



# STUDY OF NEGOTIATION IN ZADIE SMITH'S A NOVEL *WHITE TEETH*

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## ABSTRACT:

In Zadie Smith's debut book *White Teeth* (2000), Black British novelist and immigrant Zadie Smith tackles postmodern themes. Postmodern themes are the main focus of the book, especially how two close friends from Bangladesh, Samad Iqbal and Archie Jones, and their kids, are building their identities while residing in multicultural London. Of course, *White Teeth* examines the difficulties of living in a multicultural environment with the gap between first- and second-generation immigrants. The characters are unhappy with their life in modern society and have ties to their past. Smith portrays second-generation migrants and holds the opinion that their upbringing, style of life, way of thinking, etc., are completely different from those of Western societies. One of my favorite things that a story can do is weave many different ropes of stories and then smash them all together at the end in one big explosion of revelations and happenings. Smith also explores the concept of family and how different generations interact with one another. The story focuses on postmodern concerns, namely the development of identity among two close friends, a Bangladeshi (Samad Iqbal) and an Englishman (Archie Jones), and their children living in cosmopolitan London. Clearly, *White Teeth* investigates the difficulties associated with living in a varied society, particularly the gap between the first and second generations of immigrants.

**KEY WORDS :** Identity, multiculturalism, post modernism, religion

## INTRODUCTION:

Zadie Smith, a contemporary British woman author with a mixed race background, clearly combines her own personal experiences with a different metropolitan existence. In 1975 she was born in London to an English father and a Jamaican mother and she spent her youth in Willesden the city's cosmopolitan neighborhood. Actually Zadie Smith's original name was Sadie Smith. Her debut novel *White Teeth* was released in 2000 and it is similarly set in this North London suburb. However, at the age of eighteen, Smith received a grant to attend Cambridge University, where she obtained a degree in writing. During her college years Zadie Smith published short tales and her debut novel *White Teeth* became a media phenomenon. Her debut novel *White Teeth* is set in the same North London neighborhood where the families live. Smith spent her early years alone, reading and watching black and white films. She is a highly accomplished and well-known Black and British writer. Smith's story has been heavily influenced by her blended parentage and upbringing in a varied community. Smith's writing is known for its wit, sharp observations, and vibrant characters. She avoids simplistic portrayals, instead

presenting a nuanced view of her characters and their experiences. The novel defies easy categorization, resisting labels like "immigrant story" or "coming-of-age tale." *White Teeth* offers a multifaceted exploration of the human condition in a globalized world.

The family in her debut novel, *White Teeth*, are likewise set in this part of North London. Smith spent her early years alone by reading and watching black and white films. She is one of the most accomplished and well-known Black and British writers. Smith's story is heavily influenced by her blended parentage and upbringing in a varied environment. Given the favourable reaction of her debut novel, *White Teeth* in both Britain and throughout the world, she is considered a worldwide sensation. Critics praised Smith's ability to tackle diverse issues including cultural hybridity, identity, religious fanaticism, postcolonialism, and diversity in a single work. The media's fascination in Smith contributed to her success. Smith's multiracial origin, age, and skill created a fascinating story about a new voice in modern British literature. Furthermore, according to Matthew Walker Paproth Smith in *WT* depicts the difficulty of living in a postmodern society as her characters continuously crash with one other in the hunt for meaning. Smith's protagonists, like Archie Jones and Samad Iqbal, strive to achieve happiness in a chaotic environment. Her characters seek answers and meanings, but they are stuck between numerous polarities, such as religious and secular (Millat), Eastern and Western ideals (Samad), and the past and present (Irie).

More crucially, the Anglo-Jamaican author in *WT* depicts concerns based on the individual's struggles in forging a true identity in a mixed society and constructing a new national identity in postcolonial Britain. As a result, living in a multicultural society produces confusion regarding one's ethnic identity. Similarly, *WT* centres on two major migrant families residing in London the Joneses and the Iqbal. Smith's novel, *WT*, places a greater emphasis on the latter in terms of identity construction. Zadie Smith's complex novel *WT* opens with the story of Archie Jones and Samad Iqbal, two WW II pals. While the tale proceeds, these families struggle to preserve their traditions while England undergoes inevitable upheaval. The characters' nationalities prompt them to examine their cultural customs and identities due to significant changes. The information

narrative below focuses on the second generation immigrants of the Iqbal, Millat and Magid, and The Jones Irie who seek to develop multiculturalism in London.

Smith portrays original foreigners who think back on their previous lifestyles, and the existences of their folks in Bangladesh and the Caribbean, with a combination of perplexity and dread. The offspring of these migrants, thusly, have minimal genuine inclination for the encounters and narratives of their folks. Be that as it may, nor might they at any point get away from those accounts. The past - as the book continues to remind us - is in every case additionally in the present, regardless of whether we very grasp what it is doing there. Furthermore, as the snippet recommends, this can create issues. There's misconception and estrangement, trouble and misfortune. Discussing misfortune, envision perusing a book distributed in 2020, that contained lines like this: "Brought into the world of a green and lovely land, a mild land, the English have an essential powerlessness to imagine catastrophe, in any event, when it's synthetic." (No English essayist will actually want to compose again such a sentence for basically hundred years after Brexit, not to mention the nation's treatment of Coronavirus.) Envision likewise perusing a contemporary novel so boldly multicultural, in which a youthful creator feels completely allowed to possess the heads of individuals of various genders, races and strict influences, and to do as such with satisfaction and flippancy. Who feels open to making delicate fun of Christianity, Islam and Rastafarianism the same. Who savors the experience of packing whatever number specific vested parties as could be expected under the circumstances into sublime sentences, for example, "Both he and the paper got a lot of disdain mail from groups as different as the Moderate Women Affiliation, the Counter Vivisection entryway, the Country of Islam, the minister of St Agnes' Congregation, Berkshire, and the publication leading body of the extreme left Schneus."

Smith breathtakingly winds around together a rambling account that rises above the ordinary foreigner story. The original, exemplified by Archie and Samad, wrestles with the heaviness of history and the intricacies of social absorption. Archie, untied in an ocean of post-pilgrim responsibility, grips to his blurring feeling of English character while attempting to associate with his youngsters, the savagely free Clara and the disturbed, creative Irie. Samad, tormented by the tradition of resistance in his family, holds firmly to his Bangladeshi roots, making a stifling environment for his youngsters, the learned and clashed millennial Sami, and the savagely free, custom opposing Alya. The kids, results of their folks' battles, become the point of convergence of the original's investigation of personality. Gotten between the longing to embrace their legacy and the draw of a multicultural London, they manufacture their own ways. Clara, savagely autonomous and attracted to activism, investigates her Jamaican roots. Sami, troubled by his dad's assumptions, grapples with confidence and questions his position on the planet. Alya, the strong direct opposite of her sibling, rejects custom and embraces a daily existence distant from her Bangladeshi foundation. Their processes feature the difficulties of manufacturing a personality in this present reality where societies impact and customs obscure. *White Teeth* isn't just about exploring social personality; it dives into the intricacies of familial connections. We witness the to and fro among custom and insubordination, the longing for association in the midst of generational partitions. The Jones family, filled with brokenness yet loaded up with affection, depicts the untidy however persevering through bonds inside a nuclear family. The Iqbals, troubled by social assumptions and implicit feelings of hatred, wrestle with the tradition of insider facts and the battle to overcome any issues between ages. Through these differentiating relational peculiarities, Smith highlights the general human requirement for affection, understanding, and acknowledgment. Past its social analysis, *White Teeth* sparkles for its humor and mind. Smith's marvelous narrating is sprinkled with sharp perceptions and laugh uncontrollably minutes. She permeates even the most serious subjects with a light touch, making the investigation of complicated real factors all the seriously captivating. *White Teeth*'s getting through heritage lies in its capacity to catch the pith of a multicultural world. It's a strong update that character is definitely not a decent substance however a continually developing build formed by history, family, and individual decisions. By offering a nuanced viewpoint on migration, social conflicts, and the mission for having a place, Smith's original keeps on resounding with perusers today, encouraging us to explore an undeniably different world with compassion and understanding.

## REFERANCE

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