally. The transition to hybridity refers to a new understanding of home, an area that Bhabha calls the third area, where borders are lost. The author explains this through the thoughts of Irie, who emulates the Jewish Chalfen family. Hers is a fifteen-year-old passion:

She had a nebulous fifteen-year-old's passion for them, overwhelming, yet with no real direction or object. She just wanted to, well, kind of, merge with them. She wanted their Englishness. Their Chalfishness. The purity of it. It didn't occur to her that the Chalfens were, after a fashion, immigrants too (third generation, by way of Germany and Poland, nee Chalfenovsky), or that they might be as needy of her as she was of them. To Me, the Chalfens were more English than the English. When Me stepped over the threshold of the Chalfen house, she felt an illicit thrill, like a Jew munching a sausage or a Hindu grabbing a Big Mac. 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, 2001:310).

Samad and Alsana are torn between two separate cultures. They are in a constant struggle and have difficulty in accepting other races and colours. Especially their naughty son Millat does not hesitate to flirt with foreign girls and make love:

When Millat brought an Emily or a Lucy back home, Alsana quietly wept in the kitchen, Samad went into the garden to attack the coriander. The next morning was a waiting game, a furious biting of tongues until the Emily or Lucy left the house and the war of words could begin" (Smith, 2001:310).

Although Samad cannot stop himself from enjoying the British culture and the freedom it offers, he worries about the cultural life in London harming him and his family. He deeply regrets coming here, leaving his home:

I should never have come here that's where every problem has come from. Never should have brought my sons here, so far from God. Willesden Green! Calling cards in sweetshop windows, Judy Blume in the school, condom on the pavement, Harvest Festival, teacher-temptresses!" roared Samad, picking items at random. "Shiva! tell you, in confidence: my dearest friend, Archibald Jones, is an unbeliever! Now: what kind of a model am I for my children? (Smith, 2001:137).

Although he is married, he confesses this concern at a time when he is having an affair with an English woman:

It is not guilt. It is fear. I am fifty-seven, Shiva. When you get to my age, you become. concerned about your faith, you don't want to leave things too late. I have been corrupted by England, I see that now

my children, my wife, they too have been corrupted. I think maybe I have made the wrong friends. Maybe I have been frivolous. Maybe I have thought intellect more important than faith. And now it seems this final temptation has been put in front of me. To punish me, you understand. Shiva, you know about women. Help me. How can this feeling be possible? I have known of the woman's existence for no more than a few months, I have spoken to her only once (Smith, 2001:136).

As can be understood from here, Samad Iqbal tells about the alienation and displacement he has experienced by being taken over by another culture. It can be said that he suffers from homelessness. As an immigrant, Samad wants to take the punishment for his cultural oppression from children. Therefore, he secretly plans to send one of the twins, Magit, home to Bangladesh, that is, to grow up as a Muslim who adheres to their traditions and customs. The other twin stays in London because Millat is more free and rebellious. He thinks it will not work, so he leaves it to himself. For a while, Millat is under the influence of the Jewish Chalfen family. Alsana is worried that Millat is always with them:

Alsana objected. That is not all I'm saying. I am saying these people are taking my son away from me! Birds with teeth! They're Englishifying him completely! They're deliberately leading him away from his culture and his family and his religion (Smith, 2001:328).

However, Magit, who is expected to be a traditionalist Muslim, unexpectedly returns to England as a questioning intellectual. He also collaborates with Jewish Marcus Chalfen, a non-believer and modernist scholar. Millat, on the other hand, takes a stance by joining a radical religious group and in this way tries to gain a place for himself in this multicultural society. Despite all this, Millat, like other immigrant children, does not avoid drinking alcohol, smoking marijuana and experiencing sexuality frequently as a Muslim child, just like the British do. This is due to imitating western culture. For Bhabha, imitation is the symptom of nonconformity, "which occurs as a process of rejecting the presentation of difference itself" (Bhabha,1994:86). In the novel, Smith carefully describes how borders are crossed as a result of multiculturalism in British society:

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. There are still young white men who are angry about that; who will roll out at closing time into the poorly lit streets with a kitchen knife wrapped in a tight fist (Smith, 2001:309).

As a matter of fact, all these are the changing reflections of being at home. On the other hand, the theme of homelessness and displacement in the novel is also emphasized through the story of Sir Edmund Flecker Glenard, a wealthy businessman in Jamaica. Glenard is actually a wealthy tobacco-producing colonist in Jamaica. When he gets old, he opens a tobacco factory in England and takes Jamaican workers there to work. According to him, Jamaicans are very religious but lazy people. The British, on the other hand, are hardworking people with weak religious beliefs for him. So, he wants to do the Jamaicans a favour. He will employ them as workers and train them in his factory in England. On the other hand, according to his plan, these workers will train the English workers in religion. But, after a while, when things go wrong, the factory closes and Glenard dies. Then, British workers at the factory find jobs immediately, while Jamaican immigrants do not. They are no longer in their own homes. The sense of alienation they experience is an immigrant situation that lasts for generations. Their homelessness situation is described as follows:

Glenard could not be said to have passed on any great edifying beacon to future generations. A legacy is not something you can give or take by choice, and there are no certainties in the sticky business of inheritance. Much though it may have dismayed him, Glenard's influence turned out to be personal, not professional or educational: it ran through people's blood and the blood of their families; it ran through three generations of immigrants who could feel both abandoned and hungry even when in



the bosom of their families in front of a mighty feast; and it even ran through Me Jones of Jamaica's Bowden clan, though she didn't know it (but then somebody should have told her to keep a backward eye on Glenard; Jamaica is a small place, you can walk around it in a day, and everybody who lived there rubbed up against everybody else at one time or another)" (Smith, 2001:291).

The sense of alienation experienced by the immigrant is a result of the complexity of postcolonial societies. However, we cannot say that the feeling of foreignness is unique to the individual. In the novel, Smith attributes this traumatic situation created by the immigrant's detachment to an entire century:

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 Me 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, 2001: 309).

As seen in the quotation it can be deduced that all this complexity is the natural result of the postcolonial situation in the multicultural British society. As a result of this, all kinds of subjugated and subordinated people including immigrants have to quarrel with the defects of postcolonial conditions in their lives as the in-between characters in Bhabhian terms.

## V. Conclusion:

The analysed novel tells the identity confusions, problems of belonging and alienation of people with immigrant background living in the multicultural British society, while emphasizing differences, racism and hybridity in a postcolonial context. Basically, what is missed is the longing for a home of one's own and a place and culture of belonging. Because immigrants have been displaced and have to move away from their homeland and their own culture, they are always in-between and confused by the culture of the new society. After all, meeting new people in postcolonial societies is exposing oneself to new experiences, new pleasures and new perceptions.

In the novel, it is seen that Smith tries to show, through characters from different cultural origins, that the British culture, which is the upper culture imposed on people of all colors, cultures, and languages living in postcolonial Britain, invades the other's self and corrupts its originality. In the novel it is seen that first generation immigrants such as Samad and Alsana are more concerned about losing their own culture, while second generation immigrants who are their children born there are culturally hybrid. According to Bhabha, culture is subject to translation, and the transnationality and transformation of culture is the usual result, since displacement is so limitless (Bhabha, 1994:172). So, it is clear that the culture of the colonizer has eroded the culture of the immigrant and made them out of place in Smith's famous novel in Bhabhian terms.

As a result, immigrants and biologically or culturally hybrid children in *White Teeth* have to pay the price of living in another country by experiencing the sense of homelessness. In the novel, Smith exhibits the fact that the British and the immigrant are not equal in terms of race, color and language in the United Kingdom. As a matter of fact, there is inequality, class difference and marginalization between the exploiter and the exploited. Therefore, immigrants who are longing for a home and hybridize biologically or culturally do not resemble one or the other psychologically, sociologically and culturally. They are gradually reduced to being an imitation of the original. In conclusion, it can be said that immigrants are forced to deal with these destructive problems, the emptiness and alienation caused by the search for a real home, depending on their problems of the sense of belonging.

To sum up, it is revealed that immigration is one of the important facts of British society and that it feeds multiculturalism. In addition, while questioning the identity of the immigrants, it is revealed that they are trying to establish a bond with the country they live in with longing for home. Furthermore, the study reveals how important immigration in the postcolonial period is among the causes of multiculturalism in Britain and that it causes traumas in the immigrant's life caused by belonging problems, displacement, longing for home, hybridity, racism and cultural difference. In addition, the study displays that the comparison between the culture of the immigrant's own country, which is his/her home, and the culture of the country where he/she is a guest, leaves the immigrant in a situation in between. In this context, it is concluded that it is both a psychological and cultural fact that the immigrant does not feel fully belonging to one country or an other and that he/she claims to exist in an area with uncertain borders.

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