

**THE CONTEMPORARY MULTICULTURAL ENGLISH NOVEL
AND IDEOLOGY**

**Pamukkale University
Social Sciences Institution
Master of Arts Thesis
The Department of English Language and Literature**

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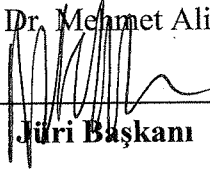
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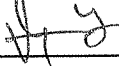
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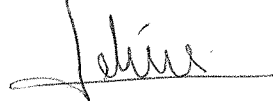
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ABSTRACT**THE CONTEMPORARY MULTICULTURAL ENGLISH NOVEL AND
IDEOLOGY**

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M.A. Thesis in English Literature

Supervisor: Assist. Prof. Dr. Cumhuri Yılmaz MADRAN

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This study is an analysis of the ideological perspective of the concept of Multiculturalism in White Teeth by Zadie Smith and in Brick Lane by Monica Ali. The multicultural environment existing physically in the novels make these works multicultural. However, by analyzing the Orientalist attitude resulting in a distorted self-image of the individual, and the effects of the Eurocentric globalization promoting the notion of becoming a citizen of the world prevailing in the novels, this multicultural environment survives on the surface and becomes only a camouflage hiding the situation of Monoculturalism.

Chapter One presents background information about the concept of Multiculturalism and the related notions of recognition, economy, global media, consumption and ideology which are discussed in detail by explaining their place in today's world order and their connection to the concept of Multiculturalism. Chapter Two is devoted to the Orientalist approach existing in the novels. In Chapter Three the psychological perspective is taken into consideration by exploring the distorted self-images of the characters in the novels. Chapter Four focuses on the Eurocentric globalization that promotes the idea of becoming a citizen of the world in a global world and a global culture.

The purpose of this thesis is to analyze the aspects of Orientalism, Distorted Self-Image, and the Eurocentric Globalization in an effort of highlighting the ideological perspective of the concept of Multiculturalism. In the light of these perspectives, this study attempts to explore how these so-called multicultural novels contribute to the formation of the concept of Monoculturalism rather than Multiculturalism.

Key Words: Multiculturalism, Orientalism, Distorted Self-Image, Globalization and Monoculturalism.

ÖZET

ÇAĞDAŞ ÇOKKÜLTÜRLÜ İNGİLİZ ROMANI VE İDEOLOJİ

Soyuçok, Selime
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Bu çalışma Zadie Smith'in İnci Gibi Dişler ve Monica Ali'nin Brick Lane eserlerinde Çokkültürlülük kavramını ideolojik açıdan analiz etmektedir. Bu romanlarda fiziksel olarak mevcut olan çokkültürlü ortam bu romanların çokkültürlü olarak nitelendirilmesini sağlamıştır. Ancak, bu romanlarda bireyin çarpık benliğine neden olan Oryantalist yaklaşım ve dünya vatandaşı olma olgusunu destekleyen Avrupa merkezli globalleşmenin etkileri incelendiğinde bu çokkültürlü ortamın sadece yüzeysel olarak var olduğu ve aslında sadece oluşmakta olan Tekkültürlülük olgusunu kamufle ettiği iddia edilmektedir.

Birinci Bölüm Çokkültürlülük olgusu ile ilgili gerekli temel bilgileri verirken, bu kavrama bağlı tanınma, ekonomi, global medya, tüketim ve ideoloji kavramlarının günümüz dünya düzenindeki yerlerini açıklamaktadır. İkinci Bölüm eserlerde yer alan Oryantalist yaklaşımı incelemektedir. Üçüncü Bölüm eserlerdeki karakterlerin çarpık benliklerini ele almaktadır. Dördüncü Bölüm ise global dünya vatandaşı ve global kültürün bir ögesi olma olgusunu destekleyen Avrupa merkezli küreselleşme üzerinde durmaktadır.

Bu çalışmanın amacı Oryantalizm, Çarpık Benlik ve Avrupa merkezli Küreselleşme'yi ele alarak Çokkültürlülük olgusunu ideolojik açıdan araştırmaktadır. Bu bilgilerin ışığında, bu çalışmada, bu sözde çokkültürlü romanların aslında Çokkültürlülük olgusuna katkıda bulunmak yerine Tekkültürlülük olgusuna katkıda bulunduğu öne sürülmektedir.

Anahtar Kelimeler: Çokkültürlülük, Oryantalizm, Çarpık Benlik, Küreselleşme ve Tekkültürlülük.

TABLE OF CONTENTS

PLAGIARISM.....	i
ACKNOWLEDGEMENTS.....	ii
ABSTRACT.....	iii
ÖZET.....	iv
TABLE OF CONTENTS.....	v
INTRODUCTION.....	1

CHAPTER ONE

THE CONCEPT OF MULTICULTURALISM

1.1. Multiculturalism.....	5
1.1.1. The Self and The Other.....	9
1.1.2. Recognition: Being Recognized as a Human Need.....	12
1.1.3. Economy: Required Means to Have a Say and Be Powerful.....	16
1.1.4. Global Media, Journalism and Literature.....	20
1.1.5. Culture, Consumer and Consumption.....	24
1.1.6. Money and Ideology.....	26

CHAPTER TWO

THE ORIENTALIST APPROACH EXISTING IN THE NOVELS WHITE TEETH AND BRICK LANE

2.1. The Concept of Orientalism.....	30
2.1.1. The Orientalist Approach in Literary Works.....	36
2.1.2. The Orientalist Approach in White Teeth and Brick Lane.....	44

CHAPTER THREE

THE PSYCHOLOGICAL PERSPECTIVE AND THE DISTORTED SELF- IMAGE IN WHITE TEETH AND BRICK LANE

3.1. The Self-Other Relationship.....	68
3.1.1. The Distorted Self-Image in Literary Works.....	75
3.1.2. The Distorted Self-Image in White Teeth and Brick Lane.....	80

CHAPTER FOUR

THE EUROCENTRIC GLOBALIZATION AND ITS REFLECTIONS IN WHITE TEETH AND BRICK LANE

4.1. Globalization.....	99
4.1.1. Culture as a Source of Exploitation.....	104
4.1.2. The Reflections of Globalization in Literature.....	109
4.1.3. The Reflections of Globalization in White Teeth and Brick Lane.....	110

CONCLUSION.....	126
REFERENCES.....	132
VITA.....	136

INTRODUCTION

Each century produces its own theories and concepts in parallel to the changing conditions of the world. In today's world order, the pace of technological and industrial developments is so immense that the world has gained a new dimension. The imperial period and the industrial, economic and social developments after the Second World War also gave shape to the current world order. The need for workers in different countries in Europe, especially because of post-war reconstruction, made it crucial to transfer workers from the poorer countries so as to hire these workers for the newly established factories. Besides, a great number of people moved to Europe as a result of post-colonial migration. Correspondingly, many people with different national and cultural backgrounds entered Europe in masses:

“The earliest arrivals were mainly young men from rural backgrounds with low literacy levels who came to Britain either as a result of service in the British military or with the hope of being able to accumulate sufficient assets to restore the wealth and status of their families back home (Holmes 1988).” (Kivisto, 2002: 140)

All these newly arrived immigrants had the aim of turning back to their homelands. “However, many did not return, and in fact they became the beachhead for a chain of migration that would grow in the 1960s into a large immigration stream” (Kivisto, 2002: 140). Consequently, a multicultural environment has been formed, and the interaction between different cultures and nationalities has sped up and it has become more intimate than before. One of the key concepts which emerged as a result of this multicultural environment is Multiculturalism. The notion of “Multiculturalism has been developed as a concept by nations and other aspirants to geopolitical cohesiveness who are trying to represent themselves as transcendently homogenous in spite of their heterogeneity” (Gunew, 2004: 16). This concept of Multiculturalism was formed especially for the purpose of protecting the rights of the minorities and finding a solution to their problems in the lands where they arrived first as guest workers but later became residents and even gained the country's citizenship. Therefore, Multiculturalism is accepted as “finding a way to preserve discrete ethnic identities, while at the same time finding in citizenship a countervailing identity that unites the disparate groups within a polity” (Kivisto, 2002: 36). With respect to these developments, the economical and sociological structure of the countries has taken a different shape as well.

The developments in the technological and economical area have been so fast that the world has turned into a small village where everybody is in a way connected to each other as a result of the technological developments and the interrelated economic relationships of countries. In time, the cultural borders between the countries have started to vanish, and this interconnectedness of political, sociological and economical matters of the countries all over the world has been defined as the globalization of the world. With respect to these developments, the traditional mode of doing business has changed as well. The structure of the companies has changed to transnational companies with no center, and they have started to gain so much power that the interference of these companies into political and economical affairs of the countries has become unavoidable. Sherif Hetata asserts that "To expand the world market, to globalize it, to maintain the New Economic Order, the multinational corporation use economic power and control politics and the armed forces" (Jameson and Miyoshi, 2004: 276). Correspondingly, the corporations have gained power with the support of the states. Not only do these multinational corporations manipulate the political affairs, but they also manipulate the media so as to expand their products globally and increase their profit to the highest level because, as claimed by Robert W. McChesney "The commercial media system is the necessary transmission belt for business to market their wares across the world; indeed globalization as we know it could not exist without it" (Leistyna, 2005: 163).

The media, including TV, journalism and press, are effective means of reaching people and affecting their way of thinking. These transnational companies make use of the media with the intention of expanding their products globally. While presenting their products to the people, the cultural images are used in order to attract the attention of the people from different countries. These companies regard the people as potential consumers and the world as a market place. While attracting the attention of the people by means of culture, the transnational companies at the same time form brands attached with great ideas like respect, beauty and power. In this way, these companies do not only sell these brands but also the ideas they attach them with. In time, people are turned into ideal consumers. Hetata remarks that "The cultural invasion by consumerism is becoming pervasive, creating a severe conflict between what is desirable and what is available. The invasion by images is critical" (Jameson and Miyoshi, 2004: 285).

In consideration with the power these transnational corporations have and the multicultural environment of the countries which has affected the national structure of the countries, the powerful ones have influenced people's way of thinking by means of media. By promoting the brands with cultural elements, they have aimed at appealing the people. After a while, people have started wearing the same clothes, eating the same food, listening to the same music and watching the same films as Hetata concludes that "The spread of global culture is the necessary corollary of a global economy and a global market" (Jameson and Miyoshi, 2004: 282). This, in fact, leads to a monocultural society where people are occupied with the activity of consumption and where similar people exist. To sum up, the concept of Multiculturalism has become an ideological means of camouflaging the monocultural imposition in underdeveloped countries.

This study aims at analyzing the ideological perspective of the concept of Multiculturalism in these so-called multicultural novels: Zadie Smith's White Teeth and Monica Ali's Brick Lane. These novels are described as so-called multicultural novels since the multicultural environment that exists in these novels flourishes only on the surface. It does neither penetrate into the life styles of the characters nor into their minds. As these works have been launched as so-called multicultural novels, Multiculturalism appears to be the most appropriate method to conduct such an undertaking. The present study focuses on the ideological aspects of Multiculturalism which depend on three main perspectives. The present study is usually devoted to the proposition that Zadie Smith's White Teeth and Monica Ali's Brick Lane are neither multicultural nor oriental, but ideological disguises of the new world order impositions: The Perspective of Orientalism, the Perspective of the Distorted Self-Image and the Perspective of Eurocentric Globalization.

The study is mainly composed of two parts: the theoretical and the analytical. In the theoretical part, the background information and the main points about the method which is applied to the analytical part are given. In the analytical part, the two novels are analyzed according to Multiculturalism. The study is composed of four chapters. A study as the one described above undoubtedly requires a theoretical basis. The most appropriate approach will be to use Multiculturalism. Because the focus is on Multiculturalism, a close examination of related topics and concepts are provided in Chapter One, which identifies the dominant multicultural approaches and selects the

most appropriate framework for a study of Multiculturalism. Chapter One sheds light on the notions of recognition, economy, global media, consumption and ideology discussed in detail by explaining their place in today's world order and their connection to the concept of Multiculturalism. Chapter Two focuses on the existing Orientalist approach throughout the novels in an effort of proving the still prevailing dominant culture. The main point underscored here is that though these novels are regarded as multicultural novels supporting the coexistence of different cultures in one place, the Orientalist attitude still exists. Hence, the aim of focusing on the Orientalist attitude in these novels is to show that it is not possible to speak of a fully accomplished multicultural society where each person is valued equally and enjoys the same conditions politically, economically and culturally. Chapter Three focuses on the psychological effects of the Orientalist attitude resulting in a distorted self-image of the individual. This chapter aims at highlighting the unrecognized minorities existing in these so-called multicultural novels. Besides, it underscores the point that individuals with a distorted self-image are not able to express themselves freely, so are not able to contribute to the society they live in. Chapter Four is mainly concerned with the Eurocentric globalization observed in the novels. The focus on the Eurocentric globalization is indispensable in that the effects of Eurocentric globalization are discernible in both novels. In terms of the concept of Multiculturalism, the dominance of one culture over another culture is prevented as Multiculturalism defends equality for all people without any discrimination; however, in these novels, it can be observed that the global culture promoted by globalization as a fact of today's world order emanates from the West. Therefore, it can be put forward that the process of globalization, as a matter of fact of today's world order, supports the expansion of a global culture which emanates from the West. This point is of great importance as it is an indicator of an unaccomplished multicultural society which is still under the influence of a dominant culture.

CHAPTER ONE

THE CONCEPT OF MULTICULTURALISM

1.1. Multiculturalism

The purpose of this chapter is to investigate what Multiculturalism is and how it works, and to display its wide and immense effect by providing its relation with recognition, economy, global media, literature, and consumption. Along with these perspectives, it aims at highlighting the ideological aspect of the concept of Multiculturalism.

The continuously changing world order in process of time deems new systems and new perspectives necessary. Hence, today's world order, which functions on a global platform and embodies different cultures and nationalities as a consequence of migration resulting from globalization, the World Wars and the colonization period, is in a need of a system that can satisfy the demands of the varied groups. As expressed by Pnina Werbner "Europe today is the product of postcoloniality: a continent of immigrants and their descendants" (Modood and Werbner, 1997: 261). The homogenous profile of Europe has undergone great changes after the colonization period, and people from different nationalities especially from the East have started to contribute to the changing face of Europe. In addition, people are more in contact with each other now as a result of technology and the internet, which makes the acquisition and access of information easier. Thus, people are aware of the existence of different cultures, traditions, and genders, and correspondingly, the world has turned out to be a place of carnival. A place where all cultures are intertwined and people have characteristics of varied cultures and equally where identities do not have specified features to bear, instead have one feature from one culture, another one from another culture. No limitations are present anymore, instead, as Shanti Elliot states, "nothing is fixed in a [as it is] Bakhtin's carnival world, and everything is in a state of becoming" (1999: 130). There are no fixed identities in today's world. A black person can become a president and marry a white woman, or homosexual people do not have to hide their sexual choices anymore and they can also adopt a child. All these events were accepted

as weird and abnormal in the past; however, in today's world these happenings are not weird or unacceptable. Hence, as in Bakhtin's idea, "Carnival shakes up the authoritative version of language and values, making room for a multiplicity of voices and meanings" (Elliot, 1999: 129). This situation can be observed especially in cosmopolitan cities like Istanbul, London or New York. These are the cities bearing millions of people from different nationalities with different cultures and different perspectives. There is an ongoing interaction all the time among these different formations. Therefore, the identities are equally formed in a diverse way. Correspondingly, it is not as easy as in the past to speak of a person with distinct features, for the borders between the cultures, nations and even genders are blurred and are not as clear as it was in the past. In connection with this situation, the concept of Multiculturalism emerges as a perception meeting the needs of multicultural states of today's world. Multiculturalism

"is a system of beliefs and behaviors that recognizes and respects the presence of all diverse groups in an organization or society, acknowledges and values their socio-cultural differences, and encourages and enables their continued contribution within an inclusive cultural context which empowers all within the organization or society." (Rosado, 1996: 2)

As can be inferred from the definition above, Multiculturalism is a system encompassing all types of groups and providing these groups with the power they require. These different people have to live together; however, the states are not homogenous as a result of migrations caused by economic, social, and political reasons like the colonization period, famine etc. So there is a need to amend the existing basic law or to adapt it to the current needs of the people living in the state. This amendment or adaptation is vital, for the states do not have distinct and fixed profiles consisting of one nation. Especially in Europe, the character of the states has changed as follows:

"It is the very process of intensified flows of people from the excolonial countries to the Western metropolitan centres in the postwar era that has made us increasingly conscious of this colonial aspect of the development of modernity and the question of cultural identity. The inward movement of people, as well as images and information, from places which for many in the West were constructed through oversimplified racist and exotic stereotypes of 'the Other', means that new levels of complexity are introduced to the formation of notions of identity, cultural tradition, community and nation. This challenges the notion of one-way flows from the centre to the peripheries, as the dominant centres in the West become not only importers of raw materials and goods, but of people too. The visibility and vociferousness of 'the rest in the West' (Hall,

1992c) means that cultural differences once maintained between societies now exist within them. The unwillingness of migrants to passively absorb the dominant cultural mythology of the nation or locality raises issues of multiculturalism and the fragmentation of identity.” (Featherstone, 2000: 119)

Hence, the idea of Multiculturalism plays an effective role in enabling different people to live freely. In addition to this, Multiculturalism is regarded as the system responding the needs of multicultural states of today’s world. However, though Multiculturalism seems to be the required solution for today’s world order, the fact is that Multiculturalism brings about many adversities which are going to be discussed critically in the following parts.

The concept of Multiculturalism has become one of the most discussed issues with the disappearing borders between countries and the globalization of the world. In varied fields of study, Multiculturalism has been dealt with and has become the main topic of research. Multiculturalism plays an indispensable role in today’s world in that it has become the main theory and discourse used in different areas like economy, politics, education system, etc. It has become the required solution to the present problems of the new world order as Yunus Samad explains:

“an increasingly pervasive acceptance of multiculturalism as the true paradigm for a postmodern global age has come. The deterritorialisation of multiculturalism from any particular place has thus resulted, as Schierup argues, in the concept becoming the hegemonic credo of the late twentieth century, invoked as a global solution to national practices of education, science, politics and social policy.” (Modood and Werbner, 1997: 240)

In parallel with this widespread usage of and demand for Multiculturalism, debates among academic circles and critical people concerning the hidden part of Multiculturalism have emerged. In academic circles, “while postcolonialism as a concept has a certain cachet, Multiculturalism is viewed with some suspicion as tarnished with a history of coming into being as a state apparatus designed to manage variegated demographics” (Gunew, 2004: 33). To critics, Multiculturalism appears to be a practical solution to the present problems of the new world order; however, it does not provide a fully developed solution to the problems. It rather covers up the deep-rooted problems and functions as a tool to manipulate the situation. There are different points of view concerning the concept of Multiculturalism:

“To some it is an idea about diversity. If we see the world from the perspective of many cultures and histories, we are in a better position to understand the past and the world today. To other the term represents the end of European dominance, a balkanization of heritage and legacy at the expense of time-honored western traditions.” (Trotman, 2002: 9)

Correspondingly, critics prefer to be sceptical about its usage in diverse areas. In this part of this work, Multiculturalism as a theory will be examined in relation to politics, state, economy, and globalization by providing a theoretical and its ideological perspective.

To start with, Multiculturalism is regarded as a global discourse due to the fact that it is related with the movements of diasporas which emerged with the flow of migrants and refugees resulting from different causes but especially mass immigration following colonialism and the world wars. Colonialism as a moment in the history of imperialism (of which contemporary global capitalism is often seen as the most recent manifestation) has unleashed a series of migrations and displacements (some voluntary, most not) across the globe and rearranged the various nation states in its wake (Gunew, 2004: 37-38). Thereby the states' religious, national and social structures have changed considerably. Muslim women wearing burqas or kebap houses can be seen just in the center of London. Hence, Europe can no more deny its changing face as follows:

“More people are living between cultures, or on the borderlines, and European and other nation-states, identity, more recently have had to deal with the fact they are multicultural societies as ‘the rest’ have returned to the West in the post-1945 era.” (Featherstone, 2000: 10)

As stated above, the rest has returned to the West, and Europe is now composed of varied people from the East especially. For this reason, Multiculturalism has great importance in dealing with the “compromised management of contemporary geopolitical diversity in former imperial centres as well as in their ex-colonies” (Gunew, 2004: 15). The compulsory coexistence of different nations, resulting from colonialism and migration causes Multiculturalism to seem a solution for the difficulties like racism, recognition and identity politics. It is because Multiculturalism is concerned with the concept of difference. In Multiculturalism, there is an immense emphasis on the minorities and their relationship with the majority. Actually, the changing world pattern has produced Multiculturalism as a theory defining the present situation of the societies

composed of diverse cultures and nationalities. Consequently, “Multiculturalism has been developed as a concept by nations and other aspirants to geopolitical cohesiveness who are trying to represent themselves as transcendently homogenous in spite of their heterogeneity” (Gunew, 2004: 16). Multiculturalism implies the harmonious unity of different cultures by recognizing the differences of these diverse cultures. Multiculturalism is meant to provide a solution for the minorities especially. Multiculturalism is regarded as “finding a way to preserve discrete ethnic identities, while at the same time finding in citizenship a countervailing identity that unites the disparate groups within a polity” (Kivisto, 2002: 36). Hence, it aims to provide the coexistence of different cultures in the same territory by preventing one culture to dominate the other cultures. In another definition made by James Trotman, it is stated that in its simplest context, Multiculturalism is an alternative way of “using knowledge to understand ideas and events.” In general, with the application of varied disciplines, multicultural approach underlines the forgotten histories of women and minorities (Trotman, 2002; 9). As can be inferred from the definitions, Multiculturalism aims at a harmony of different cultures occupying the same territories. Particularly,

“concepts of race, class, culture, gender, and ethnicity are the driving themes of a multicultural approach, which also promote respect for the dignity of the lives and voices of the forgotten. By closing gaps, by raising consciousness about the past, multiculturalism tries to restore a sense of wholeness in a postmodern era that fragments human life and thought.” (Trotman, 2002: 9)

The fact that the concept of Multiculturalism prioritizes the oppressed ones, voiceless ones, and the unrepresented ones as highlighted in the definitions and that it aims at their participation in every aspect of life stresses its significance in the eyes of the minorities. Therefore, Multiculturalism appears to be a solution for finding a chance of representation in various platforms.

1.1.1. The Self and The Other

The Other consisting of the voiceless ones and repressed ones has been a vital means for the Self to establish his/her Self. Hence, the Self is in an effort to form his/her

identity by displaying the Other with negative features. The Self aims at sublimating his/ her Self and in order to achieve this, the Self needs to degrade the Other. Correspondingly, Kristeva puts forward that our Self is shaped through a practice of exclusion. All the unfavorable qualities are attached to the Other, and the good qualities are kept by the Self which are stated as follows: “The construction of the “not-me” as abject establishes the boundaries of the body which are also the first contours of the subject” (Butler, 1990: 133). Hence, the Other is abjected all the time and the limits of the Other are determined by the Self as Bakhtin expresses:

“The being which lies outside of me is, as such, only naïve and femininely passive even in its most outrageous pretensions, and my aesthetic self-activity gives meaning to its boundaries, illuminates them, gives them a form – form outside, and thus consummates it axiologically.” (Holquist, 1990: 125)

The Other, which is passive and subjugated by the Self, finds the chance of being represented and voiced through Multiculturalism. The Other consists of the blacks, women and in general the minorities; the Self, which is dominant in contrast to the Other consists of the powerful ones like the elite people or the majority. The Other is confronted with the possibility of being suppressed and is in a need of a solution sorting out this imbalance. Correspondingly, Multiculturalism appears to be a way of settling this imbalance as Bill Martin cites Jacques Derrida that it is a matter of “‘an experiment and experience of the impossibles,’ an opening to the other, the other who does not exist and whose voice cannot be heard in terms of the dominant culture” (Willet, 1998: 129). At this point, the importance of recognition transpires as an issue playing a great role in the formation of the Self of human beings. Related with Multiculturalism, recognition needs to be focused on, for it is one of the backbones forming the concept of Multiculturalism and a factor that attracts great attention and hence, makes the concept of Multiculturalism attractive as well. However, before explaining the prominent place of recognition in the theory of Multiculturalism, there are two types of Multiculturalism; State Multiculturalism and Critical Multiculturalism that need to be mentioned so as to provide a better insight into the concept of Multiculturalism.

State Multiculturalism as a system of governmental action is formed to control differences and problems being brought by the co-existing cultures. Critical

Multiculturalism aims at employing these policies in the name of full involvement in every aspect of life whereas State Multiculturalism, in most cases, causes limiting notions of ethnicity resulting from the policies it has applied; and consequently, leads to racist and assimilationist attitudes (Gunew, 2004: 5). Moreover, Multiculturalism with regard to formal politics is considered as a latent way of assimilationism and even of white dominance (Gunew, 2004: 6). There are some critiques to be expressed emphatically as follows: "Some of the most powerful oppositions emanated from African-American theorists situated in Black studies who saw it as a deflection from dealing with racism" (Gunew, 2004: 8). Hence, it is accepted as a way of covering up the real problem of racism and hiding it under the concept of Multiculturalism. State Multiculturalism functions through the state apparatuses of education, media, the law, especially the Ideological State Apparatuses which operate through ideology. In this way, it tries in general to penetrate into the society and aims at becoming widespread as follows: "The ideology of the ruling class does not become the ruling ideology by the grace of God, nor even by virtue of the seizure of State power alone. It is by the installation of the ISAs in which this ideology is realized and realizes itself that it becomes the ruling ideology" (Althusser, 1971: 208). In this way, the states consisting of diverse nations and cultures try to manage the differences and difficulties by applying State Multiculturalism. That is why Samuel Huntington prescribes Multiculturalism as a necessary "Noble Lie" for foreign policy (Willet, 1998: 106).

Critical Multiculturalism, on the other hand, tries to reveal the actual aim of the concept of Multiculturalism. It focuses on the ideology operating for the benefit of the ruling class. It aims at solving the system functioning insidiously by displaying the other side of the situation. Hence, its approach towards Multiculturalism is critical as asserted by Peter McLaren:

"Critical multiculturalism calls serious attention to the dominant meaning systems readily available to students and teachers, most of which are ideologically stitched into the fabric of Western imperialism and patriarchy. It challenges meaning systems that impose attributes on the Other under the direction of sovereign signifiers and tropes." (Goldberg, 1994: 59)

As can be inferred from the quotation above, Multiculturalism is not an actual solution to the problems of the suppressed ones or the voiceless ones. On the contrary, it serves

to the advantage of the elite and powerful ones and seems just on the surface as a possible answer to the existing problems of multicultural states.

1.1.2. Recognition: Being Recognized as a Human Need

Recognition is one of the important elements existing in the concept of Multiculturalism. It is because Multiculturalism aims at forming communities equally respected, participating in all aspects of life whether culturally, socially or politically. Hence, the significance of being recognized cannot be left out when its place in the concept of Multiculturalism is considered.

To start with, recognition plays an effective role in the formation of the Self of human beings. Recognition is interconnected with existence in that in order for one to feel that he exists, it is vital that he be recognized by the others. According to Hegel, the construction of identity proceeds dialogically. The mutual recognition of both sides is required for the formation of the Self. As mentioned in Hegel's eminent work *Phenomenology of Spirit*: "Self-consciousness exists in and for itself when, and by the fact that, it so exists for another; that is, it exists only in being acknowledged" (Hegel, 1977: 111). Only when he perceives that he is recognized, does he realize that he exists. One needs the other to perceive his existence by means of recognition. Nancy Fraser remarks that "Recognition from others is thus essential to the development of a sense of self. To be denied recognition – or to be 'misrecognized' – is to suffer both a distortion of one's relation to one's self and an injury to one's identity" (Leistyna, 2005: 244-245). Therefore, the utmost significance of being recognized in the psychological development of human beings cannot be undermined. Being recognized is a human need. It is a concept that is indispensable and required for the well-being of an individual as "Nonrecognition or misrecognition can be a form of oppression, imprisoning someone in a false, distorted, reduced mode of being. Beyond simple lack of respect, it can inflict a grievous wound, saddling people with crippling self-hatred. Due recognition is not just courtesy but a vital human need" (Taylor, 1992: 25). On account of recognition being a human need, the people being discriminated or not recognized by others causes those people to have the idea of being worthless. The problem here is that one needs another to be recognized; and that is why, the

stereotyping comes into play just at this point. The need of the one, in an effort of forming his own Self, to create an imagined Other in parallel to his own desires is inevitable. Ann E. Cudd expresses that "Stereotypes are generalizations that we make about persons based on characteristics that we believe they share with identifiable groups" (Willet, 1998: 195). However, there is a tendency of shaping the Other in such a way so that the one is superior to the Other as Cudd remarks: "...people sometimes have to manipulate their beliefs in order to maintain a positive self-image" (Willet, 1998: 198). For the sake of this Self-image, one sacrifices the Other and so tries to sublimate his Self which can only be realized with the existence and recognition of the Other. In general, the dominant one is the one creating an imagined Other in accordance with his own desires, for he has the required means of creating the imagined Other. Hence, the dominant individual or the dominant culture by forming such an imagined Other, forces the dominated one or the dominated culture to fit into this constructed inferior shape as asserted by Nancy Fraser:

"To belong to a group that is devalued by the dominant culture is to be misrecognized, to suffer from a distortion in one's relation to one's self. As a result of repeated encounters with stigmatizing gaze of a culturally dominant other, the members of disesteemed groups internalize negative self-images and are prevented from developing a healthy cultural identity of their own." (Lesityna, 2005: 245)

At this stage, oppression is unavoidable because the dominated culture starts to believe that it is what the dominant culture imposes on it. Ann E. Cud puts forward that "Oppressed persons often acquiesce to and accept their oppression because they come to believe in the stereotypes that represent their own inferiority, are weakened by those stereotypes, and even motivated to fulfill them" (Willet, 1998: 209).

In relation to the oppressed and deprived position which the dominated culture is in, it cannot be expected of this dominated and oppressed culture to have any conscious contributions to the existing society or culture. This dominated culture cannot participate in social, political, or cultural activities, so it cannot actively be a part of the society it lives in. This situation can be described as its alienation from the society of which it is a part. Howard McGary asserts that "Those who are said to be alienated in this way are thought to be incapable of shaping our common conception of reality and thus they play little, if any, role in their self-construction" (Willet, 1998: 260). McGary also explains that "the self is imposed upon them by social forces, and what is even

more disturbing, no individual self can change the social forces imposing upon members of certain groups their negative and hostile self-conceptions” (Willet, 1998: 260). He suggests that, that one “is recognized and respected means having a say about things that matter in one`s life, and having such a say means that one is unalienated” (Willet, 1998: 260-261). This means that this unalienated person has the opportunity of making contributions to the society of which he or she is a part. However, is this not the case, then, there is no other option than being manipulated by the dominant culture, for in order to have the right to be respected one needs access to knowledge and to be recognized. If this is not the case, then, the only alternative left for the dominated culture is to be satisfied with what is offered by the dominant culture. This situation is named “interpellation.” Interpellation is a term applied by the Marxist philosopher Louis Althusser as follows:

“I shall then suggest that ideology ‘acts’ or ‘functions’ in such a way that it ‘recruits’ subjects among the individuals (it recruits them all), or ‘transforms’ the individuals into subjects (it transforms them all) by that very precise operation which I have called *interpellation* or hailing.” (2008: 48)

Interpellation, then, seems to be a way of manipulating people and their ideas in parallel to the desires of the dominant forces.

Considering the situation of the minorities being denigrated or not recognized by the majority brings about immense troubles for the unity of the community. Fraser states that misrecognition means social subordination – in the sense of being prevented from participating as a peer in social life (Leistyna, 2005: 247). That is why recognition gains importance for the minorities. In a society where an individual or a group of people are being discriminated by the others there appears to be a problem defined by Nancy Fraser as “Cultural or symbolic injustice, which is rooted in social patterns of representation, interpretation, and communication ~ cultural domination, nonrecognition, disrespect” (Willet, 1998: 22). Fraser describes the difficulty in a society of nonrecognition as “cultural or symbolic injustice.” According to her, the solution for this cultural injustice is revaluing disrespected identities or recognizing cultural diversity which is in general recognition (Willet, 1998: 23). Though she may be right with her solution of revaluing the disrespected identities, the difficulty of how to realize this solution arises. The fact that some are disrespected or not recognized by the

others creates also another question of why they are disrespected or not recognized. What makes one superior to the Other? Or what makes one inferior compared to the Other? What is the criteria of being superior? Though different answers can be listed to these questions such as being educated, or coming from a noble family, the main reason of being privileged lies in having the necessary tool of acquiring these opportunities, which is economic power. Marx claims that:

“By possessing the property of buying everything, by possessing the property of appropriating all objects, money is thus the object of eminent possession. The universality of its property is the omnipotence of its being. It therefore functions as the almighty being. Money is the pimp between man’s need and the object, between his life and his means of life.” (Milligan, 2007: 137)

As can be inferred from the quotation above, the relationship of recognition and political economy comes into question. Iris Marion Young puts forward that “political economy is cultural and culture is economic” (Willet, 1998: 58). This intertwined relationship of culture and political economy bears vital implications in understanding the core of being recognized. Pierre Bourdieu’s work explains this mutual effect of culture and political economy clearly:

“Life-styles are thus the systematic products of habitus, which, perceived in their mutual relations through the schemes of the habitus, become sign systems that are socially qualified (as ‘distinguished’, ‘vulgar’ etc.). The dialectic of conditions and habitus is the basis of an alchemy which transforms the distribution of capital, the balance-sheet of a power relation, into a system of perceived differences, distinctive properties, that is, a distribution of symbolic capital, legitimate capital, whose objective truth is misrecognized.” (172: 1984)

He puts forward that in order to possess positions in advantaged economic level, cultural factors like one’s education and his position in the society play a great role. These processes of acculturation and becoming a member of the elite class are crucially related to having economic means. As Pierre Bourdieu concludes, the intertwined relationship between culture and political economy goes hand in hand, and there is a vicious circle which cannot be broken. The ones possessing the economic power are able to attain the required means of education, knowledge and best possibilities of everything; hence they are again the ones who occupy the important positions in a government and the private sector. In brief, in all aspects of life, these well-off people dominate as Marx explains:

“The extent of the power of money is the extent of my power. Money’s properties are my properties and essential powers – the properties and powers of its possessor. Thus, what I am and am capable of is by no means determined by my individuality. I am ugly, but I can buy for myself the most beautiful of women. Therefore I am not ugly, for the effect of ugliness – its deterrent power- is nullified by money.” (2007: 138)

As these well-off people occupy the important positions in a country, they have the power and control over everything. Fraser suggests that “In such cases, maldistribution constitutes an impediment to parity of participation in social life, and thus a social form of social subordination and injustice” (Leistyna, 2005: 249). Considering the power these well-off people own, it is not hard to grasp the fact that these people are also able to form the culture as they like. The ideas of the dominant class are imposed, and these ideas rule and “The ideas of the ruling class are in every epoch the ruling ideas” (Marx and Engels, 2007: 64). Consequently, the dominant class forms the culture, and directs the issues parallel to their own advantages. As claimed by Althusser, “ideology is the system of the ideas and representations which dominate the mind of a man or a social group” (2008: 32). The culture is formed by the dominant class, in other words, the elite, and the rest is manipulated in terms of the wishes and benefits of the dominating people. Samir Amin claims that “It [bourgeois single thought] brings together the market, state, and the nation to serve the social compromises needed for the functioning of coalitions among dominant class interests” (Leistyna, 2005: 23). As this wealth and power is transferred from generation to the next generation, this circle cannot be broken easily; and that is why, it is defined as a vicious circle as Fraser expresses: “The result can be a vicious circle of subordination, as the status order and the economic structure interpenetrate and reinforce each other” (Leistyna, 2005: 250). Hence, the relationship between culture and political economy can not be dissociated, and it is important to understand the place of this relationship in the concept of recognition.

1.1.3. Economy: Required Means to Have a Say and Be Powerful

To begin with, with the vanishing borders between the countries and the globalization of the world, economy has gained a new dimension. The new age we are in is described as the age of technology, globalization and democratization. As the world has been turned into a village, the borders have lost their importance day by day.

Hence, commerce has become easier than ever, and the pace of capitalism has become so immense that it can not be impeded. The concept of doing business has changed. The structure of the companies has also changed. "Globalization refers to the establishment of a capitalist world economy in which national borders are becoming less and less important as transnational corporations, existing everywhere and nowhere, do business in a global market" (Storey, 2008: 152). The whole world is now regarded as a market place, and the differences between the nations and the cultures do not constitute a significant difficulty for the transnational companies. The main target is to sell the product to many people as much as possible. "The need of a constantly expanding market for its products chases the bourgeoisie over the whole surface of the globe. It must nestle everywhere, settle everywhere, establish connexions everywhere" (Marx and Engels, 2004: 17). The companies have changed into transnational companies as stated above, and with the process of globalization and the fast expansion of the companies, the need for new regulations and policies has been imperative so as to accelerate this expansion of the companies. Robert W. McChesney claims that "The real force motor has been the incessant pursuit for profit that marks capitalism, which has applied pressure for a shift to neoliberal deregulation" (Leistyna, 2005: 161). Consequently, the concept of neoliberalism has emerged. McChesney states that:

"Neoliberalism refers to the set of national and international policies that call for business domination of all social affairs with minimal countervailing force. Governments are to remain large so as to better serve the corporate interests, while minimizing any activities that might undermine the rule of business and the wealthy." (Leistyna, 2005: 159)

The expansion of the companies is accomplished by means of governments and the policies they carry out. That is why neoliberalism gains much importance considering its place in today's world order where the transnational companies reign and capitalism has reached its peak. Hence, it can be stated that at this stage, global capitalism turns out to be a matter of fact of this era.

Global capitalism is described as a new international division of labor by F. Frobel. Arif Dirlik explains this as the "transnationalization of production whereby, through subcontracting, the process of production (of the same commodity even) is globalized" (Leistyna, 2005: 44). As a result of borderless economy brought about by globalization, it is not possible to point to a center of global capitalism. In the past,

when globalization was not so effective, it was still possible to indicate the center of capitalism, which was formerly Europe. However, now it is not possible to speak of a specific center. As the production process is not limited to a specific area or region, production has gained a transnational perspective. Therefore, as remarked by Dirlik “the transnationalization of production is the source at once of unprecedented unity globally and of unprecedented fragmentation (in the history of capitalism). The homogenization of the globe economically, socially and culturally is such that Marx’s predictions of the nineteenth century, premature for his time, finally seem to be on the point of vindication” (Leistyna, 2005: 44). The homogenization of the globe economically is enabled by the assistance of the states. Governments form policies so as to facilitate the operation of transnational business. The owners of these transnational corporations are in continual contact with governments since their mutual satisfaction forms top priority. Multiculturalism takes its place on the stage for forming the necessary circumstances for the desirable performance of the transnational corporations as Althusser expresses that “the State is a ‘machine’ of repression, which enables the ruling classes to ensure their domination over the working class, thus enabling the former to subject the latter to the process of surplus-value extortion (i.e. to capitalist exploitation)” (2008: 11).

Moreover, in addition to the application of the policies of Neoliberalism for the fast development of the transnational companies, Multiculturalism is another means used for the benefit of the transnational companies. Martin J. Beck Matuščík explains how big companies make use of Multiculturalism. He states that big companies such as Benetton, Disneyland make use of Multiculturalism in order to sell their goods as follows:

“Corporate image-makers and market strategists are well positioned either to supplement the monogenealogical assimilation of nationalist conflicts and the fragmenting role of nation-states. The key is that image makers and market strategists learn multicultural and Marxist lessons to stealthily promote cultural recognition of corporation and for the sake of redistributing public wealth to corporations.” (Willet, 1998: 103)

Multiculturalism is applied by big transnational companies and by states in order to soften the unlikable face of global capitalism. It is a way of hiding the unpleasant consequences of global capitalism so as to become more effective. However, the effects of global capitalism are quite displeasing as stated by Fidel Castro:

“The developed countries and their consumer societies, currently responsible for the accelerated and almost unstoppable destruction of the environment, have been the main beneficiaries of conquest and colonization, of slavery, of the ruthless exploitation and the extermination of hundreds of millions of people born in the countries that today constitute the Third World. They have also benefited from the economic order imposed on humanity after two atrocious and devastating wars for a new division of the world and its markets, from the privileges granted to the United States and its allies at Bretton Woods, and from the IMF and the international financial institutions created exclusively by them and for them.” (Leistyna, 2005: 253)

As can be inferred from the expression by Fidel Castro, the situation that is dissembled is considerably severe. This situation is sustained through methods consisting of multicultural elements and the institutions supporting the continuity of the system. Therefore, proclaiming the need for development and progress, global capitalism has been promoted by neoliberal values. However, these values serve for the well-being of the rich rather than improving the conditions of the poor. The poor go on struggling desperately in their poverty. Correspondingly, the gap between the rich and poor gets wider and wider as asserted by Donald C. Hodges:

“Progressivism is supposedly an emancipatory ideology. The idea of progress has fostered a sense of social coherence that blankets the class struggle between labor and its enemies. It keeps labor forever wagging the tail of its social betters in the vain hope that making the pie bigger will eventually provide relief for everyone. It provides a place in the sun for a new ruling class while leaving the underlying population to rot in the dark.” (Willet, 1998: 161)

It is quite clear that by the means of the ideas of progressivism, Multiculturalism and the neoliberal values, the continuum of global capitalism is taken under warranty.

Though Multiculturalism is claimed to be a system of offering answers for the states formed by different nationalities, as a matter of fact, Multiculturalism is at the service of global capitalism. Correspondingly, Multiculturalism is practiced not only to soften the unlikable face of global capitalism, but also to form a consumer society that is alienated from its cultural and typical features so as to create more consumers having the same sense of taste. That is why brands are so widespread and well-known all over the world. The prevalence of some brands is the hallmark of how global capitalism has become dominant all over the world. This situation is the evidence heralding the

creation of Monoculturalism. In fact, it is very ironic that by means of Multiculturalism, the formation of a community of Monoculturalism is at hand:

“The bourgeoisie has through its exploitation of the world market given a cosmopolitan character to production and consumption in every country. To the great chagrin of Reactionists, it has drawn from under the feet of industry the national ground on which it stood. All old-established national industries have been destroyed or are daily being destroyed. It compels all nations, on pain of extinction, to adopt the bourgeois mode of production; it compels them to introduce what it calls civilization into their midst, i.e., to become bourgeois themselves. In one word, it creates a world after its own image.” (Marx and Engels, 2004: 18)

This statement shows that the world has turned out to be a place of similar people wearing, eating and practicing similar things without any cultural traces of their tradition and culture. The elements of culture and tradition serve for the marketing of products. In this way, culture and tradition become sources being exploited for the promotion of global products. The owners of such transnational corporations achieve this outcome step by step in a strategic way as Martin J. Beck Matušík explains:

“Multinationally flexible corporations adopt to both trends in order to reap profits, they hire local poets, philosophers, and computer designers to help them create regionally appealing and campaigns. And then they link products and services to the double desire of cultural recognition and new goods.” (Willet, 1998: 104)

Hence, Multiculturalism becomes a tool used for the promotion of global capitalism and a way of hiding the unfavorable outcomes of global capitalism. By using the different cultural elements, the marketing of global products becomes easier, and to hide the severe outcomes of global capitalism Multiculturalism is used as a cover. Therefore, instead of promoting the communal life of different nationalities and cultures, it can be stated that this situation indicates the ideological perspective of Multiculturalism.

1.1.4. Global Media, Journalism and Literature

In the present era, the influential power of the global media, journalism and literature can neither be minimized nor denied. While scrutinizing the operation of global capitalism and the rapid development of transnational corporations, the reference to the preeminent function of the global media, journalism and literature is

indispensable. As Robert W. McChesney states: "Economic and cultural globalization arguably would be impossible without a global commercial media system to promote global markets and to encourage consumer values" (Leistyna, 2005: 159).

With the enormous development of technology, the pace of relations has accelerated in the area of media. Hence, the age of digital communication has started, and the importance of global media has increased unimaginably. In the past, when globalization and capitalism were not as effective as now, the media was local which means national. However, with the changing and developing years, media has also acquired a global dimension. Media has become concentrated in the hands of some specific people. Citing Christopher Dixon, media analyst for the investment firm, PaineWebber, McChesney points out that "What you are seeing is the creation of global oligopoly. It happened to the oil and automotive industries earlier this century; now it is happening to the entertainment industry" (Leistyna, 2005: 160). As happened to the other industries, the media has also become global, and it is used at the service of huge transnational corporations. The principal reason lying under this is that global media provides active communication for the consumers. McChesney expresses that "The commercial media system is the necessary transmission belt for businesses to market their wares across the world; indeed globalization as we know could not exist without it" (Leistyna, 2005: 163). Through media, the speed of globalization has increased; and consequently, the pace of global capitalism has enhanced irrepressibly. The relation between globalization and capitalism is supported by the media; and therefore, the considerable importance of the media cannot be ignored.

One of the means used intensively is television. In the past, television served as a tool for acquiring information, keeping up with the ongoing issues around the world and a tool for entertainment by broadcasting films; now, it has been turned into a means of bombarding of commercials. The effect of TV is so immense that "it is by means of its routine ubiquity in our everyday domestic life that TV has come to pervade our lives in more profound ways, shaping and constraining our desires, our behavior, and our expectations about others" (McHale, 1992: 117). Therefore, the impact of TV cannot be denied; that is why the future of the huge media giants is tightly bound to these commercials. There is a reciprocal relationship between the global media and the

transnational corporations. Both sides need each other for the sake of their future. Hence, both forces have to get along with each other, and it is a matter of fact that both are indispensable for each other. McChesney asserts that “Even those on unfriendly terms, like Murdoch and AOL-Time Warner’s Ted Turner, understand they have to work together for the ‘greater good’. ‘Sometimes you have to grit your teeth and treat your enemy as your friend,’ the former president of Universal, Frank Biondi, concedes” (Leistyna, 2005: 165). As there is such a great unanimity of purpose, states are also directed towards such an alliance. The issues concerning politics and economy are manipulated according to the benefits of such a supposed alliance. As remarked by McChesney:

“This conscious coordination does not simply affect economic behaviour; it makes the media giants particularly effective political lobbyists at the national, regional, and global levels. The global media system is not the result of “free markets” or natural law; it is the consequence of a number of important state policies that have been made in connection with the ones that have created the system. The media giants have had a heavy hand in drafting these laws and regulations, and the public tends to have little or no input.” (Leistyna, 2005: 165)

In such an atmosphere where such intertwined relationships are formed for the sake of some highly pragmatic aims, it is quite hard to speak of a dynamic system of democracy or freedom of will, speech, etc. McChesney asserts that “In the area of democracy, the emergence of such a highly concentrated media system in the hands of hugely concentrated media system in the hands of huge private concerns violates in a fundamental manner any notion of a free press in democratic theory” (Leistyna, 2005: 166). In time, people under the effect of what is offered to them through the global media consisting of television, literature, and journalism, tend to believe the imaginative world and the related stories. The TV viewer starts to lose his control over the thin line between the real world and the world behind the screen as:

“One consequence of the intimacy of our everyday interaction with TV is that we are apt to think of the boundary between our domestic space and the space *inside* the TV screen, between the world ‘in there,’ as a relatively porous one; thus TV-viewers may address the figures on the TV screen, or otherwise behave towards TV figures as though their space were continuous with ours.” (McHale, 1992: 118)

Correspondingly, by means of TV, it becomes easier to affect people's ideas, and in this way, a community of apolitical people which can be manipulated easily is supposed to be created. "Ideology exists in the very fact that the people 'do not know what they are really doing', that they have a false representation of the social reality to which they belong" (Zizek, 2008: 27). People tend to take the imagined world as true, so it becomes easier for the system operating for the benefit of some to function smoothly. McChesney puts forward that "The combination of neoliberalism and corporate media culture tends to promote a deep and depoliticization. One need only look at the United States to see the logical endpoint" (Leistyna, 2005: 167).

People get to believe into this imaginative world easily, for these insidious relationships do not function overtly. There are ways of concealing these relationships such theories as Multiculturalism which seems to be to the benefit of the oppressed ones and the well being of societies formed of diverse nations and cultures. However, Multiculturalism functions as a mask for camouflaging the actual intentions. By means of Multiculturalism, a pretended, false perception of the world which can be called ideology has been formed. David Hawkes claims that the market economy produces a systematically false consciousness: an ideology (2003: 1). As mentioned in the previous parts, global media also makes use of the "Noble Lie" of Multiculturalism in order to be influential. With regard to the advertising sector, culture has been made use of. When closely examined, the main emphasis on cultural qualities is discernible, and special attention is just given for the sake of selling the product and appealing the consumer. Arif Dirlik asserts that:

"Focusing on "liberal arts" institutions, they (obscurantist conservatives) conveniently overlook how much headway multiculturalism has made in business schools and among the managers of transnational corporations, who are eager all of a sudden to learn about the secrets in "Oriental" philosophies that might explain the East economic success, who cannibalize cultures all over the world in order better to market their commodities." (Leistyna, 2005: 48)

The expression of "cannibalizing culture" fits in to the existing situation of the world at present. Cultures and the differences that form these cultures have been eaten up by the media giants and the transnational corporations with the required permission given by the governments. Though some conscious people try to prevent this process, it is nearly impossible to get over this vicious circle, for the counter argument is already ready.

McChesney underscores that the “Proponents of neoliberalism in every country argue that cultural trade barriers and regulations harm consumers, and that subsidies inhibit the ability of nations to develop their own competitive media firms” (Leistyna, 2005: 162). In this way, it is aimed at forming a consumer community having definite qualities abstracted by its typical features. Hence, by means of Multiculturalism, the formation of Monoculturalism is supported as Matušík claims that “New imperial maps are drawn and exploitative conquests initiated under the name of liberal democracy and multicultural globalism” (Willet, 1998: 112). The important point is that this system requires a consumer community with some specific features. As the whole world is seen as a market place, the differences between the nations and the cultures are not taken into consideration, all human beings are regarded as consumers. These differences are only taken into account when advertising is at issue. In order to market the goods, cultural appeal is essential. This is what Arif Dirlik defines as “cannibalizing culture.”

1.1.5. Culture, Consumer and Consumption

Cultures are formed by people and people by cultures. There is a reciprocal and a dialogical relationship between the two parts. Consumption is one of the important forces affecting this reciprocal relationship. Due to the fact that with the goods or commodities being consumed by the individual, the individual takes part in a process of expressing himself through the things he consumes. “Psychology must take account of the fact that the consumption of particular brand identities is central to the formation of the personality” (Hawkes, 2003: 3). The clothes being worn, the brands being used, the food being eaten etc. are all of vital merit in that they all symbolize a specific perspective of the individual. With regard to this perspective, the cultures are formed. Hence, the relationship between culture, consumer (individual) and consumption plays an essential role in identifying the characteristic qualities of a culture or an individual. All of them are interconnected and take part in the construction of each other’s formation reciprocally. Ayse S. Caglar states that “Consumption is a social practice that serves as an important site for identification. Through commodities and their consumption, we construct our perception of our selfhood, our relationships to the world and hence also our relationship to the Other” (Modood and Werbner, 1997: 182).

Consumption is an undeniable matter of fact of the present era, and its practice is being encouraged continuously through governments and the media. In this way, a community equipped with similar sense of taste is formed, and the cultural differences are terminated. As expressed before, this leads to a situation of Monoculturalism. This prediction based on strong evidences is a desired outcome by the well-off class: "Capitalist regimes undermine the reproduction of socially valued forms of identity, by destroying existing cultural practices, development projects destroy elements necessary for cultural affirmation" (Escobar, 1993: 168). In such a society where consumption has reached its peak and where purchase has become the main occupation, the values also change collaterally. The cultural differences and the values do not have any perceivable significance in a consumer society, for cultural differences and the values cease to exist. As these differences and values tend to vanish, the main difference comes to be the partition of the rich and the poor. Bill Martin highlights that "In a consumer society, what counts is what you can buy, what sort of buying power you have. Truth equals what sells" (Willet, 1998: 132). In this case, struggle against this situation becomes troublesome since this thinking, and acting system is supported by the powerful ones. The ones aware of this situation find themselves under oppression and in despair. Iris Marion Young, by citing from Nancy Fraser, expresses that:

"Any struggle against oppression is simultaneously a struggle against cultural and economic domination because the cultural styles of subordinated groups are devalued and silenced, and the political economy of the bourgeois public sphere ensures that subordinated groups lack equal access to the material means of equal participation." (Willet, 1998: 60)

Correspondingly, the ones without the required material means cannot participate equally. The domination of consumption and money is the most remarkable outcome. Truth is based on the notion of money meaning that with the economic power the person holds, he is able to form his own truth and to make it acceptable to the majority constituted by the poor. Hence, money which is attached value by the human beings and has a representative value starts to rule the lives of people and becomes an end itself instead of being a means as follows:

"While market exchange is obviously present in and necessary to any civilized society, our postmodern society is historically unique in elevating the mercantile principle to a position of complete dominance over the economy and, . . . , over every area of public and private experience." (Hawkes, 2003: 1)

Money emerges as the main aim and ceases to be just a means of enabling a comfortable and easy trading. Both money and materialism gain power, and human beings become servants of this capitalist system. Therefore, the power money has gained cannot be ignored: “When it attains this degree of power, the market ceases to fulfill its necessary but subordinate function as a means towards the end of civilized life” (Hawkes, 2003: 2). As pointed out by David Hawkes, the rule of money leads to the end of civilized life. The function of money as a representation of an imaginative value and false consciousness takes us to the strong relationship between money and ideology.

1.1.6. Money and Ideology

It is an indisputable fact that the exchange of money is a necessary process of the present age. In our daily lives we continually encounter with matters concerning money like shopping. In order to sustain one’s life, the person is bound to earn money. In consequence, human beings’ way of thinking, way of approaching life, and other issues function according to the imaginative value given to money. “In the fully developed form of capital, money achieves an active, self-generating power through which it shapes the lives of concrete individuals” (Hawkes, 2003: 101). Hence, without money, nothing works as asserted by Marx:

“Shakespeare stresses especially two properties of money: (1) It is visible divinity – the transformation of all human and natural properties into their contraries, the universal confounding and overturning of things: it makes brothers of impossibilities. (2) It is the common whore, the common pimp of people and nations.” (2007: 139)

Money has become the center of human beings’ life; and therefore it has been attached much significance than its actual worth. “The rule of money is part of a more general phenomenon, which we might term the dictatorship of representation” (Hawkes, 2003: 3). The problematic point here is that human beings have ceased to see money just as a material object. On the contrary, human beings, with the imaginative value they have attached to money, have begun to consider all objects with their imaginative values. People purchase objects for their imaginative value rather than its use value. Concerning exchange-value and use-value, “we must, that is, impose an alien and ideal representation, or ‘form of value’, on the material objects. We, therefore, no longer see the thing-in-itself, we see only the ‘commodity form’ - our own idea or concept – which

we have imposed upon it” (Hawkes, 2003: 98). People have the tendency of considering things with exchange value automatically. While buying a pair of shoes, a consumer does not think of its use value, he or she rather concentrates on the concept he or she has attached to that pair of shoes. This concept could be an outcome of the imaginations being evoked by the brand of the shoes formed by the advertising companies. Correspondingly, ideas are sold not the objects anymore. With the complete triumph of the market in our own time, the most valuable commodities traded are not things at all, but ideas, images and brands. “This dematerialization of the economy gives it unprecedented power over the minds of individuals” (Hawkes, 2003: 10). The fetishism of the objects is at issue as Marx claims, “Commodity fetishism is ‘a definite social relation between men, that assumes, in their eyes, the fantastic form of a relation between things’” (Zizek, 2008: 19). Hence, “as a result of ‘the fetishism of the commodity’, we no longer see the ‘real’ thing, but only its ‘form of appearance’” (Hawkes, 2003: 100). There are brands just being bought for the image it has been attached to it. Many consumers purchase things which they, in actual, do not use. As can be inferred, a deviation from the actual is present, and this can be defined as false consciousness, in other words, ideology. In the age we are in, material things are attached with some representative images, ideas or concepts. It is as if these objects are symbols of some ideas. These objects represent more than their actual form and image. With respect to this position of the objects, consumers buy not a car but prestige or power, not a pair of shoes but attractiveness, or not a watch but respect. Consequently, with the images these objects are attached to, people using these objects acquire the concepts and ideas which these objects represent. In respect to this situation, people start to esteem each other in relation to the objects they make use of. At the present era, people do not appreciate each other with the characteristic features they possess. On the contrary, people take into consideration the brand of the object and correspondingly value person with the objects he or she has in possession. The material things have been abstracted of their actual worth and meaning, and they have become objects of fetishism. “Ideology is not simply a ‘false consciousness’, an illusory representation of reality, it is rather this reality itself which is already to be conceived as ‘ideological’” (Zizek, 2008: 15). Hence, the ideology turns out to become a reality:

“By possessing the property of buying everything, by possessing the property of appropriating all objects, money is thus the object of eminent possession. The

universality of its property is the omnipotence of its being. It therefore functions as the almighty being. Money is the pimp between man's need and the object, between his life and his means of life." (Marx, 2007: 137)

This undesirable situation is the effect of the cooperation of the transnational corporations and the global media. Global capitalism requires this illusion to retain its power and sovereignty. There is a harsh competition, and such illusions are necessary for their continuation. Robert W. McChesney claims that "Australian media monguls, following the path blazed by Murdoch, have the mantra 'Expand or die'" (Leistyna, 2005: 164).

The advertising system is an influential tool in providing the simple objects with great ideas. It can be claimed that with the irresistible attraction of the ideas attached to the objects people are persuaded that by purchasing that object, they will acquire the idea attached to it. Hence, they aim at buying qualities to form their identity. The use of language plays a vital role in creating such effective commercials. From this perspective, the power of language cannot be denied. The point, however, is that with the use of language by the dominant ones, their domains of truth are formed, so people become just puppets of their domain. Foucault states that:

"dominant ways of knowing the world - making it meaningful – produced by those with the power to make their ways of knowing circulate discursively in the world generate regimes of truth. (Foucault 2001a) which come to assume an authority over the ways in which we think and act, that is, provide us with 'subject positions' from which meanings can be made and actions carried out." (Storey, 2008: 6)

In this way, the future of global capitalism is taken under guarantee and the continuity of the dominant ones is ensured. There is no more physical conquest, meaning hot war; the conquests are done through psychological ways by taking the minds of people under control and manipulating their way of thinking. The application of this method is not done by force. The method proceeds insidiously by using the visual media, the written media, the ideological state apparatuses and benefiting from the cultural qualities in order to appeal the consumers. McChesney says that "For capitalism's cheerleaders, like Thomas Friedman of the *New York Times*, all this suggests that the human race is entering a new Golden Age. All people need to do is sit back, shut up and shop, and let the markets and technologies work their magical wonders" (Leistyna, 2005: 159).

Hence, today's world order, though having a more tolerant and heterogeneous structure as a result of mixed nationalities and cultures, is in a phase where this heterogeneous structure is just on the surface and where the human race is step by step converting to a monocultural structure.

CHAPTER TWO
THE ORIENTALIST APPROACH EXISTING IN THE
NOVELS WHITE TEETH AND BRICK LANE

2.1. Orientalism

Orientalism is a term meaning the depiction of the East by the West. It is the representation of the East in the Western eyes through literature, art, media and several other ways. The Orient is the subject analyzed, codified, labeled and defined by the West so as to specify the movement area of the Orient, meaning to draw the area of freedom. By defining the area of freedom, the West is able to limit the Orient, and therefore, it becomes easier for the West to control the Orient. Hence, Orientalism is “the Western approach to the Orient; Orientalism is the discipline by which the Orient was (and is) approached systematically, as a topic of learning, discovery, and practice” (Said, 2003: 73). The Western approach functions systematically as just expressed, and the Orient is handled as the Other in an effort to make the West superior. This chapter aims to explore the Orientalist approach hidden in White Teeth and Brick Lane in attempt to display that these novels cannot be categorized as multicultural novels. Following an introductory part that will focus on the concept of Orientalism, the Orientalist approach will be analyzed in the two novels textually.

The Orient is depicted in a deficient way so as to sublimate the West. The Orient is seen as the ‘Other’ and is marked with all bad qualities. It is true:

“that the development and maintenance of every culture require the existence of another different and competing alter ego. The construction of identity – for identity, whether of Orient or Occident, France or Britain, while obviously a repository of distinct collective experiences, is finally a construction – involves establishing opposites and “others” whose actuality is always subject to the continuous interpretation and re-interpretation of their differences from “us”. Each age and society re-creates its “Others”. Far from a static thing then, identity of self or of “other” is a much worked-over historical, social, intellectual, and political process that takes place as a contest involving individuals and institutions in all societies.” (Said, 2003: 332)

This Other is required for the positive image of the Self. To become superior and sublime, the Self attaches all the unfavorable features to the Other. With regard to the

Orient, in this way the West aims at becoming superior. Therefore, the discourse of Orientalism functions systematically so as to strengthen this faulty image of the Orient and the sublime image of the West.

The edifice of Orientalism has been formed since centuries. It dates back to the years of imperialism, and the Orient has been the main subject. The West, as the powerful side, has formed its own realities and truths about the Orient, and subsequently, an imaginative depiction supported by literature, art and media has been made. This depiction has been so well lasting that it still prevails:

“the principal dogmas of Orientalism exist in their purest form today in studies of the Arabs and Islam. Let us recapitulate them here: one is the absolute and systematic difference between the West, which is rational, developed, humane, superior, and the Orient, which is aberrant, undeveloped, inferior. Another dogma is that abstractions about the Orient, particularly those based on texts representing a “classical” Oriental civilization, are always preferable to direct evidence drawn from modern Oriental realities. A third dogma is that the Orient is eternal, uniform, and incapable of defining itself; therefore it is assumed that a highly generalized and systematic vocabulary for describing the Orient from a Western standpoint is inevitable and even scientifically “objective.” A fourth dogma is that the Orient is at bottom something either to be feared (the Yellow Peril, the Mongol hordes, the Brown dominions) or to be controlled (by pacification, research and development, outright occupation whenever possible).” (Said, 2003: 301)

As can be inferred, the faulty image of the Orient still survives and is not limited to the past perceptions of the West. The Orient is attached with all the bad features as being inferior, dependent on the West, weak and in a need to be controlled. This depiction of the Orient is so strong that the dichotomy of what the Orient is actually and what it is not cannot be distinguished clearly. At this stage, the false perception of the Orient generated by the West emerges, and as explained by Said:

“The knowledge of the Orient, because generated out of strength, in a sense *creates* the Orient, the Oriental and his world. In Cromer’s and Balfour’s language the Oriental is depicted as something one judges (as in a court of law), something one studies and depicts (as in curriculum), something one disciplines (as in a school or prison), something one illustrates (as in a zoological manual). The point is that in each of these cases the Oriental is *contained* and *represented* by dominating frameworks.” (Said, 2003: 40)

As the Orient is depicted and defined by the dominant forces, the Orient is represented in the way the dominant forces want it to be, for these forces are powerful and can

conduct the issues according to their own benefit. The West has the power to shape; even to create the Orient as it wishes.

The Orient is displayed with the counter qualities of the high qualities West is embellished with as being backward, illiterate, emotional, unrestrained, religion oriented and incompetent; however, West is considered as progressive, literate, rational, science oriented and competent. Hence, these images of both the Orient and the West have consistently been promoted through literature, films, art and the media as follows:

“In the films and television the Arab is associated either with lechery or bloodthirsty dishonesty. He appears as oversexed degenerate, capable, it is true, of cleverly devious intrigues, but essentially sadistic, treacherous, low. Slave trader, camel driver, moneychanger, colorful scoundrel: these are some traditional Arab roles in the cinema.” (Said, 2003: 287)

These negative images prevail, for the dissemination of these negative images is realized through widely used means like TV, film and the newspaper. Therefore, people always come across with such images, and they are subjected to accept these false perceptions. These images are imposed on people and actually, they start to affirm these images unconsciously as the false perception concerning the Orient permeates insidiously. With the promotion of these images the people whether a Westerner or an Oriental has started to believe in these imaginative images rather than the actual images. These representations have ceased to be just textual and visual representation and have become the realities and the truths of people:

“Orientalism is a school of interpretation whose material happens to be the Orient, its civilizations, people and localities. Its objective discoveries – the work of innumerable devoted scholars who edited texts and translated them, codified grammars, wrote dictionaries, reconstructed dead epochs, produced positivistically verifiable learning – are and always have been conditioned by the fact that its truths, like any truths delivered by language, are embodied in language, and what is the truth of language, Nietzsche once said, but a mobile army of metaphors, metonyms, and anthropomorphisms – in short, a sum of human relations, which have been enhanced, transposed, and embellished poetically and rhetorically, and which after long use seem firm, canonical, and obligatory to a people: truths are illusions about which one has forgotten that this is what they are.” (Said, 2003: 203)

Truths are products created by means of language for the benefit of the dominant ones. Consequently, it is vital to underscore the significance of language as it is the agent shaping the truths about things, people, lands, and in general, life. The point to be taken

into consideration is that the ones possessing this power of language are able to gain sovereignty and thus form their own truths about everything. Michel Foucault, a widely known philosopher and historian, states that:

“Truth is a thing of this world: it is produced only by virtue of multiple forms of constraint. And it induces regular effects of power. Each society has its regime of truth, its 'general politics' of truth: that is, the types of discourse which it accepts and makes function as true; the mechanisms and instances which enable one to distinguish true and false statements, the means by which each is sanctioned; the techniques and procedures accorded value in the acquisition of truth; the status of those who are charged with saying what counts as true.” (1980: 131)

Truths are constructed statements as expressed above. Every society creates its system of truths and believes in them. With respect to Orientalism, the West has created its system of truth about the Orient and in this way, gained dominance over the Orient. Therefore, it is quite crucial for the powerful ones to create their truths so as to expand their area of sovereignty.

Orientalism is a well-organized and well-supported discourse. That is why Orientalism has been so long lasting. The effort of the West to perpetuate this discourse is important, for the representations of the West and the Orient and the related truths generated by Orientalism play an indispensable role for the conservation and the advancement of the sovereignty of the West over the Orient. Therefore, there is a great struggle for sustaining the truths formed by means of Orientalism:

“There is a battle 'for truth', or at least 'around truth' – it being understood once again that by truth I do not mean 'the ensemble of truths which are to be discovered and accepted', but rather 'the ensemble of rules according to which the true and the false are separated and specific effects of power attached to the true', it being understood also that it's not a matter of a battle 'on behalf' of the truth, but of a battle about the status of truth and the economic and political role it plays.” (Foucault, 1980: 132)

As can be understood, truths are of primary importance for the preservation of power since Orientalism has a vital role for the West. By dint of Orientalism, the West forms its truths about the Orient and specifies the area of freedom for the Orient. In this way, the Orient is confined to the zone the West has designated and is all the time exposed to false perceptions the West creates. With regard to the false perceptions concerning the Orient, Orientalism functions systematically and results in an ideological hegemony as Stuart Hall asserts:

“Hegemony is that state of “total social authority” which, at certain specific conjunctures, a specific class alliance wins, by a combination of “coercion” and “consent,” over the whole social formation, and its dominated classes: not only at the economic level, but also at the level of political and ideological leadership, in civil, intellectual, and moral life as well as at the material level: and over the terrain of civil society as well as in and through the condensed relations of the State.” (Essed, 2002: 51-52)

The situation with the Orient is that through Orientalism, the Orient is subjected to faulty representations which turn into a way of coercion and subsequently, these faulty representations become so acknowledged that whether a Westerner or an Oriental starts to accept these false perceptions and after some time, adopts these perceptions. Consequently, through Orientalism functioning as an ideology by means of media, literature and art, the West, the powerful side, retains its power and establishes its hegemony over the Orient as expressed by Said:

“Neither imperialism nor colonialism is a simple act of accumulation and acquisition. Both are supported and perhaps even impelled by impressive ideological formations that include notions that certain territories and people require and beseech domination, as well as forms knowledge affiliated with domination: the vocabulary of classic nineteenth-century imperial culture is plentiful with such words and concepts as ‘inferior’ or ‘subject races’, ‘subordinate peoples’, ‘dependency’, ‘expansion’, ‘authority.’” (1994: 8)

Knowledge and truths formed through ideological formations, here Orientalism, function as a means to maintain power and sovereignty. The words defining the Orient are selected for this purpose, and an edifice of Orientalism is constructed systematically by means of art, media, curricula, cinema and literature. Hence, Orientalism is a discourse constituted of knowledge and truths serving for the benefit and the sublimation of the West. In this way, the Orient is reflected as inferior, ignorant, religion oriented, emotional, weak and dependent on the West. By the agency of Orientalism, the West rationalizes its practices on the Orient, and it becomes easier to take the control over the Orient. In consequence, Orientalism is a discourse paving the way for the domination of the West over the Orient.

In the light of the views given related to Orientalism, Zadie Smith’s work titled White Teeth and Monica Ali’s work titled Brick Lane will be analyzed in terms of three main perspectives: the subjugated and suppressed Oriental woman, the false depiction

of Oriental people in general and the religion oriented Orientals as being unrestrained and potential terrorists.

Zadie Smith's work titled White Teeth and Monica Ali's work titled Brick Lane are accepted as multicultural novels describing the multicultural environment in London. In both novels, the so-called multicultural environment of London is represented. That the authors of both novels are members of migrant families having settled in Britain many years ago makes these novels more interesting compared to the multicultural novels written by English novelists. The reason why these novels composed by non-British authors attract so much attention is because of their portrayal of multicultural London by someone who belongs and contributes to this multicultural environment. There is an expectation that the representations taking place in these novels will be similar to the actual experiences of the multicultural London. The novelists are also considered as native informants depicting their cultural development in multicultural London. Especially, Zadie Smith has attracted a lot of attention with her work White Teeth since its publication. The cause for this attraction has been the concept of Multiculturalism which is claimed to be dealt in the novel. It has received many positive criticisms. "Allardice's *Evening Standard* review, for example, commented that White Teeth is [t]eeming with characters, their tangled histories and conflicting beliefs, [it] captures the colourful multicultural landscape of London" (Squires, 2007: 75). Another positive criticism was made by Christopher Matthew and Hepzibah Anderson in the *Daily Mail* as a novel consisting of "a playful, refreshingly upbeat portrait of multicultural Britain" (Squires, 2007: 75). Therefore, these novels play an active role in the perception and reflection of the current multicultural environment of London in particular, of England in general. However, though these novels are regarded as multicultural novels contributing to the ideal picture of Multiculturalism, there are many Orientalist references despising the Orient and sublimating the West. In contrast to the general idea of these novels as being multicultural novels, the argument put forward is that these novels include many Orientalist images and hence reinforce the inherited traditional picture of the Orient. A contributing criticism supporting this claim concerning the novel's description of the so-called multicultural environment in London has been made by John Lanchester in *The New York Review of Books*. He put forward that "The version of race relations it describes is utopian, a vision of how things might be rather than how they are" (Squires, 2007: 75). With respect to this, the visible effects

of these novels cannot be despised and need to be discussed critically. In this respect, these Orientalist references in these novels should be analyzed critically.

2.1.1. The Orientalist Approach in Literary Works

To start with, though both novels are composed by non-British authors, these novels bear many implications concerning Orientalism. Orientalism, a way of depicting the Orient in a specific contexture, can be observed noticeably in both works, Zadie Smith's White Teeth and Monica Ali's Brick Lane. First of all, Orientalism, as put forward by Edward Said:

“becomes a system of moral and epistemological rigor. As a discipline representing institutionalized Western knowledge of the Orient, Orientalism thus comes to exert a three-way force, on the Orient, on the Orientalist, and on the Western “consumer” of Orientalism.” (2003: 67)

Orientalism takes the Orient as its main subject to be studied systematically. Orientalism makes use of visual and textual means and puts language into practice intensively. The importance of language is made clear, for by means of language, Orientalism forms its own truths concerning the Orient. In relation with the importance of language and literature, there are many works which have an Orientalist approach.

“In Dante’s poem, in the work of Peter the Venerable and other Cluniac Orientalists, in the writings of the Christian polemicists against Islam from Guibert of Nogent and Bede to Roger Bacon, William of Tripoli, Burchard of Mount Syon, and Luther, in the *Poema de Cid*, in the *Chanson de Roland*, and in Shakespeare’s *Othello* (that “abuser of the world”), the Orient and Islam are always represented as outsiders having a special role to play *inside* Europe.” (Said, 2003: 71)

In all these works, Islam, the Orient and the Oriental are represented as evil and potential threat to Christian domain. They have been given the role to play the foe all the time. The aim in representing the Orient and the Oriental in such images is an outcome of the binary oppositions formed by the discourse of Orientalism. This has been done in an effort of sublimating the West and despising the East, for only in this way the West will gain power. As Sartre expressed:

“colonialist practice has engraved the colonial idea on things themselves; it is the movement of things which designates both the colonist and the colonized. Thus oppression justifies itself: the oppression justifies itself: the oppressors produce and maintain by force the evils which, in their eyes, make the oppressed resemble more and more what they would need to be in order to deserve their fate. The colonist can absolve himself only by systematically pursuing the ‘dehumanization’ of the colonized, that is by identifying a little more each day with the colonial apparatus. Terror and exploitation dehumanize, and the exploiter uses this dehumanization to justify further exploitation.” (2006:60)

Likewise, Orientalism imposes its degrading images on the Oriental people by means of literature so as to reinforce its positive and sublime image. This image needs an Other with counter features so that the sublime image of the West can survive.

In *Othello*, for example, there is a part where Othello expresses, “Where a malignant and a turban’d Turk/ Beat a Venetian and traduc’d the state, / I took by the throat the circumcised dog. / And smote him thus” (Craig, V. II. 352-355, 1057). Shakespeare depicts the Turk as ‘malignant’ and as a ‘circumcised dog’, referring to the obligation of circumcision in Islam. The contempt towards the Oriental people revealed through this image is quite apparent. These constructed negative images of the Orient are strengthened through sources such as literature which functions as an effective means of conveying the Western ideology.

The Oriental is depicted in the framework of subordination and is not given any powerful positions economically and politically in order to support the inferior position of the Oriental. The Orient is represented as deprived of power with the intention of depicting the Orient dependent on a superior and powerful being, which is the West. The West needs to legitimize its superior image, so it uses the Orient as a means of creating its powerful and sublime image. Thus, “Neither Austen nor Mill offers a nonwhite Caribbean an status imaginatively, discursively, aesthetically, geographically, economically other than that of sugar producer in a permanently subordinate position to the English” (Said, 1994: 122). The Orient is always depicted in an inferior position and in poor conditions. In a similar way, in literary works, the aim has been “to characterize the Orient as alien and to incorporate it schematically on a theatrical stage whose audience, manager, and actor are *for* Europe, and only for Europe” (Said, 1994: 72). By means of these characterizations of the Oriental in literary works, the picture of the Oriental defined by the discourse of Orientalism is strengthened and promoted.

Another Orientalist element existing in literary works is the suppressed and obedient Oriental woman. This image of the Oriental woman can be regarded as an outcome of the dichotomy of regarding the Orient as feminine and the West as masculine. In this way, by depicting the East as feminine, meaning emotional, the West reveals how rational and powerful it is. With regard to this, the Oriental woman is provided with the same inferior representation the Orient has been offered by the West. One of the most known figures is Kuchuk Hanem by Gustave Flaubert in his literary work as Herodias. This figure of Kuchuk Hanem was formed during his travel to the Orient, where he is said to have met a belly dancer. Kuchuk Hanem does not speak much and is obedient. She does anything that is asked from her to do. In his work Herodias, Salomé, the daughter of Herodias is described as follows:

“beautiful young girl had just entered the apartment, and stood motionless for an instant, while all eyes were turned upon her...When she arrived in front of the pavilion she removed her veil. Behold! she seemed to be Herodias herself, as she had appeared in the days of her blooming youth...But this beautiful thing before him was no vision. The dancer was Salome, the daughter of Herodias, who for many months her mother had caused to be instructed in dancing, and other arts of pleasing, with the sole idea of bringing her to Machaerus and presenting her to the tetrarch, so that he should fall in love with her fresh young beauty and feminine wiles. The plan had proved successful, it seemed; he was evidently fascinated, and Herodias felt that at last she was sure of retaining her power over him!” (2000: 32)

Salome is depicted as a means of seduction by her mother. Only her physical features are described. There are not any statements concerning her character as a human being. She is only a figure of beauty and seduction. Hence, “Kuchuk Hanem is a conventional image of the Oriental woman: sensual, obedient, silent—a paradigm for the silent, irrational Orient” (Khoury, 2008). With regard to this prototype of the figure of Kuchuk Hanem, it can be stated that she is representative of all the Oriental women.

The image of sadistic and bloodthirsty Oriental man is another Orientalist representation existing in literary works written with an Orientalist attitude. The Oriental man, in contrast to the Oriental woman, is dominant and acts in an impulsive way. The man is regarded as a savage and uncivilized, in opposition to the Western man who is rational and civilized. These binary oppositions function with the intention of reinforcing the positive image of the West. An example concerning this constructed

Oriental man can be the character Sultan Schahriar from the Arabian Nights. The Sultan has been deceived by his wife, and he puts her to death. He decides, in an impulsive way, to kill a woman each day as follows:

“The blow was so heavy that his mind almost gave way, and he declared that he was quite sure that at bottom all women were as wicked as the sultana, if you could only find them out, and that the fewer the world contained the better. So every evening he married a fresh wife and had her strangled the following morning before the grand-vizir, whose duty it was to provide these unhappy brides for the Sultan. The poor man fulfilled his task with reluctance, but there was no escape, and every day saw a girl married and a wife dead.” (Lang, 1918: 8)

As can be inferred, the Sultan is depicted as irrational and barbarous. The Sultan, who is the sovereign of the whole land, is depicted as an unreasonable figure. Hence, the Sultan, as representative of the Oriental people in general, can be regarded as a representation of all the other Oriental men.

According to C.C. Barfoot, Shakespeare’s Henry the Fifth can also be categorized as a work of containing Orientalist images. In this play, while courting Katherine, daughter to Charles, the king of France, the King makes a suggestion: “Shall not thou and I, between Saint Denis and Saint George, compound a boy, half French, half English, that shall go to Constantinople and take the Turk by the beard? Shall we not? What sayest thou, my flower-de-luce?” (Craig, V. II. 213-23, 541). He focuses on the beard of the Turkish men and by this generalization, contributes to the stereotypical image of Turkish men as having always a beard. This is, in a way, a form of imprisoning the Turkish man into a fixed image and identity. The expression “take the Turk by the beard” refers to the contempt and anger towards the Turkish people. In addition, Barfoot puts forward that the image of ‘take the Turk by the beard’ is “a phrase originated in Western Christianity discourse as a collective and militant reply to the threat of Islam following the capture of Constantinople by the Turks” (1998: 11).

Furthermore, in addition to the Orientalist elements mentioned above, another element is the description of the places where the Oriental people live. In most cases, the places are described as poor and dirty places.

The image formed in literary works concerning the places the Oriental man lives is described as dirty and poor. Related examples concerning this Orientalist element can be found in different literary works. In A Passage to India by E. M. Foster, Aziz, doctor

in India, visits Mr Fielding, who is an English teacher. The great impact of the colonial power and the Orientalist attitude upon Aziz come to light when his feelings are described as he enters the area of the English people "As he entered their arid tidiness, depression suddenly seized him. The roads, named after victorious generals and intersecting at right angles, were symbolic of the net Great Britain had thrown over India. He felt caught in their meshes" (1979: 36). He feels captivated by the order of the area and even the right angles, for him, turn into a net that has been thrown over India. This perception of degradedness has been caused by colonial forces, and this makes him feel like a bug. Thus, he overestimates the English people and is a bit disappointed by what he comes to see as when he explores Fielding's house and ends up with an impression as follows: "His spirits flared up, he glanced round the living-room. Some luxury in it, but no order--nothing to intimidate poor Indians" (75). He goes on explaining his ideas by "But I always thought that Englishmen kept their rooms so tidy. It seems that this is not so. I need not be so ashamed" (76). As Aziz remarks, he does not need to be ashamed of his house's condition. The image that is formed from his statement is that the houses of 'poor' Indians are untidy and poorly furnished. There is a generalization concerning the living spaces of Indian people, which is an Orientalist attitude. However, when Aziz thinks of the idea of inviting Fielding to his house, "Aziz thought of his bungalow with horror. It was a detestable shanty near a low bazaar. There was practically only one room in it, and that infested with small black flies" (83). He lives in a poor district in a house with one room. His house is full with black flies, which turns out to be a disgusting place to inhabit. He cannot deal with the idea of inviting Fielding to his house, for his house's condition is so bad that he even states that "'No Englishman understands us except Mr Fielding,' he thought. 'But how shall I see him again? If he entered this room, the disgrace of it would kill me'" (104). In a way, internalizing the Orientalist representations imposed by the West, Aziz feels ashamed of his Oriental identity and the place where his identity flourishes. When Fielding goes to Aziz's house, Aziz is ashamed of his house and states that "Here's the celebrated hospitality of the East. Look at the flies. Look at the chunam coming off the walls. Isn't it jolly? Now I suppose you want to be off, having seen an Oriental interior" (117). Even Aziz himself is ashamed of his house's condition. He claims that Fielding will leave his house. He makes a degrading generalization concerning the houses of Oriental people. These descriptions, which are clear indicators of his inferiority complex, are made by Aziz, an Oriental man. Therefore,

that Aziz makes these statements is an important clue of his ingrained inferiority complex.

Another Oriental understanding concerning their way of living is the idea of purdah. Aziz shows Fielding a photograph of his wife and tells that:

“‘She was my wife. You are the first Englishman she has ever come before.’ ‘It is beyond the power of most men. It is because you behave well while I behave badly that I show it you. Mr. Fielding, no one can ever realize how much kindness we Indians need, we do not even realize it ourselves. But we know when it has been given. We do not forget, though we may seem to. Kindness, more kindness, and even after that more kindness. I assure you it is the only hope.’” (118)

As can be inferred, the purdah is represented as a way of protecting Oriental women from the men in general. This situation refers to the situation of how the Oriental men see their wives. This quotation seems to highlight the point that the Oriental man regards his wife as a possession of himself. Another point that can be inferred from the statement of Aziz is that Aziz shows the photo of his wife to Fielding, for Fielding is a civilized European and there is nothing to worry about Fielding.

Another Orientalist image appearing in literary works as an Orientalist element is the concept of breeding. Foster portrays the Oriental and the Westerner creating a dichotomy of intellect and emotion between them. By doing so, he associates the Oriental with emotion and the Westerner with intellect. In a conversation, Aziz tells Fielding, “‘But you haven’t children.’ ‘None.’ ‘Then your name will die out.’ ‘It must.’” Upon this, Aziz states that “‘Well.’ He shook his head. ‘This indifference is what the Oriental will never understand.’” Fielding expresses that “‘I don’t care for children. I’d far rather leave a thought behind me than a child. Other people can have children’” (119). The idea emanating from the quotation is that the Oriental people breed children so as to maintain their name in the future. Hence, Oriental people have a lot of children. This also makes a reference to the desire of Oriental people of having boys rather than girls as boys can maintain their names.

In addition, the Oriental man is also depicted as a primitive one. He is not able to eat his food in a decent way as explained by the character Robinson Crusoe. “‘After I had been two or three days returned to my castle, I thought that, in order to bring Friday off from his horrid way of feeding and from the relish of a cannibal’s stomach, I ought to let

him taste other flesh” (2009: 164). Friday is depicted as a savage and a cannibal who cannot even eat his food orderly. Robinson is the person who is going to teach him how to eat like a human being. The depiction of the Oriental man as a savage refers to the poor conditions the Oriental people are in. The image that is formed is that these people need help from the Western people in order to get enlightened and reach the level of civilization.

When considered the importance of the representations above, literature and written texts in general in reaching and acquiring knowledge concerning the Orient are of crucial significance. Therefore, the correctness of the knowledge being disseminated plays a vital role. Literature and written texts, as a means of acquiring knowledge, have been widely applied in constructing this edifice of knowledge of Orientalism.

“There were two principal methods by which Orientalism delivered the Orient to the West in the early twentieth century. One was by means of the disseminative capacities of modern learning, its diffusive apparatus in the learned professions, the universities, the professional societies the explorational and geographical organizations, the publishing industry. All these, as we have seen, built upon the prestigious authority of the pioneering scholars, travelers, and poets, whose cumulative vision shaped a quintessential Orient; the doctrinal – or doxological- manifestation of such an Orient is what I have been calling here latent Orientalism. So far as anyone wishing to make a statement of any consequence about the Orient was concerned, latent Orientalism supplied him with enunciative capacity that could be used, or rather mobilized, and turned into sensible discourse for the concrete occasion at hand.” (Said, 2003: 22)

Orientalism, as expressed above, is a well-established discourse. It has been nurtured by means of scholars who made research, travelers who visited the Orient, authors and poets who depicted the ‘exotic’ Orient in their novels and poems. Hence, anyone ready to gather information about the Orient has a lot of sources depicting ‘a quintessential Orient’. The main cause for the representation of the Orient by the West as claimed by Marx that “They cannot represent themselves; they must be represented” (Said, 2003: 239) arises from the imbalance of power between the West and the Orient. Therefore, the Orient has been a subject that can be examined, labeled, named, and described by the West, the powerful and the dominant one in all aspects as expressed by Said: “Orientalism is fundamentally a political doctrine willed over the Orient because the Orient was weaker than the West, which elided the Orient’s difference with its weakness” (2003: 204). It is considered as usual that someone from the West has a taken-for-granted right to study the Orient. However, when we have taken the novels

White Teeth and Brick Lane into consideration, it should be pointed out that this Orientalist way of depiction is provided by non-British novelists. In general, an Orientalist is someone from the West depicting the Orient as recognizing him as his counterpart, the Other, or the id so as to sublimate his position by despising the Other. This has been done all the time, and therefore,

“the development and maintenance of every culture require the existence of another different and competing *alter ego*. The construction of identity – for identity, whether of Orient or Occident, France or Britain, while obviously a repository of distinct collective experiences, is finally a construction – involves establishing opposites and “others” whose actuality is always subject to the continuous interpretation and re-interpretation of their differences from “us”. Each age and society re-creates its “Others”. Far from a static thing then, identity of self or of “other” is a much worked-over historical, social, intellectual, and political process that takes place as a contest involving individuals and institutions in all societies.” (Said, 2003: 332)

The existence of the Other is necessary for the Self to establish its identity. The Self forms its identity in consistency with the bad features it attaches to the Other. The more the Self attaches negative features to the Other, the more the Self becomes superior. The superiority of the Self is in direct proportion to the inferiority of the Other. Hence, this process is an ongoing formation and in parallel with this, the conception of the Orient dates back to many centuries ago and still prevails. Therefore, there are many labels concerning the Orient as follows: “The Oriental is irrational, depraved (fallen), childlike, “different”; thus the European is rational, virtuous, mature, normal” (Said, 2003: 40). In consistency with the Other and Self relationship, the West forms its dogmas about the Orient and in this way, establishes its identity. By shaping the Orient, the West determines the borders of the area of freedom of the Orient and in this way dominates over the Orient. Thus, the Orient is seen as in a need to be controlled or as inferior as this is the image formed by the West through literature, media, art and cinema based on a long history. Therefore, the discourse of Orientalism is a deep-rooted way of understanding which still shapes the perception of the Orient in this day and age. Eliot states that “how we formulate or represent the past shapes our understanding and views of the present” (Said, 1994: 2). Therefore, the past has a major function in forming the basis of the present ideas. The happenings in the past whether positive or negative cannot be ignored and considered as nonexistent. It is because they form the present, and while looking for the causes of today’s happenings, it is essential to go back to the past. In a similar way, the causes of the events in the future should be searched in

today's events. This is a chained formation, and neither past nor present has any noticeable meaning separately:

“The main idea is that even as we must finally comprehend the pastness of the past, there is no just way in which the past can be quarantined from the present. Past and present inform each other, each implies the other and, in the totally ideal sense intended by Eliot, each co-exists with the other. What Eliot proposes, in short, is a vision of literary tradition that, while it respects temporal succession, is not wholly commanded by it. Neither past nor present, any more than any poet or artist, has a complete meaning alone.” (Said, 1994: 2)

The past and the present are uniform and cannot be separated. It is because the present alone has no meaning without the past forming the base of the present. The causes of today exist in the past, and hence, rejecting the past is in some way rendering the present meaningless. Correspondingly, in accordance with this perception, it can be claimed that nothing in the past can be removed or be forgotten. In respect to this ongoing process, the dogmas related to the Orient dating back to many centuries ago are taken for granted after some time. Human beings start to believe into these dogmas, for they are repeated and human beings are exposed to these representations all the time. Hence, after some time, human beings just start to believe into statements as follows: “All of these developed and accentuated the essentialist positions in European culture proclaiming that Europeans should rule, non-Europeans be ruled. And Europeans *did* rule” (Said, 1994: 120). Considering the development process of this discourse of Orientalism, the means used in creating this discourse like literature, travel books, and media have made prominent contributions to the formation of Orientalism. Thus, “Orientalist, Africanist, and Americanist discourses developed, weaving in and out of historical writing, painting, fiction, popular culture” (Said, 1994: 132). Correspondingly, White Teeth and Brick Lane as literary works contribute to the ongoing and never ending construction of the edifice of Orientalism.

2.1.2. The Orientalist Approach in White Teeth and Brick Lane

The Orient is accepted as in a need to be controlled, and the Oriental man is seen as a lust driven person always suppressing the Oriental woman as discussed in the previous parts. In this respect, the first point to be focused on concerning the Orientalist perspective is the subjugated Oriental woman and the relationship between man and woman with examples from the novels White Teeth and Brick Lane.

The Indian woman is represented as “submissive” obeying to her husband. She, in accordance with Gustave Flaubert’s figure of Kuchuk Hanem, a prototype of the Oriental woman, is the tender, calm and obedient woman as in Alsana’s situation in White Teeth:

“Oh yes, Auntie, yes, the little *submissive* Indian woman. You don’t talk to him, he talks *at* you. You scream and shout at each other, but there’s no communication. And in the end he wins anyway because he does whatever he likes, when he likes. You don’t even know where he is, what he does, what he *feels*, half the time. It’s 1975, Alsi. You can’t conduct relationships like that any more. It’s not like back home. There’s got to be communication between men and women in the West, they’ve got to listen each other, otherwise...” (Smith, 2001: 76)

Here, Smith intends to emphasize the Orientalist image of Indian woman drawn by Orientalism. She, in a way, by criticizing the suppressed situation of Indian women, justifies the Orientalist representation of Indian women as silent, submissive and unaware of their indispensable right that they are equal human beings to men. However, the Oriental man:

“is associated either with lechery or bloodthirsty dishonesty. He appears as oversexed degenerate, capable, it is true, of cleverly devious intrigues, but essentially sadistic, treacherous, low. Slave trader, camel driver, moneychanger, colorful scoundrel: these are some traditional Arab roles in the cinema.” (Said, 2003: 287)

The Oriental man as opposed to the Western man is represented as a savage raving for blood and most of the time associated with malevolence. Besides, he is represented as a sexually aggressive man who has difficulties in controlling his feeling as is the situation with Samad when he meets the music teacher Poppy Burt-Jones:

“There was a bit of a difficult pause, in which Samad saw clearly that he wanted her more than any woman he had met in the past ten years. Just like that. Desire didn’t even bother casing the joint, checking whether the neighbors were in - desire just kicked down the door and made himself at home. He felt queasy. Then he became aware that his face was moving from arousal to horror in grotesque parody of the movements of his mind, as he weighed Poppy Burt-Jones and all the physical and metaphysical consequences she suggested.” (Smith, 2001: 133)

Smith, by constructing such an Orientalist image of the Oriental man represented here by Samad, contributes to Orientalist depiction of Oriental men as sexually aggressive and uncivilized. This image drawn by Smith reinforces the perception of Oriental man

of having sexual feelings suppressed by their own society as can be observed in the following example:

“Sex at least the temptation of sex, had long been a problem. When the fear of God first began to creep into Samad’s bones, circa 1976, just after his marriage to the small-palmed, weak-wristed and disinterested Alsana, he had inquired of an elderly alim in the mosque in Croydon whether it was permitted that a man might...with his hand on it...” (2001: 137)

Samad, who is always trying to fix his problems according to the rules of his religion, which is Islam, experiences big problems in settling his sexual life. However, he cannot deal with this problem, for after his meeting with the music teacher, he enters a phase where his mind is possessed with sexual drive as suggested in the following example:

“Masturbation recommenced in earnest. Those two months, between seeing the pretty red-haired music teacher once and seeing her again, were the longest, stickiest, smelliest, guiltiest fifty-six days of Samad’s life. Wherever he was, whatever he was doing, he found himself suddenly accosted by some kind of synaesthetic fixation with the woman: hearing the colour of her in the mosque, smelling the touch of her hand on the tube, tasting her smile while innocently walking the streets on his way to work.” (2001: 140)

Smith, though seems to be in an ambivalent attitude towards her characters, characterizes Samad in a funny way. She, in a way, makes fun of the situation the Oriental men are in, and, actually, contributes to the Orientalist representation of the Oriental man by mocking the tragicomic situation of Samad.

The image of a despotic Oriental man figure is another feature which emerges while analyzing the Orientalist representation of the Oriental man in these novels when Chanu represses her daughters as follows:

“‘Shahana,’ he would call. ‘Quick, girl. Look. Be quick.’ When she arrived in the bedroom, scratching intensely at her arm, he ordered her to fetch his slippers. She picked them up from the foot of the bed and dangled them by the heels. ‘Ok?’ she said. ‘Put them on. Quick.’ He lifted his feet. On her way out she was recalled to arrange his pillows, pass the water jug, find his pen, pull the curtains or draw them back.” (Ali, 2004: 204)

In this example, Chanu gives his daughter Shahana orders and treats her like a slave or a servant. Hence, by considering the Orientalist depiction of Oriental men and women in general, the emerging picture from the situation above is the oppressive Oriental man

and the suppressed Oriental woman. Monica Ali reinforces this Orientalist perception when Chanu sits down in the armchair and gives orders as follows: “‘Shahana, go and put on some decent clothes.’ She looked down at her uniform. ‘Go and put some trousers on’” (2004: 252). Ali draws attention to Chanu’s ongoing despotic and obdurate attitude towards his daughters, especially Shahana, who does not want to obey to the rules set by Chanu. However, Ali, while depicting Chanu in this way, gets involved in the process of building up the edifice of Orientalism. The point whether she does this consciously or not is an issue of debate since she herself is from the same background like Chanu and Nazneen. Thus, without a certainty concerning her real aim in producing these characters, her Orientalist attitude embedded in the novel is apparent.

Furthermore, despite the education Chanu got, he is under the effect of his culture and he does not change his approach towards his daughters and wife. Ali aims at giving the perspective of Nazneen in effort of portraying her personal development starting in India and expanding to England. However, Ali, while doing this, highlights the point that even the educated Oriental man cannot dissuade from his traditional way of behaving as when Chanu warns Nazneen and tells her “‘Why should you go out?’ said Chanu. ‘If you go out, ten people will say, “I saw her walking on the street.” And I will look like a fool’” (2004: 45). He puts forward that “and anyway, if you were in Bangladesh you would not go out. Coming here you are not missing anything, only broadening your horizons” (2004: 45). The statements of Chanu give the impression that women should not go out as long as there is not urgency and should not be in connection with the outer world. The image drawn by Ali matches to the imposed Orientalist representation of the Oriental man and woman in that, in terms of Orientalism, the Oriental man is oppressive and the Oriental woman is suppressed.

Besides, in addition to the Orientalist image of the Oriental man, the Oriental woman is associated with silence, for she is dominated by the Oriental man and her religion:

“‘when you are from families such as ours you should have learnt that *silence*, what is *not* said, is the very best recipe for family life.’ For all three have been brought up in strict, religious families, houses where God appeared at every meal, infiltrated every childhood game, and sat in the lotus position under the bedclothes with torch to check nothing untoward was occurring.” (Smith, 2001: 77)

It is claimed that the Oriental women are tempted to be silent. Smith intends to put forward that this is what they learn in their families where religion is the main loadstar. Thus, they live with God existing in all aspects of their lives and with the perception that God watches them, especially women. In a similar way, Nazneen, the main character of the novel Brick Lane, is advised to be still and not to revolt against any unfairness. Ali implies the subordination of Oriental women as when Nazneen expresses her understanding of life in the following words: “Just wait and see, that’s all we can do” (Ali, 2004: 46). Ali offers to portray a religion oriented and suppressed Oriental woman by providing Nazneen with the perception of passivity: “So when Rupban advised her to be still in her heart and mind, to accept the Grace of God, to treat life with the same indifference with which it would treat her, Nazneen listened closely with her large head tilted back and her cheeks slack with equanimity” (2004: 15). As can be inferred, passivity and subjugation of women are sublimated. Ali’s generalization that silence is something taught to women in Oriental families, and that there is an oppressive God watching every step taken generates a conception of a backward culture. In a similar way, when Nazneen is born, her mother worries about how to tell that she has delivered a girl: “‘A girl’ said Rupban. ‘I know. Never mind,’ said Hamid. ‘What can you do?’ And he went away again” (2004: 14). Hamid, the father of Nazneen, is represented as if he has behaved in a very mature way, by saying “‘What can you do?’” he tries to show his submission to fate despite the bad news that his wife has given birth to a girl. Similarly, in Brick Lane, where again passivity and full submission to God is sublimated, Nazneen proclaims that “‘I have no complaints or regrets to tell you,’ ‘I tell everything to God’” (2004: 15). The submission existing in these novels as exemplified through the quotations is a submission practiced blindly. Submission practiced blindly turns into ignorance. Hence, Ali intends to represent a culture that is ignorant, oppressive and male dominant in parallel to the general understanding formed by Orientalism as put forward by Said:

“Orientals or Arabs are thereafter shown to be gullible, “devoid of energy and initiative,” much given “fulsome flattery,” intrigue, cunning, and unkindness to animals; Orientals cannot walk on either a road or a pavement (their disordered minds fail to understand what the clever European grasps immediately, that roads and pavements are made for walking); Orientals are inveterate liars, they are “lethargic and suspicious,” and in everything oppose the clarity, directness, and nobility of the Anglo-Saxon race.” (2003: 38-39)

Orientalists are represented as savage, ignorant and uncivil people. Always labeled with negative attributions, the Orientals appear as potential threat and beings to be taken under control. The Oriental women are pitied for the unfortunate situation they are in. The Orientalist way of approaching is prevalent throughout the two novels as when Alsana is despised by Western women in the following instance: "Thank you, Mrs Iqbal," said Mrs Owens, as Janice and Ellen looked over to her with piteous, saddened smiles they reserved for subjugated Muslim women" (Smith, 2001: 131). In the Western eyes, Muslim women are accepted as subjugated and regarded as outsiders. This image of subjugated, submissive and sensual Oriental women is formed by both authors Zadie Smith and Monica Ali. In *Brick Lane*, for example, Nazneen, the main character in the novel, does not object to her prospective husband chosen by her father. She does not even want to see the photo of the man she is going to marry, which actually refers to her submission not only to God but to everything including her father and mother when she states "Abba, it is good that you have chosen my husband. I hope I can be a good wife like Amma" (Ali, 2004: 16). Ali seems to justify the Orientalist representation of the oppressed Oriental woman by stressing the submissiveness of the Oriental woman as in the example above where Nazneen cannot choose her husband. She cannot give a decision concerning her life freely. This submissive and suppressed image of the Oriental woman is underscored when Nazneen suggests learning English and upon which Chanu replies, "It will come. Don't worry about it. Where's the need anyway?" He looked at his book and Nazneen watched the screen" (2004: 37). Nazneen insists on the idea of going to the college and taking an English course; however, Chanu does not pay attention to her words when Nazneen tells him that:

"Razia is going to college to study English.' 'Ah, good.' 'Perhaps I could go with her.' 'Well. Perhaps.' He didn't look up from his book. 'I can go then?' 'You know, I should be reading about politics.' 'Will it be all right for me to go?' 'Where?' He rolled onto his back to look at her. 'To the college. With Razia.' 'What for?' 'For the English lessons.' 'You're going to be a mother.' 'Will that not keep you busy enough? And you can't take a baby to college. Babies have to be fed; they have to have their bottoms cleaned. It's not so simple as that. Just to go to college, like that.' 'Yes,' said Nazneen. 'I see that it is not.'" (2004: 77)

As can be inferred, in the characterization made by Ali, Nazneen representative of the Oriental woman and Samad representative of the Oriental man, Nazneen does not or rather cannot challenge Chanu as she has been suppressed all the time and has been taught that this is the appropriate way of behaving. The perception of the subjugated

Oriental women flourishes with Smith's following statement by means of her character Joyce, the educated mother figure in the Chalfen family. Joyce in her conversation with her husband, Marcus, comments on Millat's situation:

"Just as well. His parents probably have something arranged for him, no? The headmaster told me he was a Muslim boy. I suppose he should be thankful he's not a girl, though, hmm? Unbelievable what they do to the girls. Remember that *Time* article, Marcus?" (Smith, 2001: 320)

Smith, by means of Joyce, while remarking critically the Muslim girls' desperate situation, reveals her Orientalist attitude indirectly. By using Joyce, who is European origin, as a means of conveying her ideas, she, in a way, aims at referring to the ingrained Orientalist perception concerning the Oriental women in general. Smith does not make clear cut statements concerning the Orientalist attitude prevailing in White Teeth. On the contrary, she does not empathize with any character in her novel and employs an attitude that is at an equal distance to all her characters. Hence, by adopting such an attitude, she seems to be trying to be objective; however, this leads to the idea that her depiction of the Oriental people bearing Orientalist traces are unbiased and thus actual representations. This makes the reader face with the dilemma of whether she has an Orientalist attitude or a neutral and objective attitude, for she herself is from the same background. If she has an Orientalist attitude, then she, in a way, serves as an author who contributes to the edifice of Orientalism, which is a bit disturbing as she is from the same Oriental background. If not, then this means that her characterizations are based on real Oriental people. However, her depiction of the Oriental people is in a degrading way, so this situation comes to mean that the Oriental people are just as the Orientalist perspective has been projecting for many years. In either case, the Oriental people and the Oriental way of living are degraded and despised. It is, however, ironic that:

"in separating themselves from other South Asian immigrants and in hoping to be accepted among the mainstream of the majority population, these writers only extend and penetrate a new colonial mentality, which is perhaps possible in America but not possible in the U.K. where there is no arm opened reception, however colonized and acceptable the post-colonial immigrants might be." (Jussawalla, 1988/1989: 590-591)

Therefore, considering the representations made by Ali and Smith in terms of the Oriental woman and man, it can be put forward that both authors, despite Ali's aim at

empathizing with Nazneen and Smith's aim at being at an equal distance to all her characters, have adopted an Orientalist attitude that can be observed clearly in the examples mentioned above.

With respect to the general depiction concerning Oriental man and woman, and the Orient itself, the Orient is seen as a patriarchal place where women have no rights and where religion is accepted as the main and basic source applied to every aspect of the Oriental people's lives. Islam, as the religion of the Oriental people, is practiced blindly without questioning. Hence, the Oriental people are reflected as religion oriented people deprived of any rational thinking. This picture of the Orient is reinforced with the following event taking place in Brick Lane: As a child, Nazneen asks her mother where her father has gone. Her mother tells her 'If God wanted us to ask questions, he would have made us men'" (Ali, 2004: 80). The words articulated by Nazneen's mother refer to the patriarchy dominating the Indian culture and, in a way, give the reader clues about the reason of why Nazneen behaves in such a passive way. Ali, by making Nazneen's mother utter the actual cause lying under the passivity and silence of Nazneen and the Indian women in general, focuses on the immense effect of culture and the religion. She refers to the long past that has generated this situation and intends to represent a culture that is dominated by patriarchy and religion. In this way, she does not just mean to tell Nazneen's story, but includes all the Indian women, in general, that have been brought up in that society and culture.

Another striking example depicting the image of passive Indian women in the novel generates between the two sisters, Nazneen and Hasina, when Nazneen states that:

"'I don't want anything from this life,' 'I ask for nothing. I expect nothing.' Hasina jumped up and down at that. 'If you ask for nothing, you might get nothing!' But she had proved her mother's point. 'How can I be disappointed?' It made sense to Nazneen. Only one thing was not clear. The cause of Amma's suffering." (2004: 102)

Nazneen questions the suffering of her mother, and she is aware that something is wrong, for if passivity is bliss, why does her mother suffer so much and leads such a miserable life? Nazneen is always confronted with examples of passivity like her mother, who is her role model, and her aunt and the other women around her. Her aunt Mumtaz once tells her that "We are just women. What can we do?" (2004: 103). Aunt Mumtaz's words exemplify the desperateness of these women clearly by saying "we are

just women.” The claim, implied by Ali, that the women in the Orient are despised and not respected as in the example above is supported with another example in the novel when Chanu, Nazneen and the baby go for a walk on Sunday: “...Chanu would push the pram and she would walk a step behind” (2004: 90). This cultural practice that Nazneen walks a step behind makes a reference to the male dominated Oriental culture and is associated with the male dominated and subjugated Oriental women. Ali, with the representation that the woman walks one step behind, offers to create an Orientalist idea that the Oriental women are disrespected and not seen as equals to men. It is a fact that women are subjugated, but this exists not only in the Orient. This type of approach towards women is a fact of the world and cannot just be limited to the Orient as Simone de Beauvoir states:

“This is also the situation of women in many civilizations; they can only submit to the laws, the gods, the customs, and the truths created by the males. Even today in western countries, among women who have not had in their work an apprenticeship of freedom, there are still many who take shelter in the shadow of men; they adopt without discussion the opinions and values recognized by their husband or their lover.” (1948: 15)

As expressed by Beauvoir, the subjugation and degradation of women is a situation witnessed in many civilizations. Hence, it cannot be related only to the Orient and reflected as an Oriental attitude towards women.

Besides the image of the subjugated Oriental woman and the uncivilized Oriental man, the second point to be emphasized is the representation of the Indian people in general. In Brick Lane, for example, at the beginning of the novel when Nazneen is born, there is a striking situation concerning the fatalistic attitude towards life of Indian people. Nazneen is not healthy and needs to be brought to the hospital. However, her relatives tell her that the doctors:

“will out wires on her and give medicines. This is very expensive. You will have to sell your jewellery. Or you can just see what Fate will do.’ But Rupban, who could not stop crying, held her daughter to her breast and shook her head. ‘NO,’ she said, ‘we must not stand in the way of Fate. Whatever happens, I accept it. And my child must not waste any energy fighting against Fate. That way, she will be stronger.’” (Ali, 2004: 14)

As can be inferred, the subjugation of women also brings about the fatalistic understanding. The perception of leaving everything to God, tempts the Indian or the

Oriental people to be passive. Therefore, the fatalistic understanding emerges. Ali, with the example above, supports the dichotomy of emotion and intellect formed by the discourse of Orientalism. Nazneen's abba, meaning mother, with the direction of her relatives, makes her decision emotionally rather than intellectually. Ali poses her with a situation where her daughter's life is in danger and where she has to make a decision. She prefers an emotional decision, and by doing so, Ali reinforces the constructed dichotomy of emotion representative of the Orient and intellect representative of the West. This polarization has been formed in an effort to legitimize the Western domination over the East, and there have been formed multiple polarizations as amassed by Matthew Frye Jacobson and Gaspar González:

“where the west is rational, the Orient irrational; the West active, the Orient passive; the West masculine, the Orient feminine; the West cerebral, the Orient sensual; the West progressive, the Orient decadent and semi-(or fully) barbaric – perhaps outside the stream of history altogether; the West straight-talking and direct, the Orient inscrutable, mysterious; the West scientific and empirical, the Orient superstitious; the West self-governing, the Orient prone to despotism; the West orderly, the Orient chaotic; the West noble and trustworthy, the Orient habitually dishonest.” (1958: 103)

The Orientalist attitude is formed upon these polarizations, and in an effort of verifying and legitimizing this perception, the Oriental people have been imposed upon the inferior polar as can be detected in White Teeth and Brick Lane.

Besides the fatalistic understanding, one of the other attributions concerning the Orientalist perspective related to the features of Oriental people is the perception of hygiene. When Joyce pays a visit to Alsana to talk about the problematic situation of the twins and Alsana offers her tea, “The mug of tea plonked in front of Joyce a few minutes later was grey with a rim of scum and thousands of little microbes flitting through it, less micro than one would have hoped. Alsana gave Joyce a moment to consider it” (Smith, 2001: 441). The detailed description of the mug which is made by Smith in a funny way makes the reader laugh. However, by making a funny description, she tries to cover up the Orientalist attitude and intends to draw the attentions from the taken-for-granted idea that the Oriental people are dirty. Her way of depicting such situations in a funny way is used as a means of attracting the attention from the embedded Orientalist approach in her narrative. In a sense, Smith, by attracting the attention to the funny depiction, naturalizes the Orientalist features attached to the depiction.

In both novels, some characteristic features of the Indian and Bengali culture are given when Razia, another character in Brick Lane and a close friend of Nazneen expresses that “Spreading rumours is our national pastime” (Ali, 2004: 26). This statement uttered by an Oriental character is a generalization made about the Indian people, and there are also other instances where Nazneen and Razia come together and gossip about other people. The impression that the reader gets is that the Indian people like to gossip as their leisure activity. Ali and Smith intend to offer a representation of an Oriental culture that is composed of Indian people who like to gossip and have a fatalistic perspective by making use of their Oriental characters. In a way, by using the Oriental characters, Ali and Smith mean to naturalize the representations made with an Orientalist attitude.

Furthermore, there are also generalizations made by Westerners in the novels. Though most of the Orientalist references throughout the both novels White Teeth and Brick Lane are made by Oriental characters, there exists also the common view of the West about the Orient given by Chanu: “And you see, to a white person, we are all the same: dirty little monkeys all in the same monkey clan. But these people are peasants. Uneducated. Illiterate. Close-minded. Without ambition” (2004: 28). Chanu makes a correct detection concerning the perception of the Orient in the eyes of the West, which is asserted by Said:

“In newsreels or newsphotos, the Arab is always shown in large numbers. No individuality, no personal characteristics or experiences. Most of the pictures represent mass rage and misery, or irrational (hence hopelessly eccentric) gestures. Lurking behind all of these images is the menace of *jihad*. Consequence: a fear that the Muslims (or Arabs) will take over the world.” (2003: 287)

The Oriental people are related with irrationality and are not seen as individuals but as masses to be controlled. This is the general perception of the West. However, Chanu’s way of talking concerning his own people is in an insulting way, which is a very Orientalist and Western approach. The dilemma that emerges here is that Chanu himself despises his own people, so is it not absurd to expect to be treated in another way, meaning equally and fairly, by a Westerner. In a sense, Ali, by making Chanu to utter such degrading words towards his own townspeople, seems to justify the Orientalist approach of the West.

The generalizing attitude of the West as seeing the Orient as the same without any distinct features emerges when Samad's captain during the war reveals his opinion related to Samad: "I just told him to shut it, and he'll shut it if he knows what's good for him, the Indian sultan bastard" (Smith, 2001: 85). Whereupon, Samad tries to make an explanation:

"'Sultan..sultan....' Samad mused. 'Do you know, I wouldn't mind the epithet, Mr. Mackintosh, if it were at least accurate. It's not historically *accurate*, you know. It is not, even *geographically* speaking, accurate. I am sure I have explained to you that I am from *Bengal*. The word "Sultan" refers to certain men of the *Arab* lands – many hundreds of miles west of Bengal. To call me Sultan is about as accurate, in terms of the mileage, you understand, as if I referred to you as a Jerry-Hun bastard.'" (2001: 86)

The point revealed by Samad is that the captain, representing the West, considers all people from the East as identical. This also refers to the general perception of seeing the Oriental people as masses rather than individuals. In conventional way of depicting an Oriental, the Westerner character discloses the Orientalist perspective as it is with the captain above. However, Ali and Smith, by portraying the Oriental characters imposed by the Orientalist discourse, mean to verify the Orientalist discourse. Hence, it can be claimed that they have adopted an Orientalist attitude in their narratives. In the above example, Samad corrects the captain and tries to enlighten him. Samad's manner seems to get out of the main Orientalist frame of the novel; however, this example is an exception and it seems to be as a way of eluding from the counter claim of having adopted an Orientalist attitude. In addition to despising the Orient, stereotyping the Orient is another way of practicing Orientalism. Concerning the irresistible attraction of the Orient, one of the characters in White Teeth who has a typical Western name, Thomas, and who is also a soldier like Samad, "had a different kind of lust for exotic ground. He wanted to know it, to nurture it, to learn from it, to love it. He was a simple non-starter at the war-game" (2001: 90). This perception of the Orient in terms of Orientalism has been so well-grounded that this image provided by the West is taken for granted. Smith, by providing the reader with these two examples that took in the past, seems to claim that this Orientalist perspective belongs to the past, for we do not come across with any instances where such Orientalist statements are proclaimed explicitly by Westerners. By doing so, she highlights the situation that there was an Orientalist attitude in the past, but now things have changed and people live in multicultural societies. However, it is not the way Smith and Ali seem to present in their narratives.

On the contrary, the West has formed an image of the Orient it wanted to see, and the Orient is now accepted as the way the West desires it to be. Consequently, as argued by Said:

“yet despite its failures, its lamentable jargon, its scarcely concealed racism, its paper-thin intellectual apparatus, Orientalism flourishes today in the forms I have tried to describe. Indeed, there is some reason for alarm in the fact that its influence has spread to “the Orient” itself: the pages of books and journals in Arabic (and doubtless in Japanese, various Indian dialects, and other Oriental languages) are filled with second-order analyses by Arabs of “the arab mind,” “Islam,” and other myths. Orientalism has also spread in the United States now that Arab money and resources have added considerable glamour to the traditional “concern” felt for the strategically important Orient. The fact is that Orientalism has been successfully accommodated to the new imperialism, where its ruling paradigms do not contest, and even confirm, the continuing imperial design to dominate Asia.” (2003: 323)

Orientalism is spread all over the world. It is so wide spread and taken for granted that even the Oriental man has started to see himself the way Orientalism wishes him to see himself. Orientalism has shaped the perspectives of the people in general, even the perspectives of the Oriental people. An example concerning this thoroughly absorbed image of the Orient not only by the West but also by the Orient could be from White Teeth when Archie and Samad talk and when Samad gets furious about his homeland:

“this shitty hand that the useless Indian army gave me for my troubles, I would have matched his achievements. And why am I crippled? Because the Indian army knows more about kissing of arses than it does about the heat and sweat of battle! Never go to India, Sapper Jones, my dear friend, it is a place for fools and worse than fools, Fools, Hindus, Sikhs and Punjabis. And now there is all this murmuring about independence – give Bengal independence, Archie, is what I say – leave India in bed with the British, if that’s what she likes.” (Smith, 2001: 88)

He criticizes his country harshly for the situation he is in, and labels his homeland as “a place for fools.” Even if his anger towards his country may be acceptable, his exclaim bearing insulting implications concerning India sounds unrealistic, for India is his country. From this point of view, these novels become more interesting, for Ali and Smith are seen as native informants, and hence, what they disclose is regarded as actual information about their culture by the readers. Both Smith and Ali make their Oriental characters to expose such claims and by doing so, their Orientalist attitude gets ingrained into the narrative without any remarkable notice. This is the apparent noticeable cause that makes these novels more outstanding.

Orientalism has been a taken-for-granted practice which is accepted as natural not only by the Westerners but also by the Orientals as can be inferred from the situation while Archie and Samad are repairing something and Samad, as a Bengali, tells Archie, an Englishman, what to do: "It was awkward, and Indian telling an Englishman what to do – but somehow the quietness of it, the manliness of it, got them over it" (2001: 93). This situation being described as awkward underscores the penetration of Orientalism into the way of seeing things. It displays the taken-for-grantedness of Orientalism. The West has been able to spread its constructed image of the Orient, and "In short, having transported the Orient into modernity, the Orientalist could celebrate his method, and his position, as that of a secular creator, a man who made new worlds as God had once made the old" (Said, 2003: 121). Besides, Smith seems to claim that without their cultural identity, Samad and Archie could deal with the situation above, for then they are just two men repairing something; however, when the cultural identities come into play, the situation gains different dimensions as a Muslim Bengali man tells a Christian English man what to do. She, in a way, points to two important outcomes: a Muslim Bengali man is inferior, and it is not appropriate for him to tell the superior Christian English man what to do. The latter outcome is that life becomes easier when it could have been possible to live without cultural and social identities. The first outcome refers to the taken-for-grantedness of the Orientalist perspective that Oriental people are inferior, and Western people are superior. The latter outcome refers to the idea of being a citizen of the world wriggled oneself out of the cultural and social identities prompted by the concept of globalization.

Furthermore, the situation of Samad and Archie in which it is not possible to be friends on normal terms emulates the situation of Dr Aziz and Mr Fielding in A Passage to India by E. M. Forster. When Fielding asks:

"“Why can't we be friends now?” said the other, holding him with a friendly arm. ‘It's what I want. It's what you want.’ But the horses didn't want it—they swung apart. The earth didn't want. It had places great rocks on each side of their path; so they had to separate, and pass through in a single line... The mosques, the lake, the prison, the palace, the birds, the Guest House—they didn't want it. They said in a hundred voices, ‘No, not yet,’ and the sky said, ‘No. Not there.’” (1979: 289)

Both A Passage to India composed in 1924 and White Teeth written in 2001 imply that it is not possible to become friends under normal conditions. The point that needs extra

focus is that the inferiority of the Oriental man and superiority of the Western man is legitimized since the socially constructed world does not allow it. Both novels, though written in different years show that it is still not probable to talk of a normal friendship between an Oriental and a Westerner as the Orientalist attitude is still present.

Furthermore, the living space of the Oriental people plays also an important role in perceiving the living conditions, which refers to the ghettoized area of the immigrants. In the following example, Smith makes a comparison between the spare rooms of immigrants and the study of Marcus, the scientist. Irie admires his study, and it is put forward that:

“Marcus’s room was like no place Irie had ever seen. It had no communal utility, no other purpose in the house apart from being Marcus’s room; it stored no toys, bric-a-brac, broken things, spare ironing boards; no one ate in it, slept in it or made love in it. It wasn’t like Clara’s attic space, a Kubla Khan of crap, all carefully stored in boxes and labeled just in case she should ever need to flee this land for another one. (It wasn’t like the spare rooms of immigrants – packed to the rafters with all that they have ever possessed, no matter how defective or damaged, mountains of odds and ends – that stand testament to the facts that they have things now, where before they had nothing.) Marcus’s room was purely devoted to Marcus and Marcus’s work. A study.” (Smith, 2001: 336)

The comparison of the immigrants stuck in the past like Samad or her mother Clara and the ones living in the present like Marcus is made by Irie. Smith, in the example above, likens Clara as the Kubla Khan of crap, which seems to mean that the possessions of the immigrants are just rubbish. In a sense, for Smith, the past is not of great importance, which refers to the main claim of the novel that the past makes the lives complicated; hence, it is important to get rid of the past so as to get involved actively in the present. However, the point that is ignored is that the past is an important element forming one’s identity; hence, it cannot be ignored easily. Marcus’s study room belongs to the present and signifies again the importance of science and the present. Smith, by depicting Clara in a position of fleeing at any moment, in a way, indicates to the non-integrated immigrants on the opposite to her actual aim of representing a multicultural society.

That the immigrants live in a ghettoized area comes to light with the following example where statistic value concerning the Tower Hamlets, the place the immigrants live densely, is given “It’s a Tower Hamlets official statistic: three point five

Bangladeshis to one room” (Ali, 2004: 49). They live in a place crowded by immigrants, and under low conditions as the houses they reside are small. Though they live in London, the heart of Europe, their living conditions are not as well as they expected. Another example, in which the ghettoized living space of the immigrants is exemplified, is when:

“Chanu and Nazneen go to Dr. Azad. On their way, they pass by different shops which are possessed immigrants: Newsagents, hardware shops, grocers, shops that sold alcohol, shops whose windows were stacked with stools and slippers and cassette tapes and seemed to sell nothing but were always full of men in panjabi-pyjama, smoking and stroking their beards.” (2004: 100)

The image that is evoked in one’s mind is a miniature of the city of Bangladesh. These people have immigrated to England; however, they live the same way as in Bangladesh or India. This could be regarded as an outcome of the non-integrated immigrants as they still live in colonies and have not been integrated into the society. Hence, it is not possible to speak of a multicultural society where still segregated immigrants exist. Another point that needs focus is that in the example above, the stereotyping image of the Indian man is present when the description of the shops is made as “full of men in panjabi-pyjama, smoking and stroking their beards” (2004: 100). Chanu, in another instance, tells that these people

“stick together because they come from the same district. They know each other from the villages, and they come to Tower Hamlets and they think they are back in the village. Most of them have jumped ship. That’s how they come. They have menial jobs on the ship, doing donkey work, or they stow away like little rats in the hold. And you see, to a white person, we are all the same: dirty little monkeys all in the same monkey clan. But these people are peasants. Uneducated. Illiterate. Close-minded. Without ambition.” (2004: 28)

The people live together in colonies, which shows that the dominant society does not incorporate them. On the contrary, they hold together and live in separate areas. Another point that emerges is that Ali, by using Chanu, reveals critically the situation of the immigrants who have immigrated from the Orient. Her criticism concerning the immigrants is humiliating since she considers them as peasants which she likens to little rats. By making use of Chanu, an Oriental person, she, in away, intends to legitimize her criticism as Chanu as an Oriental person utters these words and not a white person. Ali

discloses the Orientalist attitude of the Western people when Chanu explains that the West sees them as masses without any distinctive qualities. Chanu is educated and is good at English literature; however, is not accepted by the Western society, which actually indicates that it is not possible to speak of fully accomplished multicultural society.

Moreover, religion as a fundamental component in the formation of a culture, is also an important element when taken into consideration while studying the Orient in Orientalism. It is because religion has an indispensable role in giving a shape to a culture. It is accepted as one of the basic components constructing the perspective of the members of a culture. Thus, the importance of religion cannot be ignored. In both novels there are examples displaying how their religion, here Islam, is scorned. In White Teeth, Samad is very much under the influence of his religion and confronts dilemma with what he has done and with what he should have done, with what he wants and with what the religion wants him to do; hence, Smith portrays an ignorant person always being under the effect of his religion void of logic and rationalism:

“but of course he was in the wrong religion for compromises, deals, pacts, weaknesses and *can't say fairer than that*s. He was supporting the wrong team if it was empathy and concessions he wanted, if he wanted liberal exegesis, if he wanted to be *given a break*. His God was not like that charming white-bearded bungler of the Anglican, Methodist or Catholic churches. His God was not in business of *giving people breaks*. The moment Samad set eyes on the pretty red-haired music teacher Poppy Burt Jones that July of 1984, he knew finally the truth of this. He knew his God was having his revenge, he knew the game was up, he saw that the contract had been broken, and the sanity clause did not, after all, exist, that temptation had been deliberately and maliciously thrown in his path. In short, all deals were off.” (2001: 140)

Samad, as an Oriental man, is depicted as a religion driven and an ignorant person. He practices his religion blindly, and when he experiences different feelings not confirmed by his religion, he does not know how to react. It is because he accepts everything without questioning, which is his cultural way of thinking. However, still, in order to get over the dilemma he faces, he is oriented by his religion unconsciously. A similar dilemma is experienced by Nazneen when she is pregnant. She starts to question pregnancy and the practice of namaz, the prayer:

“Nazneen could do namaz from her chair. She had tried it once and it made her feel lazy. But it was nice that the imams had thought of it. Such was the kindness and compassion of Islam towards women. Mind you, if any imam had ever been pregnant, would they

not have made it compulsory to sit? That way, no one could feel it was simply down to laziness. How did I come to be so foolish, thought Nazneen. What is wrong with my mind that it goes around talking of pregnant imams? It does not seem to belong to me sometimes; it takes off and thumbs its nose like a practical joker.” (Ali, 2004: 9)

That such questions arise in her mind make her worry, for questioning or running into a contradiction is not acceptable in terms of Islam. For that reason, both characters feel guilty. Samad, for example, gets annoyed when his son Magid explains that he wants to become a lawyer. He becomes annoyed, for he does not want his son to be engaged in worldly engagements but in spiritual and religious engagements; so he expresses that:

“Allah knows how I pinned all my hopes on Magid. And now he says he is coming back to study the English law – paid for by these Chalfen people. He wants to enforce the laws of man rather than the laws of God. He has learnt none of the lessons of Muhammed – peace be upon Him! Of course, his mother is delighted. But he is nothing but a disappointment to me. More English than the English. Believe me, Magid will do Milat no good and Millat will do Magid no good. They have both lost their way. Strayed so far from the life I had intended for them. No doubt they will both marry white women called Sheila and put me in an early grave. ...” (Smith, 2001: 406)

The problem, as can be figured out, is that Samad is not pleased with his sons, for he wants them to be occupied with religious professions. The implication concluded is that the people from the Orient, here represented by Samad, do not regard other professions to be worthy to be performed. Smith and Ali, by depicting an image of Orientals being governed by Islam reiteratively, reinforce the Orientalist perspective that Oriental people arrange their lives according to their religion, which again indicates the dichotomy of faith and intellect. Besides, the picture drawn is a mass of Orientals motivated by religion rather than science or rationalism, and Islam is connected with terror most of the time since it is practiced without questioning as in the example of Nazneen above. Said asserts that:

“Yes, it is true that ever since the demise of the Soviet Union there has been a rush by some scholars and journalists in the United States to find in an Orientalized Islam a new empire of evil. Consequently, both the electronic and print media have been awash with demeaning stereotypes that lump together Islam and terrorism, or Arabs and violence, or the Orient and tyranny.” (2003: 347)

There is a repetitive display of the negative understanding of the Orient. Not only the Oriental but also his religion is despised. This situation can be witnessed when Samad

confronts a dilemma questioning his way of acting and tries to position his faith in today's world: "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" (Smith, 2001: 144). Samad goes on by expressing "That is precisely the point! I don't wish to be a modern man! I wish to live as I always meant to! I wish to return to the East!" (2001: 145). This statement by Samad is interesting in that Smith intends to reveal not only that he does not want to be modern but that he wants to go back to his homeland, to the East. By this, it can be said that in the West where modernity prevails, Samad has difficulties in according with the ideals of the West and modernity. Thus, he wants to go to the East, where he will find himself, for East is implied as a primitive place away from modernity.

The considerations concerning the Orientalist approach in the novels focused upon have been the subjugation of the suppressed Oriental women, the display of the poor qualities of the Oriental people and the immense effect of religion. Smith and Ali intend to represent Islam as always being practiced blindly and causing anxiety related to terror in the West. In addition to these distinct points, it has been underscored that the Orientalist way of thinking has been taken for granted. When all these detections are evaluated, it is unavoidable for an Oriental to feel himself degraded. As a result of the widespread Orientalist way of approach, the Oriental starts to accept this perception, meaning the distorted self image.

As a consequence of this distorted self-image, in the novel White Teeth, one of the twins, Magid, introduces himself to his Western friends as Mark, upon this case, Samad gets angry and explodes "I GIVE YOU A GLORIOUS NAME LIKE MAGID MAHFOOZ MURSHED MUBTASIM IQBAL!" Samad had yelled after Magid when he returned home that evening and whipped up the stairs like a bullet to hide in his room. 'AND YOU WANT TO BE CALLED MARK SMITH!'" (2001: 151). In this quotation, the problem that comes into light is that Magid introduces himself with a typical Western name "Mark" and a typical Western surname "Smith." This refers to his dissatisfaction with his current name and identity. He wants to become like the majority and to be one of them by changing his name. The same desire to be one of the West is not just a wish of Magid; Irie has a similar dream too. She admires the Chalfens and their understanding of life and the world and hence:

“She just wanted to, well, kind of, *merge* with them. She wanted their Englishness. Their Chalfishness. The purity of it. It didn’ occur to her that the Chalfens were, after a fashion, immigrants too (third generation, by way of Germany and Poland, née Chalfenovsky), or that they might be as needy of her as she was of them. To Irie, the Chalfens were more English than the English. When Irie 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.” (Ali, 2004: 28)

She admires them and likens going to their house to “crossing borders, sneaking into England”. Englishness is sublimated, and England is admired. She is not satisfied with her appearance and family. She feels herself degraded because of her background as can be understood from her desire to be English. There is a comparison made between the Chalfens, representing the West, and the Bowdens representing the Orient. This comparison serves as another reason for Irie’s admiration of Chalfens:

“The difference between the Chalfens and the Jones/Bowdens were immediately plain. For starters, in the Chalfen family everybody seemed to have a normal number of children. More to the point, everybody knew whose children were whose. The men lived longer than the women. The marriages were singular and long lasting. Dates of birth and death were concrete. And the Chalfens actually knew who they were in 1675. Archie Jones could give no longer record of his family that his father’s own haphazard appearance on the planet in the back-room of a Bromley public house circa 1895 or 1896 or quite possibly 1897, depending on which nonagenarian ex-barmaid you spoke to. Clara Bowden knew little about her grandmother, and half believed the story that her famed and prolific Uncle P. had thirty-four children, but could only state definitely that her own mother was born at 2.45 p.m. 14 January 1907, in a Catholic church in the middle of the Kingston earthquake.” (Smith, 2001: 337-338)

The cultural attribution of the West of recording everything has been compared with the oral tradition of other cultures. The sublimation of the Western features is present. This makes Irie feel deficient, and therefore, she admires the Chalfens so much: “Furthermore, she wanted it; she wanted to merge with the Chalfens, to be one flesh; separated from the chaotic, random flesh of her own family and transgenically fused with another. A unique animal. A new breed” (2001: 342). This perspective of accepting or regarding the West as superior is a consequence inherited from the colonial phase.

The effects of the colonial phase cannot be ignored as can be still observed in these novels:

“Neither imperialism nor colonialism is a simple act of accumulation and acquisition. Both are supported and perhaps even impelled by impressive ideological formations that

include notions that certain territories and people require and beseech domination, as well as forms knowledge affiliated with domination: the vocabulary of classic nineteenth-century imperial culture is plentiful with such words and concepts as 'inferior' or 'subject races', 'subordinate peoples', 'dependency', 'expansion', 'authority.'" (Said, 1994: 8)

This feeling of degradedness does not emerge in all at once. It takes time, and thus, the discourse of Orientalism needs to be taken into consideration while explaining these two novels, for it plays an immense role in constructing this feeling of degradedness. The Orientalists have been successful in imposing that there are superior and inferior races, and consequently, this has resulted in the conception of the Oriental people to feel degraded. This feeling of degradedness goes back to the years of colonialism, and its effects can be still observed prominently.

"In 1910 the French advocate of colonialism, Jules Harmand, said: It is necessary, then to accept as a principle and point of departure the fact that there is a hierarchy of races and civilisations, and what we belong to the superior race and civilization, still recognizing that, while superiority confers rights, it imposes strict obligations in return. The basic legitimation of conquest over native peoples is the conviction of our superiority, not merely our mechanical, economic, and military superiority, but our moral superiority. Our dignity rests on that quality, and it underlies our right to direct the rest of humanity. Material power is nothing but means to that end." (Said, 1994: 17)

The West has given much effort to make the rest to believe that the Western people are the superior ones and that the rest needs their assistance to lead a decent life. This idea has been disseminated by means of Orientalism, and therefore, this feeling of degradedness cannot be discarded easily.

It cannot be denied that nearly all nations have a tendency to sublimate their own people, culture and values. This is done in order to form a mutual understanding of the greatness of the nation and to hold the nation together. This view was so potent for England that:

"Because England is to be 'king' of the globe, 'a scripted isle, for all the world a source of light', its youth are to be colonists whose first aim is to advance the power of England by land and sea; *because* England must do that 'or perish', its art and culture depend, in Ruskin's view, on an enforced imperialism." (Said, 1994: 125-126)

As can be inferred, with the aim of expanding their power world wide and showing it to the rest, England or the West needed a discourse supporting their aim. Therefore, with

such determination a discourse like Orientalism was inevitable. This situation is based on the relationship between the Self and the Other.

The vital role of the relationship between the Self and the Other takes stage at this moment. In order to assure himself, the Self creates an Other so as to sublimate himself. Not only does the Self aim at sublimating himself, but the Self also aims at determining the area of freedom by making a fixed definition of the Other. Bakhtin states:

“The being which lies outside of me is, as such, only naïve and femininely passive even in its most outrageous pretensions, and my aesthetic self-activity gives meaning to its boundaries, illuminates them, gives them a form – form outside, and thus consummates it axiologically.” (1990: 125)

By defining the Other, as expressed in the quotation above, the Self draws the lines of the area the Other can move. The Self depicts the attributions of the Other and specifies the area of freedom of the Other so as to gain control over the Other. This process includes the degradation and despisement of the qualities of the Other. Correspondingly, in this way the Self proves his existence and gives effort to establish his sovereignty as Laclau expresses:

“‘The constitution of a social identity is an act of power’ since, If ... an objectivity manages to partially affirm itself it is only by repressing that which threatens it. Derrida has shown how an identity’s constitution is always based on excluding something and establishing a violent hierarchy between the two resultant poles – man/woman, etc. What is peculiar to the second term is thus reduced to the function of an accident as opposed to the essentiality of the first. It is the same with the black – white relationship, in which white, of course, is equivalent to ‘human being’. ‘Woman’ and ‘black’ are thus ‘marks’ (i.e. marked terms) in contrast to the unmarked terms of ‘man’ and ‘white.’” (Hall and Gay, 2010: 5)

The Self needs the Other. It is because the Other functions as an auxiliary marker so as to highlight the importance of the Self. In this respect, Orientalism functions in the same way. In parallel to this, in both novels the subjugation of Oriental women and the poor qualities of the Oriental people are reflected. However, the degradation of the Other in order to sublimate the Self, here through Orientalism, has inflicted deep wounds and led to the situation of imitating the dominant culture as Homi Babha claims “colonial mimicry is the desire for a reformed, recognizable Other, as a subject of a difference

that is almost the same, but not quite” (2004: 122). The Other starts to imitate the dominant one, and as Babha points out, the dominant force “visualizes power” (122) through the act of mimicry. In other words, the mimicry phase, which is actually the mark of the distorted-self image created by means of Orientalism, signifies the current effectiveness of the discourse of Orientalism.

However, the point that is crucial is that none of the other nations has a discourse like Orientalism, which is so well imposed on people whether a Westerner or an Oriental and has become normal. For that reason, speaking in terms of Orientalism, the qualities of the Orient as being subordinate and backward are regarded as perspicuous facts. This discourse provides the West with power and therefore, makes it easy for the West to dominate the rest:

“All cultures tend to make representations of foreign cultures the better to master or in some way control them. Yet not all cultures make representations of foreign cultures *and* in fact master or control them. This is the distinction, I believe, of modern Western cultures.” (Said, 1994: 120)

The power of the West makes the discourse of Orientalism stable as the powerful ones have easy access to authority. Hence, it is easy for the West to disseminate its ideas especially through media industry and the government. In this way, the West has control over the rest, and its representations have prevailed for centuries.

To sum up, the representation of the subjugated and dominated Oriental women, the degradation of the Oriental people in general including their perception of hygiene are contributive images that make up the edifice of Orientalism. Furthermore, the images of Oriental people that are placed in the framework of accepting themselves as inferior, being depicted as unrestrained and irrational, being represented as masses and bearing no distinguished characteristics, reinforce the unfavorable perception of Oriental people. Zadie Smith and Monica Ali, by incorporating into their novels the great effect of religion which turns the Oriental people into potential terrorists and savage people, attempt to depict their Oriental characters with an Orientalist attitude. Therefore, considering the Orientalist approach prevailing in White Teeth and Brick Lane provided by Orient rooted Europeans Zadie Smith and Monica Ali, these novels cannot be regarded as multicultural novels contributing to the multicultural environment of London in particular, of England in general. In a similar way, it can be concluded that

the discourse of Orientalism is still effective, and this can be observed in these so-called multicultural novels. Smith and Ali have made use of Oriental characters to disclose the Orientalist images so as to naturalize and legitimize their Orientalist representations throughout the novels. Smith has tried to be at an equal distance to all her characters, which gives the impression of her being objective; however, this attitude has served as a way of naturalizing her Orientalist attitude attached to her narrative. Likewise, Ali has been in an effort of empathizing with Nazneen and projecting Nazneen's personal development; however, by doing so, Ali has meant to naturalize and legitimize her Orientalist attitude embedded in her narrative. In conclusion, both novels are literary works serving as a means of contributing to the Orientalist perspective, and instead of promoting the understanding of Multiculturalism in every aspect of life, Smith and Ali seem to use the perception of Multiculturalism, which serves an ideological means, to camouflage the Orientalist perspective.

CHAPTER THREE

THE PSYCHOLOGICAL PERSPECTIVE AND DISTORTED SELF- IMAGE IN WHITE TEETH AND BRICK LANE

3.1. The Self-Other Relationship

“I am talking about millions of men in whom fear has been cunningly instilled, who have been taught to have an inferiority complex, to tremble, kneel, despair, and behave like flunkeys.” (Aimé Césaire, 1972: 7)

The Self is an important agent for human beings' identity. The healthy development of the Self enables the individual to participate in the society and become an individual. In the contrary case, where the individual is incomplete as a result of the oppression of the dominant one, he comes across with the possibility of accepting the constructed identity the dominant one offers him. The final phase of the individual under the immense oppression of the dominant one is the stage of imitation. The individual accepts his incompleteness and attempts at imitating the dominant one so as to complete his identity. In the light of the significance of the Self, the individuation process of the Self in a multicultural society will be discussed in this chapter by making a detailed analysis concerning the development of the Self primarily. Consequently, this chapter aims at shedding light on the importance of the Self in one's life and the society in the light of Multiculturalism.

The Self is the outcome of the effects of the experiences one accumulates during his life. Hence, the Self is formed by the experiences and its traces one acquires throughout his life time. The Self goes through different phases and is open to any influences. The Self is constructed under the effect of sociological and psychological perspectives of life. Therefore, even any small and inessential experience in one's life plays an integral role in the formation of the Self. In addition to the Self's self-formation in connection with the experiences, the Self also forms an Other on the purpose of strengthening its position. The Self accepts the Other as its counterpart which he himself creates in the way he desires as stated by Bakhtin:

“The being which lies outside of me is, as such, only naïve and femininely passive even in its most outrageous pretensions, and my aesthetic self-activity gives meaning to its boundaries, illuminates them, gives them a form – form outside, and thus consummates it axiologically.” (1990: 125)

The Self creates the Other in an effort to become prominent as Bakhtin asserts “in order to be me, I need the other” (Clark, 1984: 79). The dialogic relationship is of great importance in the perception of the Self-Other relationship. Bakhtin’s effective claim concerning dialogism reveals the Self’s aim of forming the Other as follows:

“Dialogism, . . . , takes for granted that nothing can be perceived except against the perspective of something else: dialogism’s master assumption is that there is no figure without a ground. The mind is structured so that the world is always perceived according to this contrast.” (Holquist, 2002: 22)

In the light of Bakhtin’s concept of dialogism, the Self forms the Other to construct and to maintain its own positive image. In short, the Self needs the Other to form its positive self-image and to gain a place. Furthermore, it tries to find a place in the universe and tries to find a meaning: “The goal of the Self is wholeness. Jung called this lifelong process the quest for *individuation*, individuation is the *raison d’être* of the Self: its inherent purpose is the attainment of the fullest possible Self-realization in the psyche and in the world” (Stevens, 1999: 41). The Self is always in a struggle of development for individuation which never ends and is receptive to the slightest change in one’s life.

The Self is shaped by the effects of the experiences one acquires, and that is why it is constantly in a never ending development process as remarked by Stuart Hall:

“It accepts that identities are never unified and, in late modern times, increasingly fragmented and fractured; never singular but multiply constructed across different, often intersecting and antagonistic, discourses, practices and positions. They are subject to a radical historicization, and are constantly in the process of change and transformation.” (Hall and Gay, 2010: 4)

The Self, as the basis of identity, is not unified and is subject to constant change by means of the effects of different factors. Hence, the Self holds an important place in one’s psychological development. Its role is important, for the psychological development has great impacts on one’s life. Human beings hold on to life by means of

their psychology. The healthy psychological development of individuals is vital so as to be powerful and be effective in life in general. However, in the opposite case, the individual has problems in facing the difficulties of life and gaining a respectful place in society. For that reason, the Self, as the core of human beings, is of great importance for self-realization and finding a place in the society.

The Self is in a struggle of self-realization. This struggle is not only a matter of the Self. It also involves the others. The Self in an attempt of self-realization is also in an effort of making itself prominent in the eyes of the others, for the Self is one among the others in the society. Therefore, the recognition of the Self by others is quite necessary as Charles Taylor puts forward:

“The thesis is that our identity is partly shaped by recognition or its absence, often by misrecognition of others, and so a person or group of people can suffer real damage, real distortion, if the people or society around them mirror back to them a confining or demeaning or contemptible picture of themselves. Nonrecognition or misrecognition can inflict harm, can be a form of oppression, imprisoning someone in a false, distorted, and reduced mode of being.” (Gutmann, 1994: 25)

The recognition of the Self is of great importance, for, otherwise, this misrecognition of the Self may lead to serious outcomes as oppression and the feeling of degradation. Correspondingly, it becomes harder for the individual who is under such an oppression to lead his life and to adapt to life. An individual, who is not recognized, feels deficient and is not able to lead a peaceful life primarily with himself, and then with the society he lives in. Taylor claims that “The genesis of the human mind is in this sense not monological, not something each person accomplishes on his or her own, but dialogical” (Gutmann, 1994: 32). Identity is formed through the dialogical relationships with the others. It is dependent on the others, and vice versa. Therefore, the other, meaning the individuals of the society the Self lives in has a remarkable place in the formation of the Self. Recognition is correlated with existence in that in order for one to feel that he exists, it is significant that he be recognized by the others. Hegel expresses that the development of identity advances dialogically. The mutual recognition of both sides is necessary for the formation of the Self. As stated in Hegel’s prominent work *Phenomenology of Spirit*: “Self-consciousness exists in and for itself when, and by the fact that, it so exists for another; that is, it exists only in being acknowledged” (Hegel, 1977: 111). Only when he perceives that he is recognized, does he grasp that he exists.

One needs the other to recognize his existence by dint of recognition as remarked by Nancy Fraser “Recognition from others is thus essential to the development of a sense of self. To be denied recognition – or to be ‘misrecognized’ – is to suffer both a distortion of one’s relation to one’s self and an injury to one’s identity” (Leistyna, 2005: 244-245). Therefore, the utmost significance of being recognized in the psychological development of human beings cannot be attenuated. Being recognized is a human need. It is a concept that is fundamental and essential for the psychological well being of an individual.

On account of recognition being a human need, the people being discriminated or not recognized by others are exposed to the feeling of degradation. Hence, there is always a struggle of self-realization with the recognition of the other individuals. In addition to the struggle of self-realization of the individual in himself, there is also a struggle among the individuals to dominate the Other so as to show himself superior and unique. Hence, individuation

“involves not only self-realization but *self-differentiation*: the ethical decision to pursue one’s individuation is a choice to differentiate oneself as a whole human being from all other human beings. The great paradox of the entire process is that in realizing one’s full humanity one is, at the same time, actualizing one’s unique individuality.” (Stevens: 1999: 199)

The individual pursues two main struggles while trying to establish its Self; the first one is the struggle of his self-realization through the dialogical relations with the others, and the second struggle he makes is about his place in the universe. In this struggle, he tries to show that he is different and unique. During this struggle, the Self, in an effort of showing himself superior and unique, applies the method of stereotyping. The individual needs the Other in order to be recognized, and that is why the stereotyping comes into play just at this point. The need of the Other, in an effort of forming his own Self, to create an imagined Other in parallel to his own desires is inescapable. Concordantly, Ann E. Cudd claims that “Stereotypes are generalizations that we make about a person based on characteristics that we believe they share with identifiable groups” (Willet, 1998: 195). However, there is a tendency of shaping the Other in such a way so that the one is superior to the Other as Cudd explains that “...people sometimes have to manipulate their beliefs in order to maintain a positive self-image” (Willet, 1998: 198). For the sake of this self-image, one sacrifices the Other and so tries

to sublimate his Self which can only be realized with the existence and recognition of the Other. In general, the dominant one is the one creating an imagined Other in accordance with his own desires, for he has the required means of creating the imagined Other. Likewise, concerning the colonial period, “the oppressors produce and maintain by force the evils which, in their eyes, make the oppressed resemble more and more what they would need to be in order to deserve their fate” (Sartre, 2006: 60). Correspondingly, the dominant individual or the dominant culture by forming such an imagined Other, forces the dominated one or the dominated culture to fit into this constructed inferior shape as Stuart Hall asserts: “So the ‘unities’ which identities proclaim are, in fact, constructed within the play of power and exclusion, and are the result, not of a natural and inevitable or primordial totality but of the naturalized, overdetermined process of ‘closure’” (Hall and Gay, 2010: 5). The identities are outcomes of ideologies and shaped according to the directions of the superior ones. Though these dominant forces may disappear some day, the effects and traces of these forces do not leave the individual as Taylor explains:

“We define our identity always in dialogue with, sometimes in struggle against, the things our significant others want to see in us. Even after we outgrow some of these others – our parents, for instance – and they disappear from our lives, the conversation with them continues within us as long as we live.” (Gutmann, 1994: 33)

The dominant characters in one’s life have great impact and leave their traces, some of which are deep-seated, whereas some are superficial. Therefore, the lives of individuals are partly dependent on the others in that without the dialogical relationships, the individual cannot establish his Self.

In consideration with the ongoing dialogical relationship of the Self and the Other, and the struggles the Self goes through, which is valid for each individual, it can be questioned who is going to keep this struggle successfully. The point to be focused on here is then that the powerful ones will dominate the weak ones so as to prevail and establish their sovereignty. Though different criterias can be listed in order to gain power such as being educated, or coming from a noble family, the main reason of being privileged lies in having the necessary tool of acquiring these opportunities, which is economic power.

“By possessing the property of buying everything, by possessing the property of appropriating all objects, money is thus the object of eminent possession. The universality of its property is the omnipotence of its being. It therefore functions as the almighty being. Money is the pimp between man’s need and the object, between his life and his means of life.” (Marx, 2007: 137)

Here, the relationship of recognition and political economy comes into question. Iris Marion Young claims that “political economy is cultural and culture is economic” (Willet, 1998: 58). This intertwined relationship of culture and political economy bears vital implications in understanding the core of being recognized. Pierre Bourdieu’s work explains this mutual effect of culture and political economy clearly:

“Life-styles are thus the systematic products of habitus, which, perceived in their mutual relations through the schemes of the habitus, become sign systems that are socially qualified (as ‘distinguished’, ‘vulgar’ etc.). The dialectic of conditions and habitus is the basis of an alchemy which transforms the distribution of capital, the balance-sheet of a power relation, into a system of perceived differences, distinctive properties, that is, a distribution of symbolic capital, legitimate capital, whose objective truth is misrecognized.” (1984: 172)

Bourdieu puts forward that in order to possess positions at advantaged economic level, cultural factors like one’s education and his position in the society play a great role. These processes of acculturation and becoming a member of the elite class are crucially related to having economic means. As Pierre Bourdieu concludes, the intertwined relationship between culture and political economy goes hand in hand, and there is a vicious circle which cannot be broken. The ones possessing the economic power are able to attain the required means of education, knowledge and best possibilities of everything; hence, they are again the ones who occupy the important positions in a government and the private sector. In brief, in all aspects of life, these well-off people dominate as Marx explains:

“The extent of the power of money is the extent of my power. Money’s properties are my properties and essential powers – the properties and powers of its possessor. Thus, what I am and am capable of is by no means determined by my individuality. I am ugly, but I can buy for myself the most beautiful of women. Therefore I am not ugly, for the effect of ugliness – its deterrent power- is nullified by Money.” (2007: 138)

As these well-off people occupy the important positions in a country, they have the power and control over everything. Fraser interprets the situation as follows: “In such

cases, maldistribution constitutes an impediment to parity of participation in social life, and thus a social form of social subordination and injustice” (Leistyna, 2005: 249). Considering the power these well-off people own, it is not hard to grasp that these people are also able to form the culture as they like. The ideas of the dominant class are imposed, and these ideas rule, and “the ruling ideas of each age have ever been the ideas of its ruling class” (Marx, 2004: 33). Consequently, the dominant class forms the culture, and directs the issues parallel to their own advantages. As claimed by Althusser “ideology is the system of the ideas and representations which dominate the mind of a man or a social group” (2008: 32). The culture is formed by the dominant class, in other words the elite, and the rest is manipulated in terms of the wishes and benefits of the dominating people. Samir Amin claims that bourgeois single thought “brings together the market, state, and the nation to serve the social compromises needed for the functioning of coalitions among dominant class interests” (Leistyna, 2005: 23). As this wealth and power are transferred from generation to the next generation, this circle cannot be broken easily, and that is why it is defined as a vicious circle as Fraser expresses: “The result can be a vicious circle of subordination, as the status order and the economic structure interpenetrate and reinforce each other” (Leistyna, 2005: 250). For that reason, the relationship between culture and political economy cannot be dissociated, and it is important to understand the place of this relationship in the concept of recognition. In this sense, the Self of the weak ones is subject to the impositions of the dominant ones and consequently is shaped in the way the dominant ones prefer. These impositions are efficient, for the ideology of the dominant ones, as remarked by Hall:

“works at both ‘the rudimentary levels of psychic identity and the drives’ and at the level of the discursive formation and practices which constitute the social field; and that it is in the articulation of these mutually constitutive but not identical fields that the real conceptual problems lie.” (Hall and Gay, 2010: 7)

That is, as the ideology of the dominant ones is so ingrained in every aspect of life, it is unavoidable for the weaker ones to be subjugated. Hence, the Self of the weaker one takes shape under the oppressive sovereignty of the dominant ones. The Self which is the basis of the individual is exposed to the impositions of the powerful ones, and in progress of time, the Self is constructed in the way the dominant ones wish. Cudd formulates this situation as “Oppressed persons often acquiesce to and accept their oppression because they come to believe in the stereotypes that represent their own inferiority, are weakened by those stereotypes, and even motivated to fulfill them”

(Willet, 1998: 209). In consequence, the weaker ones acquire distorted self images of themselves in time according to the ready made identities the dominant ones have constructed for them.

3.1.1. The Distorted Self-Image in Literary Works

To begin with, in relation of the Self-Other relationship, there are numerous references in different literary works such as Shakespeare's plays Antony and Cleopatra, and Henry V, E. M. Foster's A Passage to India, and Talisman by Sir Walter Scott. The references in these literary works can be regarded as clues that pave the way for the present structure of White Teeth and Brick Lane concerning the inferiority complex as a result of the humiliating attitude in the representation of the Oriental characters.

In Shakespeare's play Henry V, believed to have been written in 1599, there are various humiliating images concerning the Oriental which function as counter parts, or the Other. In this way, by using the Oriental, the Western images' positive representations are reinforced as Henry states that "Either our history shall with full mouth/ Speak freely of our acts, or else our grave, / Like Turkish mute shall have a tongueless mouth,/ Not worshipping'd with a waxen epitaph" (Craig, I. II. 230-233, 513). Shakespeare attempts to strengthen Henry's explanation about their history with a comparison made by means of an insulting representation of the 'Turkish mute'. Similarly, Franke Rubenstein asserts that:

"Henry decides in favour of war and says history shall 'with full mouth' praise him, or else his grave, 'Like to a Turkish mute shall have a tongueless mouth', an image connoting the victor with phallic TONGUE as opposed to the deprived, mutilated Turkish mute." (1989: 145)

Shakespeare identifies the 'Turkish mute' with the deprivation of the phallus which refers to both masculinity and victory. Hence, the image is indicative of the dichotomy of femininity representing the east and masculinity representing the West. Correspondingly, the West is reflected with power and the East with weakness.

In the tragedy Antony and Cleopatra by Shakespeare, believed to have been written around 1607, the humiliating and degrading representations emerge in terms of

Cleopatra's depiction. She is a famous queen of ancient Egypt. Her relationship with Antony, a known soldier ruling the Roman Empire, brings about many problems as she is regarded as a woman having seduced Antony from his actual goal of serving for his empire. Philo, a friend of Caesar, comments upon Antony's relationship with Cleopatra and states that "...his captain's heart, / Which in scuffles of great flights hath burst/ The buckles on his breast, reneges all temper, / And is become the bellows and the fan/ To cool a gipsy's lust. Look! Where they come" (Craig, I. I. 6-10, 1058). Philo comments on their relationship disgruntledly and defines Cleopatra as a gipsy. He regards her as a whore as expressed in an explanation in relation with the term 'Gipsy's lust': "Gipsies began to appear in England in the early sixteenth century and were thought to have come from Egypt. 'Gipsy' was also a contemptuous term for a promiscuous woman. Hence, Cleopatra is here described as a gipsy, and Egyptian and a whore" (Wilders, 2006: 91). Shakespeare intends to depict Cleopatra in terms of the dichotomy of femininity and masculinity. She can be regarded as representative of the East and Antony as representative of the West. She is exotic and dangerous. She has seduced Antony and has caused his end. In this sense, the Orient identified with Cleopatra, corrupted the West which is identified with Antony as remarked by Harold Bloom:

"the greatness of the world-historic drama proceeds from the genius with which he has entwined the private relations of the two lovers with the course of history and the fate of empires. Just as Antony's ruin results from his connection with Cleopatra, so does the fall of the Roman Republic result from the simple hardihood of the West with the luxury of the East. Antony is Rome, Cleopatra is the Orient. When he perishes, a prey to the voluptuousness of the East, it seems as though Roman greatness and the Roman Republic expired with him." (2008: 81)

As can be inferred, the Orient is depicted with the counter qualities of the West as being seductive, voluptuous, feminine and mysterious. The Orient is depicted in terms of a framework that is limited to these negative images and representations. In this way, the West gains power and reinforces its positive image. However, the Orient, by means of the negative and insulting images, is associated with inferiority and its connoting images.

One of the literary works contributing to the insulting attitude towards the Oriental characters is Sir Walter Scott's Talisman (1825). He depicted the crusaders and their experiences in the Orient. One of the Crusaders called The Marquis Conrade of Montserrat is an Italian nobleman and one of the important persons in the Crusade. He

makes a comparison between the Christian knights and Saladin, the Sultan of Egypt and Syria. His comparison is based on the binary oppositions as follows:

“he [Saladin] affects faith, and honour, and generosity – as if it were for an unbaptized dog like him to practice the virtous bearing of a Christian knight!” “By Saint Bernard!” exclaimed Grand Master, “it were time then to throw off our belts and spurs, Sir Conrade, deface our armorial, and renounce our burgonets, if the highest honour of Christianity were conferred on unchristened Turk of tenpence.” (Walter, 2001: 159)

The words he uses in order to define him are quite insulting and are indicative of his contempt for him. The binary oppositions that emerge are ‘unbaptized dog’ for Saladin and ‘virtous’ for the Christian knight, ‘unchristened Turk of tenpence’ for Saladin and ‘highest honour’ for Christianity. Therefore, the humiliating comparison is done with an effort of sublimating the Christian and Western knights. Correspondingly, images connotating evilness and meanness have been constructed with the purpose of displaying the superiority of the West. Hence, the West has chosen the Orient as its counter part and as the Other in an attempt to highlight its supremacy.

In another instance in Talisman, a Crusader comments on the Oriental people and expresses that:

“‘I well thought,’ answered the Crusader, ‘that your blinded race had their descent from the foul fiend, without whose aid you would never have been able to maintain this blessed land of Palestine against so many valiant soldiers of God. I speak not thus of thee in particular, Saracen, but generally of thy people and religion. Strange is it to me, however, not that you should have the descent from the Evil One, but that you should boast of it.’” (Walter, 2001: 62)

Interestingly and ironically, he tries to make a negative generalization by excluding Saracen, who is also one of the Orientals. He has fixed ideas concerning the Oriental people; however, when he meets Saracen, he does not change his mind, but just excludes him as if he were not one of the Oriental people. Said, in a similar way, asserts that:

“It is enough for us here to note how strangely the general character ascribed to things Oriental could withstand both the rhetorical and the existential force of obvious exceptions. It is as if, on the one hand, a bin called “Oriental” existed into which all the authoritative, anonymous, and traditional Western attitudes to the East were dumped unthinkingly, while on the other, true to the anecdotal tradition of storytelling, one could nevertheless tell of experiences with or in the Orient that had little to do with the generally serviceable bin.” (2003: 101-102)

The vital point that emerges here is that there is a constructed perspective about the Oriental people and “a bin called ‘Oriental’” (101). The authors make use of this bin and do not pay attention to its accuracy. Correspondingly, the humiliating attitude of the Western people towards the Oriental people has been inherited from one generation to the next generation.

The Orient and the Oriental are identified with the counter qualities of the West and are forced to fit into the constructed images the West has offered. In all the examples above, from varied ages such as the 17th, 19th centuries, it has been attempted to underscore the shared consciousness of the West in order to highlight its supremacy and nobility. In the following examples from A Passage to India (1924) by E. M. Forster, the ongoing tradition of insulting the Orient and the Orientals can also be seen.

One of the main characters in A Passage to India is Aziz. He is ignored by the Western characters when two ladies arrive:

“Aziz lifted his hat. The first, who was in the evening dress, glanced at the Indian and turned instinctively away. [Aziz says] ‘You are most welcome, ladies.’ They did not reply, being full of their own affairs. So it had come, the usual thing – just as Mahmoud Ali said. The inevitable snub – his bow ignored, his carriage taken.” (Forster, 1979: 36)

He is ignored by the two English ladies and, in a way, his existence is ignored, which leads him to the feeling of deprivation. As aforementioned, being recognized is a vital human need and its lack leads to immense psychological problems.

There are other instances where the natives are regarded as aliens when Mrs Callendar among a group of English women talking about Indians states that “‘Why, the kindest thing one can do to a native is to let him die’ ‘How he went to heaven?’ asked Mrs Moore, with a gentle crooked smile. ‘He can go where he likes as long as he doesn’t come near me. They give me the creeps’” (Forster, 1979: 44). She abhors the natives, which is another way of degrading them. In other words, she treats the natives as if they are something different than human beings. These degrading expressions and attitudes resulting in distorted self-images of the natives are abundant. The Western people, by ignoring the Oriental people, look down on them and do not respect them as individuals. The Western people regard them as masses of aliens. In A Passage to India, in order to close up the gap between Indians and the English, a Bridge Party is arranged;

however, ironically and interestingly, despite the party's name Bridge meaning the unification of two different parts, "Most of the Indian guests had arrived even earlier, and stood massed at the further side of the tennis lawns, doing nothing" (1979: 54). This representation refers to the main picture of the Oriental people. Forster, by depicting them on the other side of the tennis lawn in masses, intends to highlight the traditional representation of the Oriental people as masses, with no specific characteristics as individuals. This depiction also underlines the point that the West regards the Orient as its counter part, the Other. The image of the East as uncivilized and poor is so ingrained in the perspective of the Western people that they take it for granted when "Miss Quested now had her desired opportunity; friendly Indians were before her, and she tried to make them talk, but she failed, she strove in vain against the echoing walls of their civility" (1979: 57). The problem that emerges here is that Miss Quested, as representative of Western people, tries to communicate with Oriental people by behaving demurely; however, her efforts are in vain in that it is not possible to communicate with these Oriental people as they are not as civilized as the Western people. As a result of these representations of Oriental people in an insulting and degrading way, the Oriental characters feel inadequate and inferior. The recognition of the Oriental people by the Western people plays a vital role on the side of the Oriental people in that the Oriental people have started to accept the constructed inferior identity the West has constructed for them. Correspondingly, the Oriental, by accepting the supremacy of the Western people, desires the recognition by the Western people. As in an example when an expedition to the caves is organized together with Aziz:

"The expedition was a success, and it was Indian; an obscure young man had been allowed to show courtesy to visitors from another country, which is what all Indians long to do – even cynics like Mahmoud Ali – but they never have the chance. Hospitality had been achieved, they were 'his' guests; his honour was involved in their happiness, and any discomfort they endured would tear his own soul." (1979: 140)

Forster, by creating such a representation, in a way, attempts to underscore the inferiority feeling of the Indian characters. It is a dignity for the Oriental people to have the Westerner as a guest. Though this situation could also be regarded as a reference to their hospitality, in actual fact, it is a sign of their feeling of inadequacy as can be inferred from the quotation above stating "and it was Indian; an obscure young man had been allowed to show courtesy to visitors from another country, which is what all Indians long to do." In another depiction, the situation of Aziz and his perspective

about his own townspeople is described as follows when Aziz is ill and has received some guests to his house:

“Aziz said ‘Sit down’ coldly. What a room! What a meeting! Squalor and ugly talk, the floor strewn with fragments of cane and nuts, and spotted with ink, the pictures crooked upon dirty walls, no punkah! He hadn’t meant to live like this or among these third-rate people.” (1979: 111)

Forster describes the conditions of Aziz’s house and the Oriental people that visit him. The description of the house evokes an image of a barn rather than a decent place for human beings. By placing these characters into such a dirty environment, Forster seems to put them at an equal level of animals. Even Aziz himself considers his visitors as “third-rate people.” This refers to his inferiority complex as he accepts himself superior, and by degrading his own townspeople he, in a sense, tries to hold himself separate from his own townspeople. Ironically, by trying to segregate himself from his own townspeople, which are regarded as the Other by the West, he, in sense, attempts to become one of the Western people, which he considers supreme and superior.

The examples above give clues to the main construction of the images the Oriental characters are identified with. In all the literary works varying from different centuries are indicative of the shared consciousness of the Western people who attempt to position the Oriental characters into the same degrading and insulting context. All these degradations result in distorted self-images and the desire to be recognized by the Western people. They, in a way, want to be acknowledged by the superior and powerful ones. With respect to the references in these literary works, Zadie Smith’s White Teeth and Monica Ali’s Brick Lane will be analyzed.

3.1.2. The Distorted Self-Image in White Teeth and Brick Lane

Zadie Smith’s work titled White Teeth and Monica Ali’s work titled Brick Lane will be taken into consideration in terms of the points focused on concerning the Self and its formation according to the directions of the powerful ones. The main emphasis will be placed on the psychological development of the characters and correspondingly on their distorted self-images as a result of the imposed inferiority complex leading to the last stage of imitation which is defined by Homi Bhabha as “mimicry” (2008: 122).

The first point to be focused on is the inferiority complex resulting from the sublimation of the European physical features. The second perspective discussed is the unending struggle of proving oneself in an effort of fixing the distorted self-image. The last point is about the frustration experienced during the struggle of proving oneself and therefore the acceptance of the dominant one's superiority and one self's inferiority, and the unavoidable end of imitating the superior one termed as "mimicry" by Bhabha.

The imposed Orientalist representation of Oriental people turns into an influential means shaping the perception of the Oriental people. The first generation having immigrated to England tries to hold on to his past and culture. They try to resist these impositions; however, they face serious problems as they are in between of what they are and of how they are represented. The second generation which includes the children of Samad, Alsana, Archie and Clara, has internalized the imposed Orientalist representations and does not want to be a part of its culture. This leads to the imitation of the dominant culture, which brings about the denial of their past. Hence, the denial of the past means also the denial of the identity in that past is an integral part of the identity. The imitation phase defined as "mimicry" by Homi Bhabha "is the desire for a reformed, recognizable Other, as a subject of difference that is almost the same but not quite" (2008: 122). Mimicry focuses on the power of the dominant individual and society as it is an indicator which symbolizes the power of the dominant individual to change the identity of the dominated Other. In other words, the dominant society "visualize [his] power" (2008: 122) through mimicry. However, the Other does not become the same and, in a sense, remains still as the Other. Furthermore, the problem that emerges according to Bill Ashcroft is that:

"When colonial discourse encourages the colonial subject to 'mimic' the colonizer, by adopting the colonizer's cultural habits, assumptions, institutions and values, the result is never a simple reproduction of those traits. Rather, the result is a 'blurred copy' of the colonizer that can be quite threatening. This is because mimicry is never very far from mockery, since it can appear to parody whatever it mimics. Mimicry therefore locates a crack in the certainty of colonial dominance, an uncertainty in its control of the behaviour of the colonized." (Bill Ashcroft et al, 2007: 124-125)

Though, he may be right to some extent that the act of mimicry turns into a means of threat in that it challenges the authority, here meaning the colonial power as Bhabha remarks that mimicry "poses an immanent threat to both 'normalized' knowledges and

disciplinary powers” (2008: 123). However, it is a fact that the practice of mimicry is a signifier of the power of the dominant one. Besides, the mockery resulting from mimicry may put the superior image of the dominant one into danger; however, it can also be claimed that the one imitating the superior one generates a twisted representation of himself invoking the idea that he cannot be as superior as the dominant one, which is actually also a reminder of Plato’s concept of mimesis. The act of mimesis is deficient in that it can never be as perfect as the original as Plato believed that “as when a painter paints a portrait not having the shadow of a likeness to the original” (1997: 61). Correspondingly, the practice of mimicry is three-folded; it visualizes the power of the dominant one, but it also threatens the authority of the dominant one as expressed by Bhabha in the quotation above, and finally, it marks the inferiority of the subjugated one as he can only perform a twisted representation of the superior one.

To begin with, the first point to be mentioned is about the sublimation of the European physical characteristics. The physical features of European people are accepted as attractive and as a measurement, and thus, other individuals with different physical appearances are exposed to inferiority complex. Therefore, the inferiority complex related to appearance will be the first point to be focused on.

In White Teeth, Archie gets married to Clara, and they expect a baby. Archie tells his colleague happily that the baby will have blue eyes “Too early to tell as yet. Blue eyes, though!” (Smith, 2001:68). He is hilarious because of this news. It is quite interesting to state that the baby will have blue eyes before the birth, meaning that though it is not possible to know the exact eye color of a baby before birth, he makes an explanation concerning the eye color instead of giving information about its’ health. He speaks as if having blue eyes is something extraordinary or something special. Upon his explanation, ““Did you say *blue* eyes, Archie, love?” said Maureen, speaking slowly so she might find a way to phrase it. ‘I’m not bein’ funny...but isn’t your wife, well, *coloured?*’” (2001: 69). Maureen is quite scornful and underscores the skin color of Clara to reveal the absurdity of the explanation Archie has made. Blue eyes are generally physical characteristics of Western people, and Archie tells this news as if they have been granted something very special by God. This refers to the sublimation of blue eyes of Western people. This is the same situation with the skin color like black as

being the color of evilness and sin, whereas white being the color of pureness as stated by Peter McLaren:

“the sign “black” was “structured” by the closure of an absolute symbolic division of what was white and what was nonwhite” through the “morphological equation” of racial superiority. This equation accorded whiteness with civility and rationality and blackness with savagery and irrationality.” (Goldberg, 1994: 56)

The ones who are not Western have been equated with inferiority as having dark eyes and black skin color. Hence, this constructed physical appearance has been accepted so widely that in a similar way, having blues has become something special as it is the situation with Archie.

The physical characteristics of European people as having blue eyes, straight blonde hair, and slim figure are the most outstanding features of Western people. In consideration with these physical features, Irie, the daughter of Archie, also experiences inferiority complex because of her physical appearance:

“Now, Irie Jones, aged fifteen, was big. The European proportions of Clara’s figure had skipped a generation, and she was landed instead with Hortense’s substantial Jamaican frame, loaded with pineapples, mangoes and guavas; the girl had weight; big tits, big butt, big hips, big thighs, big teeth.” (Smith, 2001: 265)

She has inherited the physical features of her Jamaican grandmother instead of the physical characteristics of her European grand grandfather. Her appearance does not fit into the favorable proportions constructed by the West. Therefore, it is unavoidable for her to be subject to inferiority complex. She is so unsatisfied with her appearance that she does everything to change it. Besides her heavy body, she has also problems with her hair. She is not content with her hair and makes an appointment with a hairdresser salon in attempt to get her hair straight. She “turned up for her appointment three thirty on the dot, intent upon transformation, intent upon fighting her genes, a headscarf disguising the bird’s nest of her hair” (2001: 273). Her hair is described as a “bird’s nest” and her wish for straightening is expressed as “fighting her genes”. These expressions underscore her inferiority complex because of her Jamaican appearance which does not suit to the standardized European criteria of good-looking. Correspondingly, her desire of possessing “Straight straight long black sleek flickable tossable shakeable touchable finger-through-able wind-blowable hair” (2001: 273) is

comprehensible. Irie's effort of acquiring long straight hair ends up with a disaster. She even loses her own hair which is burned through the applications made on her hair. The hair dresser asks her to buy hair and put them on her head. Upon this Irie "'Hair?' repeated Irie through snot and tears. 'Fake hair?' 'Stupid girl. It's not fake. It's real. And when it's on your head it'll be your real hair. Go!'" (2001: 279). Irie's situation is quite ironic in that while trying to change her appearance, she loses her own, original hair, which can be regarded as representative of her identity including her culture. She has to put hair on her head that does not belong to her and which generates a twisted appearance of her as she, by trying to imitate the dominant culture, loses her own identity for the sake of becoming one of the dominant culture. However, Smith, by adopting a satirical language while depicting her situation, refers to the comic and ironic situation she finds herself in as Irie loses her curly hair which is described as "Afro" (284) by Irie herself providing Irie with a twisted identity. Correspondingly, her hair is representative of her own culture and identity, which she victimizes for the sake of her twisted appearance. Similarly, the ones imitating the dominant culture acquire a twisted identity of themselves as it is not possible to be as the same as the original one.

It should be focused on the fact that "Man is what brings society into being" (Fanon, 2008: 4). The Self is, as mentioned before, always in relation with the Other. The identities are formed in this way. Thus, the main effect of the society formed by the other individuals on the Self cannot be ignored. Therefore, as Irie lives in a European society where the universal concept of good-looking is set by the West, it becomes a must to get rid of her Jamaican appearance. Consequently, the impositions of the West put her under pressure and lead her to inferiority complex. Besides, the language Smith applies while describing the situation Irie is in is also interesting as she prefers to depict it in a funny way. This makes the reader laugh; however, in this way, the distorted self-image of Irie is underrated and even ignored, for the reader laughs at her tragicomic situation. Furthermore, the depiction of Irie's figure evokes a caricature in the reader's mind. In a sense, Smith, by providing such a comic depiction of her, makes fun of Irie and the Jamaican people of whom she is representative.

Millat, the son of Samad and the twin of Magid, has sent his family a photo of himself with a broken nose. Clara, mother of Irie, comments on his broken nose by saying "Oh! Look at this nose! Look at the break. He's got a Roman nose, now. He

looks like a little aristocrat, like a little Englishman” (Smith, 2001: 216). She compares his broken nose to a Roman nose, and besides this comparison, she also likens him to a “little aristocrat” and “a little Englishman”, which sounds quite interesting. Possessing such a nose is accepted as a feature of aristocracy by her, and by comparing him to “a little Englishman,” she pays him a compliment and sublimates his appearance. With her expressions concerning his broken nose, the inferiority complex is revealed again. This inferiority complex is so deep-seated that it sounds normal for them to make such comparisons. It is because:

“Every colonized people – in other words, every people in whose soil an inferiority complex has been created by the death and burial of its local cultural originality – finds itself face to face with the language of the civilizing nation; that is, with the culture of the mother country. The colonized is elevated above his jungle status standards. He becomes whither as he renounces his blackness, his jungle.” (Fanon, 2008: 9)

Renouncing their physical appearance and culture is a result of the inferiority complex that has been imposed upon them for centuries. Hence, the effect of these impositions of the powerful ones, meaning the West, cannot be minimized. Furthermore, Smith, by using a satirical language while describing the situation of Millat, contributes to the practice of mimicry as “mimicry represents an ironic compromise” (Bhabha, 2008: 122). In other words, Smith, while parodying the Englishman with the metonymy of “broken nose,” she at the same time seems to mark the inferiority of Millat, representative of the Oriental man, who cannot be as good as the original and is always in a state of incompleteness as Bhabha asserts that mimicry “fixes the colonial subject as a ‘partial’ presence. By ‘partial’ I mean both ‘incomplete’ and ‘virtual’” (2008: 123).

The West, as accepting itself superior to the rest, is in a predisposition to see the rest as the same without any main differences. The West treats the rest as the Other and in this way, attaches the rest with all the negative features so as to sublimate itself. Therefore, there is no need to make any differentiation among the nations and the individuals forming the rest. With regard to this situation, the people having migrated to the West from the Commonwealth countries are subject to identical pattern of behavior without exception. In the eyes of the Western people it does not matter whether the Oriental person is educated, comes from a noble family, is honest, brave or quite intelligent. Correspondingly, the Oriental person is always in an effort of proving himself. He always tries to show that he is as intelligent, honest and brave as a

Westerner. The Oriental man wants to show that he has also something to tell. However, being always treated with prejudice and with ignorance harms his self-confidence and in the same way affects the self-individuation process of the individual in a negative way. Consequently, the individual is always in a struggle of proving himself. This struggle is quite wearisome for the individual because the struggle is of no avail as a result of the accepted and deep-seated image of the Oriental man. The West has a fixed and entrenched idea concerning the Orient and the Oriental man:

“the dominant forces still police the boundaries of binary opposition. Because the Eurocenter constantly consolidates itself against the margins’ assaults, it continually redeploys these binarisms in an effort to contain the margins by reasserting their identity in the form of the Other.” (Lavie and Swedenburg, 2001: 5)

The dominant forces continually try to picture themselves in opposition with the features of the Other in an attempt to form their identities. Hence, these forces sublimate themselves and degrade the Other. That is why the Oriental man is in an unending struggle of self-individuation with a burden of proof resulting in great oppression for the Oriental man. With regard to the oppression, the Oriental man ends up with a distorted self-image influencing all aspects of his life.

The Oriental man is treated not as an individual, but as just one of the mass having come from the Orient. The Oriental man unaware of this situation migrates to the West and thinks that life there is going to be different. However, he ends up with frustration as things are not in the way he expects:

“Taking advantage of their status as Commonwealth citizens, and responding to the job prospect that arose in the postwar reconstruction of Britain, black Caribbeans and residents of the Indian subcontinent residing in British colonies of former colonies migrated in significant numbers to Britain during the 1950s and 1960s. Though as a percentage of the overall British population their numbers were low, their concentration in particular locales and in particular occupational niches (for example, public transportation) led many whites in Britain to conclude that they were being overrun by nonwhite immigrants. Very quickly, the newcomers confronted the unvarnished racism of a nation unprepared for settlers of color in their midst. Race riots broke out in several cities, while an unofficial political slogan of the Conservative Party in a contested parliamentary election in Smedley was, ‘If you Want a Nigger for a Neighbor, Vote Labour.’ The political demagogue – and at the time cabinet official – Enoch Powell warned ominously of the ‘rivers of blood’ that would flow if immigration was not curtailed. Thus as they attempted to gain a foothold in their new homeland by finding jobs, raising families, and in various ways learning to adjust and adapt to their new home, the immigrants were forced to concentrate considerable amounts of time, energy,

and meager financial resources on finding ways to combat the racism of a nation where there 'ain't no black in Union Jack.'" (Kivisto, 2002: 5)

The immigrants experienced racism not only because the Westerners thought that they overran them, but because they had negative ideas about the immigrants as a result of the Orientalist perspective. Consequently, life became hard for the immigrants than they had expected it.

In Brick Lane, Chanu, Nazneen's husband, has migrated to London and has quite brilliant dreams concerning his future career and life in the West:

"I was going to join the Civil Service and become Private Secretary to the Prime Minister.' 'That was my plan. And then I found things were a bit different. These people here didn't know the difference between me and who stepped off an aeroplane with a degree certificate and the peasants who jumped off the boat possessing only the lice on their heads. What can you do?'" (Ali, 2004: 34)

Though his evaluation concerning the treatment of the Oriental man without exception can be considered as a correct observation, his description of his townsman is scornful. It can be claimed that he is right that the Western people regard the immigrants as the same without making any differentiation and that this attitude leads to serious outcomes like racism:

"Cultural differences between these communities and host society provoked an immediate anti-immigrant response in all quarters of British society. Indeed, as Christian Joppke (1996: 478) writes, 'In the 1950s, 'no blacks, no dogs' signs were not rare sights in houses and shop windows across Britain.'" (Kivisto, 2002: 141)

Life in such a society where an immigrant is seen as a dog turns out to be quite troublesome. Being not recognized makes the individual feel very worthless. That is why Chanu, in effort of displaying his difference, insults his fellow townsman. It is comprehensible to some extent, for Chanu, representative of the Oriental man, is exposed to ignorance and prejudices all the time like all the other Oriental people. He has had different dreams; however, he could not realize them. Hence, he has been disappointed continually and in time acquired a distorted self-image of himself which has led him to despise his fellow townsmen. He is fed up with the standardizing treatment of the West and therefore, is predisposed of despising his fellow townsmen as accepting them as the Other. He adopts this attitude, for he wants to prove his difference

and uniqueness. His regarding his fellow townsmen as the Other indicates his distorted self-image as he, like a Westerner, treats them as inferior and in a degrading way by describing them as “peasants who jumped off the boat possessing only the lice on their heads” (Ali, 2004: 34).

Samad, one of the main characters of White Teeth goes through the same phases like Chanu. He also states how educated he is and that he comes from a noble family. He experiences the same wearisome struggle of proving himself by explaining his difference from the other immigrants:

“I mean, I am educated, I am trained. I should be soaring with the Royal Airborne Force, shelling from on high! I am an officer! No some mullah, some sepoy, wearing out my chappals in hard service. My great-grand father Mangal Pande’ – he looked around for the recognition the name deserved but, being met only with blank pancake English faces, he continued – ‘was the great hero of the Indian mutiny!’” (Smith, 2001: 87)

He underscores his education and his dream job. He overemphasizes his difference from the entrenched image of the West concerning the Oriental man as being a religion driven man like a mullah. He goes on highlighting his noble roots dating back to his ‘great grandfather Mangal Pande.’ He does all this in an effort of being recognized and standing out amongst the others.

The struggle of proving oneself proceeds continuously throughout both novels. The characters, especially Samad and Chanu, always repeat how educated they are and focus on their past. These characters are under the burden of proof and therefore, feel under oppression. That is why they are repetitive of the qualities related to their education and the nobility of their past:

“.... It is part of the sociology module. Of course, when I have my Open University degree then nobody can question my credentials. Although Dhaka University is one of the best in the world, these people here are by and large ignorant and know nothing of the Brontes or Thackeray.” (Ali, 2004: 38-39)

Chanu is enrolled at the Open University and thinks that he will be recognized when he acquires his degree. Despite his university degree from the Dhaka University, he feels forced to attain a degree from the Open University. He is continuously under the oppression of considering himself inadequate reflecting his distorted self-image.

With regard to the distorted self-image of these Oriental characters, it can be inferred that there is always an effort of correcting this distorted self-image. This attitude of fixing the distorted self-image consists of underscoring the quality of their education and highlighting their noble past. It is because as Renan claims:

“A heroic past, great men, glory (by which I understand genuine glory), this is the social capital upon which one bases a national idea. To have common glories in the past and to have a common will in the present; to have performed great deeds together, to wish to perform still more – these are the essential conditions for being a people.” (Babha, 2010: 19)

To hold on together means having a heroic past. This is the reason why these characters give much importance to past and roots. Correspondingly, the overemphasis on these two factors is an indicator of the distorted self-image:

“He has spent fifteen long televisual years waiting for some cokney housewife to pull a trinket of Mangal Pnade out of her bag... He sat with the phone under his right hand so that in the event of such a scenario he could phone the BBC and demand the said Winterbottom’s address and asking price.” (Smith, 2001: 437)

Samad’s pathetic longing for his past being glorified refers to his desire of being respected and recognized. Roots are important for every individual; however, for the immigrants like Samad, roots are of prime importance. Therefore, Samad overemphasizes his great grandfather. He wants to sublimate his self-image with his heroic great grandfather Mangal Pande.

Furthermore, Chanu, besides his overemphasis on his highly qualified education and noble past, tries to domineer his wife and daughters by exposing them to his unacknowledged knowledge concerning literature or something else. He, in a way, is in an effort of subjugating them, for he also wants to show his power and therefore he has chosen them, being weaker than him, as the Other. He talks all the time and makes explanation on different topics. He quotes from Hume and asks Nazneen “Do you follow?” He goes on telling and then asks again “Are you with me?” (Ali, 2004: 43). He has nobody to appreciate, so he talks to Nazneen all the time.

In an effort of practicing their dominance over the ones they have chosen as the Other, they tend to despise these people all the time. Chanu, for example, focuses on his

education and attends certificate programs so as to show that he is as intelligent as the Westerners. Besides focusing and developing his education, he regards his fellow townsmen, including his wife, as inferior: “English literature at its finest. You’ve heard of William Shakespeare. Yes, even a girl from Gouripur has heard of Shakespeare” (2004: 91). The point to be emphasized here is that he insults Nazneen and his hometown by remarking that even a girl from Gouripur has heard of Shakespeare, and at the same time highlights the superiority of English literature. Samad, in a similar way, insults his wife by despising his wife’s outfit “‘Look at you, look at the state of you! Look how fat you are!’ He grabbed a piece of her, and then released it as if it would infect him. ‘Look how you dress. Running shoes and a sari? And what is that?’” (Smith, 2001: 198). He despises her harshly. Both characters try to dominate their wives, and in a way, aim at establishing their sovereignty. They are misrecognized and exposed to unfair treatment in the Western society. Consequently, they do the same to their wives because for them, their wives are weak and need to be enlightened.

Both characters go to Europe with different dreams concerning their future career and life. They expect to be respected and recognized; however, they are mistaken, and nothing goes in the way they have expected. Both Chanu and Samad are educated individuals; however, their education is not accepted in Europe. Therefore, they have always tried to prove themselves, which has turned out to be a burden for them. Under the oppression of proving themselves, they have tried to dominate the people around them, primarily their wives and children. They have aimed at establishing their sovereignty and displaying their power. Indeed, these have been the only people they could control to some extent. All these happenings have led them to feel inadequate as in Chanu’s situation:

“Finally he lay down on the bed and began a monotonous grumbling. Then he took his certificates and spread them around and looked at them day after day. He stopped the grumbings. He stopped eating and his stomach became alarmingly small, puckered and loose, a depleted rice sack. When he stopped reading, Nazneen was overpowered with worry.” (Ali, 2004: 204)

He is disappointed. Although he has had many certificates in Europe in addition to his university degree from the Dhaka University, he has not been recognized by the society in which he has lived for so many years. Samad, experiencing similar feelings, is so

depressed that he regards himself as nothing: “What am I good for Jones? If I were to pull this trigger, what will I leave behind? An Indian, a turncoat English Indian with a limp wrist like a faggot and no medals that they can ship home with me” (Smith, 2001: 113). He just wants to be respected, but is not. As Taylor asserts, it is true:

“that our identity is partly shaped by recognition or its absence, often by misrecognition of others, and so a person or group of people can suffer real damage, real distortion, if the people or society around them mirror back to them a confining or demeaning or contemptible picture of themselves. Nonrecognition or misrecognition can inflict harm, can be a form of oppression, imprisoning someone in a false, distorted, and reduced mode of being.” (Gutmann, 1994: 25)

As expressed in the quotation, all these happenings make them feel inadequate and useless. The treatment of the society one lives in and recognition of the members of that society play an integral role in the formation of the identity. Hence, this situation makes them even repulse their home country, for they blame their home country for the situation they are in, and they talk about India in a degrading way as Samad states “And who cares what happens in that cesspit, India” (Smith, 2001: 197). Like roots, the country, from which the individual stems from, plays an integral role for the healthy formation of the identity. Correspondingly, denying the roots or despising the home country is indicative of the distorted self-image the individual has acquired as a result of nonrecognition and disrespect. Samad and Chanu look for someone or something responsible for the nonrecognition they are treated with. They are aware that despite their education, they are not recognized and respected. Hence, there must be something that impedes their full recognition by the European society. Therefore, they start to see their countries and their fellow townsmen as responsible for the unfair treatment they receive from the European society and long for the past when their country was powerful and respected:

“‘During the eighteenth century’ – he looked down from behind the sofa into the soft well that his backside had left on the cushion – ‘this part of the country was provided – we provided – one third of the revenues of Britain’s Indian Empire.’ The book slid from his hand and he bent for it. He rubbed the edge of the cushions and he looked at the far wall, at the place where his certificates had hung in the old flat. He smiled and his cheeks pushed up into his eyes ‘A loss of pride,’ he said, talking to the wall, ‘is a terrible thing.’” (Ali, 2004:187)

The current situation of Bangladesh and his situation metaphorically resemble to the falling of the book from his hands. He feels very small and dishonored. He tries to teach

his children their glorified past. Samad, in the same way, makes always references to his great grandfather Mangal Pande since both try to find consolation in their past and try to remedy their distorted self-images. However, nothing detains them from the effects of possessing a distorted self-image as Chanu expresses: "I don't stop you from doing anything. I am westernized now. It is lucky for you that you married an educated man. That was a stroke of luck" (2004: 45). He considers himself westernized and sees his wife lucky for being married to such an educated and westernized man as himself. He despises his Oriental identity and with his own expression states that he wants to become a Westerner.

As a result of the inferiority complex, the individuals get into a struggle of proving themselves so as to show that they are as intelligent, brave, honest as a Westerner. They aim at fixing their distorted self-image. However, after not being able to remedy the distorted self-image, the individual debases to the level of accepting his inferiority and inadequacy. Consequently, the slightest appreciation of the superior individual becomes important for the individual who is possessed with inferiority complex as it can be noticed in Chanu's statements:

"But this is the point I am making. These people here simply do not show our nation in its true light.' He pounced on the book and began riffling pages. 'Do you know what Warren Hastings said about our people?' He purred and exercised his face as he prepared the quotation. 'They are gentle, benevolent . . .' So many good qualities he finds. In short, he finds us 'exempt from the worst properties of human passion as any people on the face of the earth.' He waved the book in triumph. 'Do you think they teach this in the English schools?'" (2004: 186)

It is important for Chanu that someone from the Western society pays compliments concerning the Indian nation or that a Westerner appreciates an Oriental. As he feels himself insulted all the time, he is aware that he does not have a place in the European society he is living in. Therefore, in time, he starts accepting the imposed inferiority complex as Clara does it when Joyce asks her from which side Irie has got the brain:

"Clara looked up and down the line of dead white men in starched collars, some monocled, some uniformed, some sitting in the bosom of their family, each member manacled into position so the camera could do its slow business. They all reminded her a little of someone. Of her own grandfather, the dashing Captain Charlie Durham, in his one extant photograph: pinched and pale, looking defiantly at the camera, not so much

having his picture taken as forcing his image upon the acetate. What they used to call a Muscular Christian. The Bowden family called him Whitey. ... 'My side,' said Clara tentatively. 'I guess the English in my side. My grandfather was an Englishman, quite la di da, I've been told. His child, my mother, was born during the Kingston earthquake, 1907. I used to think maybe the rumble knocked the Bowden brain cells into place 'cos we been doing pretty well since then!' Joyce saw that Clara was expecting a laugh and quickly supplied one. 'But seriously, it was probably Captain Charlie Durham. He taught my grandmother all she knew. A good English education. Lord knows, I can't think who else it could be.'" (Smith, 2001: 353-354)

Clara, as a Jamaican, thinks that Irie is obliged her intelligence to her English grandfather. The defective self-image, self-hatred, the distorted self-image and the acceptance of the superiority of the West can be observed. She relates her own daughter's bright intelligence to the English seeds stemming from Captain Charlie Durham. She even goes as far as claiming that they have been doing quite well since the relationship with the captain. By putting forward such a claim, she in a way, insults her past and her Jamaican seeds, which is indicative of the distorted self-image. This distorted self-image leads to the acceptance of the superior one. Hence, all good inventions are pronounced in company with West. During a conversation about the collapse of the Berlin wall, Irie comments on this issue as follows "“That after years under the dark cloud of Eastern communism they're coming into the light of Western democracy, United,' she said quoting *Newsnight* faithfully. 'I just think democracy is man's *greatest* invention'" (2001: 239). West is sublimated and anything positive serving for the rise of civilization is equated with West. However, though the common view is that democracy was invented by Greeks, there are quite many counter arguments as proclaiming that the idea of democracy first emerged in India and that the republics of Indian tradition antedate centuries before Christ:

“There were Republics in ancient India prior to Greek and Athenian democracy, which were established by people dissenting against monarchy. These republics were expression of the idea of government through an assembly representing the people. Despite inconsistencies and attacks republics continued to survive till the 4th Century A.D.” (Sharma, 2005: 13)

Correspondingly, Irie's claim of democracy being a Western invention is again an outcome of the ideological impositions of the West as always equated with civilization and related conceptions. The inferiority complex is so deep-seated that the struggle for proving of oneself ends up with frustration and the acceptance of the imposed inferiority.

This imposed inferiority cannot be removed easily as put forward by Howard McGary “The self is imposed upon them by social forces, and what is even more disturbing, no individual self can change the social forces that impose upon members of certain groups their negative and hostile self-conceptions” (Willet, 1998: 260.) The individual is subject to these negative and hostile self-conceptions and unfortunately, in time, starts internalizing these conceptions unconsciously.

It is unavoidable for an individual to want to merge with the superior one after being imposed intensively the feeling of inferiority complex. The individual identifies with the inferior and inadequate impositions. Thus, he attempts to pattern himself after the superior one so as to get rid of the inferiority complex. His struggle for self-individuation under the great influence of oppression of proving himself goes on with the imitation phase. After the unsuccessful and wearisome period of proving himself, the individual prefers to imitate the dominant one and in this way, aims at becoming like the superior one. His distorted self-image leads him to self hatred resulting from inferiority complex and consequently to the adoration of the superior one.

The first generation of the families in these novels has tried to keep to its roots despite the frustration and disappointment it has experienced. Despite their feelings of in-betweenness, they have still given much effort of holding on their past. However, the children of Samad and Chanu go through a different phase, for they are from the second generation who were born and grew up in London. In White Teeth, the second generation which includes the children of Samad, Alsana, Archie and Clara, has internalized the imposed Orientalist representations and does not want to be a part of its own culture. This leads to the imitation of the dominant culture, which brings about the denial of their past. Hence, the denial of the past also means the denial of the identity, in that past is an integral part of the identity. They experience the aforementioned phase of adoration of the superior one. They want to be a member of the dominant society they are living in: “Furthermore, she wanted it; she wanted to merge with the Chalfens, to be one flesh; separated from the chaotic, random flesh of her own family and transgenically fused with another. A unique animal. A new breed” (Smith, 2001: 342). She admires the Chalfens and their qualities. The Chalfens represent the West. Hence, the values and qualities of the West are sublimated. She wants to become one flesh and

get rid of her family's ambiguous past. Her family conceals that her mother Clara's front teeth are not her own. Therefore, when she discovers this truth, she gets angry, and this is the day when she leaves her home:

“But Irie was sixteen and everything feels deliberate at that age. To her, this was yet another item in along list of parental hypocrisies and untruths, this was another example of the Jones/Bowden gift for secret histories, stories you never get told, history you never entirely uncovered, rumour you never unravelled, which would be fine if every day was not littered with clues, and suggestions; shrapnel in Archie's leg. . . photo of strange white Grandpa Durham. . . the name 'Opehlia' and the word 'madhouse' . . . a cycling helmet and an ancient mudguard . . . smell of fried food from O'Connell's . . . faint memory of a late night car journey, waving to a boy on a plane . . . letters with Swedish stamps, Horst Ibelgauf's, if not delivered return to sender . . .” (2001: 379)

Though she may be right in becoming angry of the hidden past like the false teeth of her mother, it should not be forgotten that her family members have been exposed to impositions of inferiority complex. That is why the white grandpa Durham has been hidden, for he impregnated her slave grandma. For that reason, Archie has not mentioned his experiences in the war as he has not been honored for the service he has given for Britain. For the same reason, Clara has concealed her false teeth from her daughter Irie, for the teeth representing the roots have been taken away from them, and inferiority complex has been imposed and consequently, they acquired a distorted self-image of themselves. Consequently, having gone through such phases has prompted her family to veil their past. Millat, son of Samad, is in the same opinion with Irie, and according to him “these parents were damaged people, missing hands, missing teeth. These parents were full of information you wanted to know but were too scared to hear” (2001: 379). They hide not only a concrete past, but also their distorted identities and their taken away dreams. Therefore, the past they hide has been distorted like the false teeth of Clara. Teeth having deep roots are representative of the past of these characters. However, as a result of the distorted self-image, they are left without a past as they do not want to know about their past themselves. With regard to the concealed past and roots, the members of the second generation of these novels adore the dominant ones and want to live like them as Magid desires to be named as Mark Smith:

“this was just a symptom of a far deeper malaise. Magid really wanted to be in *some other family*. He wanted to own cats and not cockroaches, he wanted his mother to make music of the cello, not the sound of the sewing machine; he wanted to have a trellis of flowers growing up one side of the house instead of the ever growing pile of othe

people's rubbish; he wanted a piano in the hallway in place of the broken door off cousin Kurshed's car; he wanted to go on biking holidays to France, not day-trips to Blackpool to visit aunties; he wanted the floor of his room to be shiny wood, not the orange and green swirled carpet left over from the restaurant; he wanted his father to be a doctor, not a one-handed waiter; and this month Magid had converted all these desires into a wish to join in with the Harvest Festival like Mark Smith would. Like everybody else would." (2001: 151)

He wants to imitate the Western family, and he wants to be called with a typical Western name 'Mark Smith'. He is not content with his family and its habits. Therefore, the habits of the West are sublimated; however, the ones of the East are reflected as strange. The concluding idea is the sameness. All are the same; why should Magid behave in another, different way? The majority is composed of the Western ideas and values. Correspondingly, he wants to be the same with the majority by renouncing his past and identity.

By internalizing the imposed Orientalist attitudes resulting in a distorted self-image, Magid introduces himself as Mark, and upon this case, Samad gets angry and shouts at Magid:

"I GIVE YOU A GLORIOUS NAME LIKE MAGID MAHFOOZ MURSHED MUBTASIM IQBAL!' Samad had yelled after Magid when he returned home that evening and whipped up the stairs like a bullet to hide in his room. 'AND YOU WANT TO BE CALLED MARK SMITH!'" (2001: 151)

The critical problem that emerges here is his desire to be named as Mark Smith, which is an outcome of his distorted self-image. However, by focusing on his long original name, which is also representative of his past and identity, Smith intends to display what a complicated past and identity he has ending up with his distorted self-image. On the contrary, the Western name Mark Smith is short and plain, which is indicative of the dominant culture. In a sense, by changing his name, he wants to be a part of the dominant culture. Smith, makes use of a satirical language and in a way, mocks Magid's long name. In this way, she underrates his distorted self-image and makes the reader laugh at his tragicomic situation.

Another example that could be interpreted as a representation of this situation is when, in a similar way, Nazneen's daughter, Shahana does not want to live according to her father's and her culture's expectations. She wants to be like the ones in London:

“Shahana did not want to listen to Bengali classical music. Her written Bengali was shocking. She wanted to wear jeans. She hated her kameez and spoiled her entire wardrobe by pouring paint on them. If she could choose between baked beans and dal it was no contest. When Bangladesh was mentioned she pulled her face. She did not know and would not learn that Tagore was more than a poet and Nobel laureate, and no less than the true father of her nation. Shahana did not care. Shahana did not want to go back home. Chanu called her the little memsahib.” (Ali, 2004: 180)

Shahana is fed up with the instructions of her father and the traditions of her culture. She wants to reflect her identity not through her own cultural means, but rather the means of the dominant culture. This situation could also be interpreted as a typical teenager problem; however, it should be focused on that she rejects the practices of her own culture, and she wants to be a part of the dominant culture by imitating the members of the dominant culture.

The final phase of imitating the superior one by renouncing one's own history and roots is an outcome of the oppressive and degrading attitude of the dominant society. The second generation individuals are neither the same nor the Other of the Self. Homi Bhabha defines this situation as mimicry. He claims that mimicry “is the desire for a reformed, recognizable Other, as a subject of difference that is almost the same but not quite” (2008: 122). Mimicry focuses on the power of the dominant individual and society as it is an indicator which symbolizes the power of the dominant individual to change the identity of the dominated Other. In other words, the dominant society “visualize[s] [his] power” (2008: 122) through mimicry. However, the Other does not become the same and, in a sense, remains as the Other. The act of mimicry signifies also the superiority of the dominant society. Therefore, the immigrant is left with no other option than accepting the superiority of the dominant society by imitating it. Living in such a dominant society limits the area of self expression for the minority. Thus:

“in a society dominated by a specific culture, minority cultures suffer from obvious structural disadvantage and need more than mere tolerance to flourish or even survive in the private realm. If the otherwise disadvantaged minorities are to survive and flourish, they need public recognition, encouragement and material support not in order to protect them from change but to create conditions in which they enjoy the security, self-confidence and broad equality necessary to make uncoerced choices.” (Parekh, 1998: 3)

The dominated individuals do not have the possibility of surviving and flourishing in a society where tolerance, public recognition and material support are not provided.

Therefore, the individuals under the oppressive effects of the dominant society are forced to make coerced choices, which results in a distorted self-image and a feeling of exclusion.

Consequently, the Self, continuously in relationship with the Other so as to form its identity, is always in a wish of being recognized as a human need. This necessary need of recognition enables the individual to pursue a healthy life and contributes to the society he is living in. The individual's psychological development is based on being recognized, and even, his feeling of existence is based on his recognition by the others. Hence, the importance of recognition for the individual neither can be ignored nor minimized. With regard to the significance of recognition, by referring to both novels, living in a society where blackness connotes evilness and sin, where differences are ignored, where the immigrant's education is not accepted, where in general the Orientalist perspective is dominant, makes the individual feel inadequate. Correspondingly, the individual is inclined to develop a distorted self-image damaging his attitude towards himself in particular and the society in general. Hence, it is meaningless to expect from an individual imposed with inferiority complex to contribute to the society he lives in. To conclude, with respect to the main thesis of this dissertation, it is inexpressive to speak of a fully developed multicultural society with individuals who are possessed with distorted self-images not being able to express themselves properly. On the contrary, these individuals are forced to imitate the dominant society, which ends up with twisted identities. Consequently, these twisted identities function as markers that highlight the inferiority of these individuals as not being able to become as superior as the dominant individuals.

CHAPTER FOUR

THE EUROCENTRIC GLOBALIZATION AND ITS REFLECTIONS IN WHITE TEETH AND BRICK LANE

4.1. Globalization

To begin with, with the vanishing borders between the countries, the amazing developments in the area of technology providing fast and immediate communication between people and the changing structure of the companies as transnational companies having no center, the world has been turned into a small village where fast communication and transportation have reached their peak. This process can be called as the globalization of the world. Everybody is in a way connected to each other as a result of the technological developments and the interrelated economic relationships of the countries. Any change in any country affects the other countries as well. Hence, it is not possible to speak of completely irrelevant states, especially when economic relations are in question. That is why the new age we are in is described as the age of technology, globalization and democratization. As the world has been turned into a village, the borders have lost their importance day by day. Thus, commerce has become easier than ever, and the pace of capitalism has become so immense that it cannot be impeded. The concept of doing business has changed. Similarly, the structure of the companies has changed. "Globalization refers to the establishment of a capitalist world economy in which national borders are becoming less and less important as transnational corporations, existing everywhere and nowhere, do business in a global market" (Storey, 2008: 152). This chapter aims at exploring the effects of globalization in Zadie Smith's White Teeth and Monica Ali's Brick Lane. It will focus on the concept of globalization and consumption by giving information concerning the changing face of transnational companies and the working conditions leading to a new mode of slavery. At the same time, the immense role of global media in the expansion of the consumption culture throughout the world will be underscored while explaining how culture has been turned into a source of commodification.

In today's world order where the borders between the countries have been vanishing swiftly, the mode of doing business of the companies has changed similarly.

The changing face of the companies into transnational companies was realized especially during the 1980s with the support of the governments and their leaders. Masao Miyoshi claims that "Transnational corporatism became earnest during the 1980s under Margaret Thatcher in Britain and the Presidents, Reagan and Bush, in the United States" (Jameson and Miyoshi, 2004: 254). The empowerment of the companies has been encouraged by the governments, and in this way, the world has been turned into a market place where these transnational companies domineer. The target of these transnational companies under the effect of capitalism is profit, no matter how it is acquired. The main aim is to profit at the top level, and in accordance with this aim, the privatization of institutions has emerged as Miyoshi asserts that:

"Earlier, the merits and demerits of privatization were seriously discussed; now privatization is accepted as given; even a fait compli in most sectors of industrialized countries. Profit and production are now universal goals, and nothing is ignored in striving to maximize personal and private gains." (Jameson and Miyoshi, 2004: 254)

In the countries where the main goal has turned out to be profit and production, this process has also led to a threat for the protection of workers' rights in particular. It cannot be denied that the concerning profit is about the owners' profit and not the workers'. Therefore, it is highly probable that the workers suffer most from the profit the owners of these transnational companies gain. It is because as Miyoshi remarks "the more downsized, the greater dividends and executive pay" (Jameson and Miyoshi, 2004: 255). The workers are dismissed so as to enable the production in other countries where salaries are less and where workers are not aware of their personal rights. In short, the production is provided at its least cost in order to gain the most profit. Hence, as Miyoshi states "Downsizing began,..., with replacing unionized and expensive American employers with cheap overseas workers unprotected by civil rights, human rights, environmental concerns, and feminist consciousness. Nike manufactures all of its shoes outside the United States" (Jameson and Miyoshi, 2004: 257). As can be inferred, with regard to the main target of profit, the exploitation of the overseas workers is present again. This can be called as the new mode of slavery. If one pays attention to the production places written on the etiquettes, it is possible to realize that most of the known famous brands' production is made overseas in countries like China, India and Pakistan. The labor forces in these countries are exploited for the least cost. These workers do not have any insurance, but they have to work in order to sustain and keep

their families. Thus, they do not oppose to the working conditions they are exposed to. Therefore, it can be claimed that as Miyoshi points it out “transnational corporations continue to exploit and, pursue the continuation of colonialism. It’s a new way of exploitation totally supported by the states” (Jameson and Miyoshi, 2004: 259). The problem is that the states do not impede the practices of the transnational companies. The states, on the contrary, support the practices of these companies for the sake of progressivism and becoming a part of the global world as put forward by Miyoshi:

“TNCS are unencumbered with nationalist baggage. Their profit motives are unconcealed. They travel, communicate, and transfer people and plants, information and technology, money and resources globally. TNCS rationalize and execute the objectives of colonialism with greater efficiency and rationalism. And they are, unlike imperial invaders, welcomed by the leaders of developing nations.” (Wilson and Dissanayake, 2005: 97)

The developing states are in a need of a circle of trade so as to provide its people with work and economic freedom. For that reason, these developing nation-states welcome these transnational companies. Though these companies aim at exploiting, and as remarked by Miyoshi, it is a well known fact that “TNCS are obviously not agents of progress for humanity. First, since the *raison d’être* of TNCS is maximum profits, the welfare of the people they leave behind, or even the people in the area where they operate, is of little or no concern to them” (Wilson and Dissanayake, 2005: 93), the states do not oppose the system. Correspondingly, the companies have great opportunities of spreading worldwide with the support of the states and enjoying the utmost advantages of making money. In this way, these companies have become so powerful that it is nearly impossible to prevent these forces since with the power they possess, which is economic power, they are able to manipulate the state affairs according to their own advantages. As profit is the main target, these companies do anything to fulfill their target as Miyoshi explains:

“In order to exploit the different economic and political conditions among the current nation-states, they ignore the borders to their own advantages. When the need arises, however, they can still ask for the aid of armed forces of their home/host states. And in the process patriotic rhetoric can be resurrected to conceal the true state of affairs, as the Gulf War clearly demonstrated.” (Wilson and Dissanayake, 2005: 97)

Under such conditions, it is quite difficult to speak of human rights or effective workers' union as all conditions pave the way for the well functioning of the transnational companies in the capitalist system. Therefore, it would be not wrong to claim that these transnational companies maintain the colonial exploitation relayed from the colonialism period before 1945. The only difference is that it works in a legal framework with a multicultural camouflage. These transnational companies are organized in parallel to globalism as Geeta Kapur asserts that:

“The terminology of globalism refers unblushingly to an ideology of the market, dictated by the IMF, the World Bank and the G-7 executive, crowned by the GATT; to a global market of which the United States, having “won” the cold war, is the moral conductor. It sets norm not only for free trade but also (in the same universalizing mode) for human rights, for historical and cultural studies. What is being globalized is therefore American-style capitalism and its implicit worldview.” (Jameson and Miyoshi, 2004: 192)

The most powerful one conducts the issues according to his own advantages. Thus, the world is tended to take shape according to the desires and wishes of the most powerful ones compromising the top layer of the class system. This upper layer is formed just of a few, and it should be underscored, as Miyoshi states, that “the industrial development is extremely uneven and many parts of the world serve the benefits of industrial capital that is more restricted to fewer and fewer people” (Jameson and Miyoshi, 2004: 250). Though it cannot be observed overtly that the power is in the hands of some people, it is a fact that the capital is accumulated in a few states, especially European states and America as put forward by Miyoshi:

“Never before in the history of the world has there been such a concentration and centralization of capital in so few nations and in the hands of so few people. The countries that form the Group of Seven, with their 200 million inhabitants, control more technological, economic, informatics, and military power than the rest of the approximately 430 billion who live in Asia, Africa, Eastern Europe, and Latin America.” (Jameson and Miyoshi, 2004: 274)

The power is in the hands of few, and with reference to their main target of profit, these few people manipulate all issues including economic and political matters according to their own advantages. Therefore, the whole world is controlled according to the instructions of these few people, and it would be not wrong to claim that nearly nothing

works without the interference of these few people. The action of globalization is defined as Eurocentric, for as Hetata states:

“Five hundred multinational corporations account for 80 percent of world trade and 75 percent of investment. Half of all the multinational corporations are based in the United States, Germany, Japan, and Switzerland. The OECD (Organization for Economic Cooperation and Development) group of countries contributes 80 percent of world production.” (Jameson and Miyoshi, 2004: 274)

These states and these few people maintain their power through the economic strength they have. In order to maintain the power they have, they follow some strategies projecting an image of having no country of origin, for they want to display their products as goods of the world so as to pave the way for the purchase of their goods globally. They aim at representing a multicultural picture of themselves with the intent of appealing to the whole world. Furthermore, the most important way of maintaining this circle is to make known their products. This is the phase of brandization. The brands get all over the world known through advertisement and different visual and written media. That is why, as Miyoshi underlines, “in this MNC/TNC operation, at any rate, manufactured products are advertised and distributed globally, being identified only with the brand names, not the countries of origin” (Wilson and Dissanayake, 2005: 89). The brands are on the forefront. The origin of these brands does not play any importance as the transnational companies are comprised of different nations, and these companies do not have a center. Besides, these companies do not want to be known with their country of origin with the intent to portray a multicultural picture of themselves in an effort of being sympathetic in the eyes of the consumers and providing the global consumption. In this way, the consumption of these products becomes worldwide and without any prevention of national unities. These products turn out to be products of the world. Thus, the world has been turned into a place without any borders and has been seen as a market place where the dominant forces domineer. Moreover, these dominant forces in order to maintain their power use culture for the global appeal of their products.

4.1.1. Culture as a Source of Exploitation

Culture, as a word coming “from the Latin *cultura* and *colere*...had range of meanings: inhabit, cultivate attend, protect, honor with worship” (Young, 1995: 30). As the meanings imply, culture is a quite vital concept in people’s life. Culture is formed by people, and people are formed by their culture. There is a dialogical relationship which affects both sides equally. One’s personality, way of living, behaving and looking are highly influenced by the culture which he lives in. The life style of the members of the culture in question affects the formation of the culture similarly in the long term because the formation of a culture like one’s personality is a never-ending process and open to changes. “It is a way of both understanding and organizing human life” (Parekh, 2006: 143). Hence, culture is an important factor in the lives of people, and their dialogical relationship continues permanently. Most of the people behave in the way their culture asks for them to do. For that reason, culture plays an important role in determining and understanding people’s attitude towards life. In today’s new world order, culture is used as a source from which the transnational companies try to make use of at utmost level. These companies use culture so as to appeal the whole world. Sherif Hetata expresses that “Culture can serve in different ways to help the global economy reach out all over the world and expand its markets to most distant regions” (Jameson and Miyoshi, 2004: 276). In this way, by using the elements of culture, they aim at finding a place for their product in the culture they target in an effort to penetrate into the way of thinking and way of behavior. Transnational companies embellish their products with cultural elements and in this way aim at accelerating the consumption of their products and encouraging the activity of consumption in general. Therefore, the “Capitalist regimes undermine the reproduction of socially valued forms of identity, by destroying existing cultural practices, development projects destroy elements necessary for cultural affirmation” (Escobar, 1993: 168). The practice of consumption is encouraged by means of cultural elements, and anything impeding this practice is destroyed. Hence, as Hetata claims:

“To expand the global market, increase the number of consumers, make sure that they buy what is sold, develop needs that conform to what is produced, and develop fever of consumerism, culture must play a role in developing certain values, patterns of behaviour, visions of what is happiness and success in the world, attitudes toward sex and love. Culture must model a global consumer.” (Jameson and Miyoshi, 2004: 277)

As can be inferred, by using culture and cultural elements, the companies have the purpose of leading consumers to the practice of consumption. Any cultural elements seen as potential danger are eliminated, and all values of a culture and of an individual are so rearranged that consumption and purchase are encouraged and accepted as the main target. In such a society where consumption has reached its peak and where purchase has become the main occupation, the values also change. These companies regard the culture only as a means of transferring their values to the people, and with support of the state and use of the culture, it can be claimed that as expressed by Miyoshi:

“Transnational corporatism is a process of decomposing the state; and along with it, of economicization of culture. With all the urgency and energy to maximize corporate and private gains, it converts most social and political activities into economy, and culture into a commercial program.” (Jameson and Miyoshi, 2004: 259)

Culture is accepted only as a commercial program serving for the benefit of the transnational companies. These companies make use of culture only as a source of advertising their products. In this way, the product embellished with cultural elements becomes more attractive. Therefore, as remarked by Martin J. Beck Matušík:

“Multinationally flexible corporations adopt to both trends in order to reap profits, they hire local poets, philosophers, and computer designers to help them create regionally appealing and campaigns. And then they link products and services to the double desire of cultural recognition and new goods.” (Willet, 1998: 104)

In addition to the usage of cultural elements, the media is also extensively applied for the exposure of these products to the people. The media, including TV, journalism and press, is a highly influential way of presenting a product to the people. As most of the people are in a way subject to TV and other visual communication, it is nearly impossible to be unaware of the brands spread all over the world. While examining the working of global capitalism and the fast development of transnational corporations, the reference to the preeminent function of the global media, journalism and literature is indispensable. Robert W. McChesney explains that “Economic and cultural globalization arguably would be impossible without a global commercial media system to promote global markets and to encourage consumer values” (Leistyna, 2005: 159). With regard to the effect of the media on the promotion of the products globally, it

can be stated that the media, including visual and written communication, is open to interferences. He claims that "In the area of democracy, the emergence of such a highly concentrated media system in the hands of hugely concentrated media system in the hands of huge private concerns violates in a fundamental manner any notion of a free press in democratic theory" (Leistyna, 2005: 166). In process of time, people under the effect of what is offered to them by means of the global media consisting of television, literature, and journalism, tend to believe the imaginative world and take shape according to values transmitted through the means of global media as claimed by Hetata:

"In the past years, television has been the subject of numerous studies. In France, such studies have shown that before the age of twelve a child will have been exposed to an average of 100,000 TV advertisements. Through these TV advertisements, the young boy or girl will have assimilated a whole set of values and behavioral patterns, of which he or she is not aware, of course. They become a part of his or her psychological (emotional and mental) makeup. Linked to these values are the norms and ways in which we see good and evil, beauty and ugliness, justice and injustice, truth and falseness, and which are being propagated at the same time. In other words, the fundamental values that form our aesthetic and moral vision of things are being inculcated, even hammered home, at this early stage, and they remain almost unchanged throughout life." (Jameson and Miyoshi, 2004: 278)

Visual and written media are of great importance as the individual is psychologically influenced by what is presented to him. In this way, the set of values of beauty and ugliness, good and evil are formed in parallel to the imaginative world transferred by means of the global media. These advertisements are of great importance in that the products advertised are seen as means of acquiring the created image in the advertisement. By using a shampoo of a specific brand, the hair of any girl will become soft and beautiful or by buying a watch of a specific brand, a man will be more charismatic than ever. Individuals buy the objects for the sake of the brand's fame and the perception in the eyes of the consumers. The brands being articulated on TV, in journals or in novels are accepted so normal that people use the name of the brand instead of the product's original name, for example instead of saying cigarette, people say just 'Marlboro' as if the brand is the name of the product. This is indicative of how well the global media and the transnational companies work cooperatively with the support of the states. Thus, it is important to focus on the claim that colonialism has entered a different phase, but still functions for the benefit of a few people as remarked by Hetata:

“The end of World War II and the advent of the nuclear age spelled the end of the empire for Britain and the colonial stage of imperialism. The result was the emergence of a new imperialism and a new colonialism, of the accompanying globalization of both markets and intervention as well as cultural control through technological outreach.” (Jameson and Miyoshi, 2004: 280-281)

The present situation we are in can be described as Neocolonialism, rather than as Postcolonialism. Though the existing conditions are quite different compared with the colonial period, it can be stated that colonialism still prevails except for its changing form and appearance.

The transnational companies regard the whole world as a market place without borders and any noticeable cultural differences. The cultural differences have been diminished day by day under the effect of global capitalism and the global media. The cultural differences are only used while promoting a product so as to appeal to the culture of a nation. The cultural differences are of no importance, for these transnational companies accept their profitable merit as sources of consumption as put forward by Miyoshi:

“...all cultural productions are susceptible to TNC appropriation as profitable commodities. If there is an identifiable style in TNC culture, it is “universal” consumerism that spreads beyond the boundaries of the first world into the second and third, providing that they have leftover money to spend. Consumerism offers a powerful allurement for homogenization. Thus there is always a theoretical possibility that regional cultures everywhere may be obliterated before long.” (Jameson and Miyoshi, 2004: 259)

Consumerism is the utmost principle encouraged all over world through the global visual and written media. In addition to the consumption of the products, the consumption of the cultures is present similarly. The cultures are being consumed for the sake of the promotion of the products, and this situation is called as the “cannibalizing culture” by Arif Dirlik as follows:

“Focusing on “liberal arts” institutions, they (obscurantist conservatives) conveniently overlook how much headway multiculturalism has made in business schools and among the managers of transnational corporations, who are eager all of a sudden to learn about the secrets in “Oriental” philosophies that might explain the East economic success, who cannibalize cultures all over the world in order better to market their commodities.” (Lesityna, 2005: 48)

For the purpose of marketing their products, the companies make use of cultures, which is described as cannibalizing the cultures by Arif Dirlik. Hence, the cultures are cannibalized, and the cultural differences have diminished in time. This can be observed especially on TV since TV is the most commonly used visual communication means. People are exposed to Hollywood films, advertisements of different brands all the time. Therefore, some values and perceptions mentioned in these films or advertisements are inserted into the minds of the people in time. Step by step, people turn into ideal consumers these companies wish as Miyoshi states:

“Advertisements do not depend on verifiable information or even rational thinking. They depend for their effect on images, colors, smart technical production, associations, and hidden drives. For them, attracting the opposite sex or social success or professional achievement and promotion or happiness do not depend on truthfulness or hard work or character, but rather on seduction, having a powerful car, buying things or people.” (Jameson and Miyoshi, 2004: 279)

The individuals do not focus on the use of the objects they buy, but rather on the idea and image these objects bear in themselves. These ideas and images are created in the advertisements, and that is why advertisements play an indispensable role in the expansion of the brands. Individuals buy the brands and the created images rather than the actual object. Hence, the brands play an influential role for the individuals in forming their personalities as “Psychology must take account of the fact that the consumption of particular brand identities is central to the formation of the personality” (Hawkes, 2003: 3). The individual takes part in a process of expressing himself through the things he consumes. The clothes being worn, the brands being used, the food being eaten etc. are all of vital merit in that they all symbolize a specific perspective of the individual. With regard to this perspective, the cultures are formed. Thus, the relationship between culture, consumer (individual) and consumption plays an essential role in identifying the characteristic qualities of a culture or an individual. All of them are interconnected and take part in the construction of each other’s formation reciprocally. Ayse S. Caglar remarks that “Consumption is a social practice that serves as an important site for identification. Through commodities and their consumption, we construct our perception of our selfhood, our relationships to the world and hence also our relationship to the Other” (Modood and Werbner, 1997: 182). Consumption is an undeniable matter of fact of the present era, and its practice is being encouraged continuously through the governments and the media. In this way, a community

equipped with similar sense of taste is formed, and the cultural differences are terminated. In short, this leads to a situation of Monoculturalism.

In a world where the main target turns out to be consumption, everything is seen as something to be consumed. The artistic works are produced with the intent of appealing a lot of people, meaning the mass. Therefore, as expressed by Miyoshi “The Hollywood film’s global hegemony is indisputable by now, but what is remarkable about it is the near total quantification of its qualities: either a film is blockbuster or not, whether it has made \$ 100 million in the first week or not, and little else finally matters” (Jameson and Miyoshi, 2004: 259). Everything is dependent on its consumption potential. Correspondingly, the other qualities are ignored, and in time, the number of serious films, novels and artistic productions in general has decreased.

4.1.2. The Reflections of Globalization in Literature

After having provided with some information concerning the effects of globalization and its role in today’s world order, its impact on literature will be discussed shortly in general. In a global world where everything is influenced by the process of globalization, it would be impossible for literature to stay outside by its immense effects. It has been claimed that the forces aforementioned have the power to change issues according to their own desires. This situation also emerges in terms of literature in that literature is not independent and out of interference of these forces as asserted by Paul Jay:

“The worst of these [negative] effects for Said, beyond even the poverty and political divisions that attend globalization, is the ‘dominance of the United States as the only superpower left’ (66). This dominance, of course, carries over into the realm of academic politics, for those of us who have worried about the extent to which global studies simply represents the re-colonization of “Other” literatures by Western academics, are, in effect, concerned that transnational literary studies is coming to be dominated by a single superpower.” (Leiwei Li, 2004: 81)

The issue of re-colonization of other literatures functions on a global platform with a multicultural camouflage. Hence, it is not possible to speak of a contemporary literary

work without carrying the traces of globalization as globalization does not only belong to the area of economics but also to the area of humanities. As Jay asserts:

“what started out as a sub-field dedicated to tracking the rise of an increasingly global network of economic relations dominated by transnational corporations has steadily evolved into a globalized field of cultural studies, as scholars and critics in a range of disciplines in the humanities and social science have come to recognize that commodities, currencies, and cultures are inseparable, that the globalization of economics brings with it the globalization of cultures and that, indeed, it is nearly impossible to figure out where economic globalization stops and cultural globalization begins.” (Leiwei Li, 2004: 79)

With respect to this condition of globalization, literature has also been affected by it. Literature is a cultural element that is formed by the individuals and correspondingly, it is also open to the influences of the period in which it is created. Under the immense effects of globalization, the area of literature is drifted with the tide of globalization as well. Jay asserts that, considering the dominance of the United States and Europe in the process of globalization, it is highly important to underscore the same dominance in literature in that:

“...globalization simply represents the return of Western colonizations as postnational literary studies hitches itself to the globalization bandwagon and begins to subjugate the literature of the “Other” to its own paradigms. In this scenario, the Eurocentrism is simply repackaged as globalization.” (Leiwei Li, 2004: 81-82)

Globalization then seems to be the new system which functions as a means of maintaining the colonial attitude by making use of the concept of Multiculturalism in terms of concealing this colonial attitude.

4.1.3. The Reflections of Globalization in White Teeth and Brick Lane

When, with respect to the effects of the Eurocentric globalization, Zadie Smith’s White Teeth and Monica Ali’s Brick Lane are taken into consideration, the first element to be focused on is the repetitive articulation of the brand names instead of the names of the objects as if the brand name is the name of the object. The second element is the deconstruction of the concepts of past and nationhood, and thus the promotion of the

idea of being the citizen of the globalized world without any cultural limitations. The third aspect is devoted to the dominance of the cultural productions of the West.

It has been stated that the brands have become so widespread that their articulation in the films or the novels has become normal. As a result of the repetitive exposure of the brands through media, people use the name of the brand instead of the object as is the situation in Zadie Smith's work White Teeth and Monica Ali's Brick Lane. The use of the brands starts from the beginning to the end of the novels. In White Teeth, in the beginning of the novel, we come across with a description as follows: "Amongst that birc-a-brac was a Hoover" (2001: 8). Hoover is a brand of household appliances. However, the object which is meant in the sentence is not mentioned, only the name of the brand is given. Another interesting example concerning the use of the name of the brand instead of the object or product is again in White Teeth when Archie meets Clara as follows "...where something the shape and colour of Jack Daniels had sprung" (21). "Just as Archie reached for the Jack Daniels" (21). "He took a seat and poured himself a big glass of Liebfraumilch instead" (22). In all these three examples, it can be observed that the brands of two types of drink are mentioned. In the first one, the brand mentioned is an alcohol brand and instead of saying just whisky, Jack Daniels is pronounced. In the latter one, the drink is milk; however, again the brand is articulated and not the original name of the drink. The use of the brands goes on in the following pages of the novel "And this is what is happening as Alsana sews loudly on her monstrous Singer machine" (162). "She simply continued along the hem, keeping her eye on the black thread as it shuttled from one cog to the next and down into the PVC, pressing the pedal of the Singer furiously, as if kicking the flank of a horse she wished to ride into the sunset" (437). In both quotations from White Teeth, it can be observed that instead of saying sewing machine, the brand Singer is pronounced. This again shows that the brands are on the forefront and not the object. The images the brands form in the minds are more important than the actual object. For that reason, the use of the brands is so widespread and accepted.

Other examples concerning the use of the brands are as listed, "Kelvin pushed a large wad of Luncheon Vouchers across the table" (72). "The golden age of Luncheon Vouchers ended ten years ago" (192). "And tell Archie not to worry if he ain't got the cash. A Luncheon Voucher will do" (451). Luncheon Vouchers is a brand for meal

tickets. As can be inferred from the quotations, instead of saying meal ticket the brand is used all the time. In this way, the brands are pronounced all the time and become known worldwide. This is also indicative of globalization in that through the many editions of the novels, these brands are heard all over the world in this way. The reader is exposed to the brands and unconsciously these names find a place in the minds of the readers. Other brands used continuously in White Teeth are, “BMX (167), Marlboro packet (207), Pirelli tyres (208, 247), Bogart (208), Jack Jones (226), Nike (232), Lambert&Butler (300), Levis (428), Lego” (496). In some instances, the reader may not understand what the brand refers to, and hence, may need to look for the meaning of the brand on the internet. Therefore, the reader is indirectly forced to know the brand names so as to understand the sentence. Likewise, the same process can also be observed in Brick Lane. The most used brand is Tupperware. “She got out the Tupperware containers of rice and fish and chicken and took a spoon from the drawer” (2004: 40). “She took a Tupperware container from the fridge and ate the curry cold, standing up against the sink” (187). “Nazneen reached for the biscuit tin but Bibi pointed to the Tupperware” (188). “The fridge was stacked with Tupperware” (236). “She had gone to the kitchen and looked beneath the sink for her Tupperware box” (275). “From behind the plumbing she retrieved a Tupperware box and took out three blue notes and five pale gold ridged coins” (308). “She went to the kitchen, to the cupboard under sink and opened the Tupperware box” (369). “She took a Tupperware box out of her bag” (490). The brand Tupperware is the name of a home products line that consists of containment and storage for the kitchen especially. In all the examples, the brand is articulated instead of saying just box or container. The reader is again subject to brand names, and if not having been aware of the names before, he has to look for it on the internet. Other brands used continuously are Ralgex Heat Spray, “Ralgex (195, 195, 196, 196, 196, 199, 213, 231, 304, 364, 439, 442)” and Benlyn Chesty Coughs, “Don’t worry. Benlyn Chesty Coughs can cure anything” (231), “Nazneen rushed to the bag to find Benlyn or some other, ...” (306), “I think I will take a little Benlyn” (307), “Maybe, she had run out of Benlyn Chesty Coughs” (419), “She washed down the bitter powders with a swig of Benlyn Chesty Coughs” (441). In all the quotations, either only the name of the brand is pronounced or the brand with the object. This arises the question of why it is so important to use the brand and not only the name of the object or product. As can be inferred from the quotations, the brands are also used in specific context. In the quotation above, it tells that the chesty coughs can cure anything. The brand is

advertised again. The reader becomes aware of these brands, and the names become a part in the individual's mind. Though the individual does not remember the names consciously, these names take their place in the mind of the reader.

The other brands which take part in the novel are "Chrysler, Chevrolet" (2004: 119), "Pears Fairy Liquid" (140, 207), "Toyota Land Cruiser" (154, 163), "Suzuki scooter... Suzuki man...Suzuki man..." (166-167), "Already it was full of bars of Lux, Fairy, Dove, Palmolive, Imperial Leather, Pears, Neutrogena, Zest, Cuticura and Camay Classic" (464). As listed above, the use of the brands is quite common. The main point to be focused on is that this situation is a sign of globalization, and as the brands mentioned are European origin, the globalization at present is Eurocentric. Nearly all brands mentioned are from Europe, and this shows that Eurocentric globalization is dominant all over the world. Therefore, as Miyoshi explains "the world has been turning toward all-powerful consumerism in which brand names command recognition and attraction" (Wilson and Dissanayake, 2005: 94). It can be claimed that with the articulation of the brand names as in the above mentioned texts, these brands come to be known all over the world. The reader of these two novels will be aware of the brands just because he or she has read these novels. The striking point, however, is that some readers take this situation for granted since these readers' minds are already invaded with the brand names mentioned. Sherif Hetata asserts that:

"The United States produces two-thirds of all the media images in the world. The media culture of the United States is an integral part of global culture, global power, and the global economy. And so the United States struggled hard to lift subsidies and tariffs on media production at the Gatt conference in Uruguay."(Jameson and Miyoshi, 2004: 279)

The media giants produce works according to the wishes of the transnational companies which are very powerful economically. So as to be powerful, the states support the development of the transnational companies and form legal regulations for the well functioning of the system the transnational companies require. Hence, there is a strong relationship between the states and the transnational companies. The global media serves for the benefit of the transnational companies and as put forward by Hetata:

“the media produce and reproduce the culture of consumption of violence and sex to ensure that the global economic powers, the multinational corporations can promote a global market for themselves and protect it. And when everything is being bought or sold everyday and at all times in this vast supermarket, including culture, art, science, and h for the immediate need, the fleeting pleasure, the quick enjoyment, the commodity to buy, excess, pornography, drugs keep this global economy rolling, for top is suicide.” (Jameson and Miyoshi, 2004: 280)

This cycle of consumption generated by the transnational companies in cooperation with the states is disseminated through the global media. With regard to this perspective, the immense role of the global media including TV, journalism and press can neither be ignored nor minimized. Even these novels as literary works have turned out to be means of advertising the brands above mentioned.

Furthermore, next to the common use of the brand names in the novels, there are also other striking situations as the prevalence of cultural productions of the West and America referring to the Eurocentric globalization of the world. Besides the use of the brand names, the popularity of American singers and songs all over the world also proves the existence of the Eurocentric globalization as when Hasina, sister of Nazneen resident in Bangladesh, asks Nazneen “You have see this Britainy Spear?” (Ali, 2004: 224). That Britney Spears is known in India also refers to the Eurocentric globalization of the world. Britney Spears is popular worldwide with the assistance of the global media. Another similar example concerning the Eurocentric globalization is when Hasina again asks her sister Nazneen “Have you ever hear song Barbie Girl? Is everyone favourite song” (2004: 225). After that question, she states that the song Barbie Girl is everyone’s favorite song. This shows again how globalization is effective. It is because even a poor girl in Bangladesh has heard this song. The ones who are able to make use of technology and the global media effectively are able to become global and infuse into every society and country as the instances display. That the Western media has penetrated all over the world can be observed in White Teeth, when Alsana tells her niece how she met Samad, “We met in the breakfast room on a steaming Delhi day and he fanned me with *The Times*” (Smith, 2001: 78). The existence of *The Times* in Delhi is not only indicative of globalization, but it is also indicative of the Eurocentric perspective of globalization. The point that needs to be focused is the use of a name of a Western newspaper. This refers to the ideological perspective of this novel in that there is no need to mention a specific name in this sentence; however, here a

Western newspaper has been preferred. The similar use of a Western cultural production emerges when the objects on the top of the television in the house of Irie's grandmother Hortense are described: "between a glass figurine of Cinderella on her way to the Ball and a tea-cosy embroidered with the Ten-Commandments" (2001: 32). The figure of Cinderella does not belong to the Jamaican culture of Hortense. Cinderella is a figure belonging to the West. Its existence in Hortense house is an indicator of the Eurocentric globalization. Another cultural figure of the West is mentioned in *Brick Lane* as when Chanu starts to talk about his education and expresses that "English literature at its finest. You've heard of William Shakespeare. Yes, even a girl from Gouripur has heard of Shakespeare" (Ali, 2004: 91). Sometimes, he even quotes from Shakespeare: "O rejoice/ Beyond a common joy, and set it down/ With gold on lasting pillars" (2004: 257). Nazneen, from Gouripur, has heard of Shakespeare. This refers to the dominance of cultural productions and figures of the West and highlights the effects of Eurocentric globalization.

In addition to these cultural productions of the West as being symbols of the Eurocentric globalization, the emphasis on the fall of the Berlin wall is also very important. The fall of the Berlin Wall in 1989 is an important event politically. The wall was a symbol of border and separation. Either you are on the West as a capitalist or on the East as a communist. Hence, the wall was a symbol of political and economic division and was regarded as a hindrance for the formation of a global world. Hence, when the wall was removed, people got united referring to the communication of people without any limitation. Correspondingly, it can be stated that the fall of the Berlin wall was an important moment in the process of globalization as after this significant event the pace of trading and communication has accelerated. In *White Teeth*, Irie comments on this issue as follows: "That after years under the dark cloud of Eastern communism they're coming into the light of Western democracy, United,' she said quoting *Newsnight* faithfully" (Smith, 2001: 239). The articulation of this event in this novel is of great importance for understanding the dominant concept of Eurocentric globalization. However, Irie's comment that the capitalist West has enlightened the communist East is quite interesting. These are actually not her own words. She quotes *Newsnight*, again a specific newspaper name is articulated. West is sublimated by pronouncing it as democratic. However, the capitalist feature is not mentioned so as not to damage the positive image of the West. This highlights the claim that the Western

media giants like the *The Times*, *Newsnight*, or BBC produce images promoting the West. The statement “United” is also important in that this refers to the globalization of the world.

Correspondingly, the dominant culture with the use of the global media pervades all over the world as can be inferred from the brand names, the music, the newspapers, and the cultural productions pronounced in the novels. The music of the popular culture generating from America is the favorite song of the poor Indian girl. As a result of the technological developments in communication and transportation, the expansion of the dominant culture all over the world has become fast and easy.

The notion of nationhood also gains a new dimension with the changing face of the world. In a global world, the concept of nationhood has turned into a situation of being a citizen of the world. In *White Teeth*, this change can be observed when Archie compares himself with Samad in terms of being patriotic:

“A vein in Samad’s forehead was fighting passionately to escape his skin. He wished to defend a country that wasn’t his and revenge the killing of men who would not have acknowledged him civilian street. Archie was amazed. It was his country: in his small, cold-blooded, average way he was one of the many essential vertebrae in its backbone, yet he could feel nothing comparable for it.” (2001: 95)

The idea promoted here is that one does not need to be a member of the nation he fights for as is the situation with Samad. However, Archie does not feel the same passion of fighting for his country despite his Britishness. The notion of homeland is being deconstructed, which is important and indicative of globalization. In terms globalization, there are no borders and people have turned out to be citizens of the world rather of a specific nation. Likewise, Magid and Millat, the twin sons of Samad, grow in completely different countries. Samad sends Millat to his homeland with the purpose of protecting at least one of his sons from the Western influences because “parents are frequently shocked by what they see as their children’s uncontrolled behaviour - the effects, as they perceive it, of Western influences, sex, drugs, and rock and roll” (Phillips, 2009: 65). However, both of his sons turn out to be different than his expectations as expressed by Samad “There are no words. The one I send home comes out a pukka Englishman, white suited, silly wig lawyer. The one I keep here is fully

paid-up green bow-tie wearing fundamentalist terrorist. I sometimes wonder why I bother,' said Samad bitterly" (Smith, 2001: 407). Magid turns out to be more English than Millat grown up in England. This refers to the understanding that it is of no significance where you are, rather it is important how you are brought up. Another striking point supporting the idea of becoming the citizen of the world, is when Magid and Millat come together in a meeting organized by Joyce. She organizes this meeting with the intention of finding a solution for the conflict between them. The room where the meeting is going to take place is described as follows:

"Contents: one blackboard, several tables, some chairs, two angle poise lamps, an overhead projector, a filing cabinet, a computer. Nothing older than twelve years, Clara could guarantee that. The university itself was only twelve years old. Built on empty waste land – no Indian burial grounds, no Roman viaducts, no interred alien spacecraft, no foundations of a long-gone church. Just earth. As neutral as anywhere." (2001: 458)

The description of the place refers to the idea of the neutral people isolated from all the cultural, religious and social constructed ideas in general. The importance of modernity and the present are underscored by focusing on the age of the building and the nonexistence of the 'Indian burial grounds' and 'no Roman viaducts' symbolizing culture, 'interred alien spacecraft' symbolizing future, and 'foundations of a long-gone church' symbolizing religion. By saying 'just earth,' the focus is on the plainness and the neutrality without any socially constructed idea and building. This refers again to the sameness of the people. Smith, in a way, seems to imply that these socially constructed ideas widen the gaps between the people and that even the twin brothers Magid and Millat are in conflict and cannot solve their problem as "They left that neutral room as they had entered it: weighed down, burdened, unable to waver from their course or in any way change their separate, dangerous trajectories. They seem to make no progress" (2001: 465). They could not change their attitudes and way of thinking. Thus, the conflict between them does not end. The implications that can be figured out are in parallel to the idea of being the citizen of the world with no distinct cultural, religious and social differences. Magid is a fundamentalist supporting the concept of jihad whereas his brother Millat is a lawyer supporting the concept of secularism. The point emphasized is the separation of the physically same, but ideologically different twin brothers. The reason is the past and their socially constructed ideas. Again, the importance of the idea of becoming a citizen of the world emerges.

Likewise, an experience of Nazneen, in Brick Lane, concerning her sari being a symbol of her culture, is also contributive to the idea of becoming a citizen of the world. When she was playing with her sari:

“she was seized by panic and clawed the silk away as if it were strangling her. She could not breathe. The sari, which seconds ago had felt as air, became heavy chains. Suddenly, she was gripped by the idea that if she changed her clothes her entire life would change as well. If she wore a skirt and a jacket and a pair of high heels then what else would she do but walk around the glass palaces on Bishopsgate, and talk into a slim phone and eat lunch out of paper bag? If she wore trousers and underwear, like the girl with the big camera on Brick Lane, then she would roam the streets fearless and proud. And if she had a tiny tiny skirt with knickers to match and a tight bright top, then she would – how could she not? – skate through life with a sparkling smile and a handsome man who took her hand and made her spin, spin, spin. For a glorious moment it was clear that clothes, not fate, made her life. And if the moment had lasted she would have ripped the sari off and torn it to shreds.” (Ali, 2004: 277-278)

Sari is something belonging to her culture. The event taking place above and the idea of ripping the sari off could be interpreted as getting rid of the culture and its cultural practices limiting the freedom of the individual. However, as a citizen of the world, there are not any limitations. In another example, Nazneen, while chopping onions in the kitchen, she is, at the same time, immersed in thoughts. She thinks about whether to turn back with her husband to Dhaka and “Suddenly her entire being lit up with anger. *I will decide what to do, I will say what happens to me. I will be the one.* A charge ran through her body and she cried out again, this time out of sheer exhilaration” (2004: 405). She wants to be active and give her own decisions contrary to her mother, who suffered so much. She does not accept the passivity of her culture. She wants to take action. She has changed immensely from the time when she did not even choose her husband. She challenges her culture with the freedom she has gained in England. Thus, in terms of the novel, Ali implies that being a citizen of the world rather than a distinct nation and culture provides the individual with more freedom than ever. Another similar situation referring to a world unreserved with cultural practices occurs when Nazneen’s daughters and Razia organize a surprise for Nazneen. They take her to ice-skating. “She said, ‘But you can’t skate in a sari.’ ‘Razia was already lacing her boots. ‘This is England,’ she said. ‘You can do whatever you like’” (2004: 492). Ali, with the last sentence of the novel implies the so-called freedom in Britain, a land composed of different cultures enjoying their freedom with no cultural and national reservations. One is allowed to do whatever he wants. Nazneen’s life in Britain and her sister’s life in

India are compared throughout the novel. Nazneen living in a multicultural environment enjoys her freedom to the full without any interferences of her culture. Nazneen is able to maintain her own life without a support of a man. However, Hasina living in Bangladesh needs a man in order to lead her life. Nazneen cheats her husband, does not go with him back to Dhaka, and does not marry Karim, the man she cheated her husband with. Instead, she gives her own decisions and becomes free because Britain is a multicultural state providing its citizen with freedom. However, in Hasina's situation things are different since she lives in a patriarchal and Oriental culture where cultural practices are highly valued, and thus, she has difficulties in leading her life as a widow who got divorced from her husband. In short, the comparison between the two sisters refers to the differences between their living conditions. Nazneen is the lucky one enjoying the benefits in the multicultural land of Britain as a citizen of the world; however, Hasina is subject to the hard practices of her culture, and life turns out to be a burden for her.

In another example where culture is represented as a hindrance to become a free individual is about Nazneen's daughter Shahana. She does not want to live according to her father's and her culture's expectations. She wants to be like the ones in London:

“Shahana did not want to listen to Bengali classical music. Her written Bengali was shocking. She wanted to wear jeans. She hated her kameez and spoiled her entire wardrobe by pouring paint on them. If she could choose between baked beans and dal it was no contest. When Bangladesh was mentioned she pulled her face. She did not know and would not learn that Tagore was more than a poet and Nobel laureate, and no less than the true father of her nation. Shahana did not care. Shahana did not want to go back home. Chanu called her the little memsahib.” (2004: 180)

She feels herself suppressed. She, like Irie in *White Teeth*, challenges her father and her culture. She does not want to wear kameez, a cultural cloth, but jeans which is a piece of cloth of the global culture. She is not interested in their national poet and the classical Bengali music. She wants to be like the others, the dominant culture. Therefore, she requests from her father going to shopping “Birds Eye burgers” (2004: 195). She, in a sense, wants to be mainstreamed into the Western world.

The idea of nationhood is questioned in the global world. Thus, these characters have problems in practicing their culture, and the idea of becoming a citizen of the

world with no cultural and national limitations sounds more attractive. Correspondingly, in today's world order, the concept of nationhood and past lose in value day by day, for the nations are not as homogenous as in the past, and different people from different nations live in different countries. People are citizens of the world, and therefore, with the less emphasis on nationhood, the past has started to lose its value similarly. This situation is for the benefit of the transnational companies because national and cultural values impede the development of the cycle of consumption as there is no place for sari or kameez in the global culture where jeans are preferred. As mentioned before, the transnational companies need ideal consumers, and with the help of the global media create the ideal consumers. The trendy concept that suits to today's world order is Multiculturalism. However, Multiculturalism functions only as a camouflage hiding this cycle of consumption as remarked by Hetata:

“Multiculturalism, unless contextualized, politicized, practicalized, and aimed at really at creating a humanized and diversified global culture, cannot resist the hegemony of global culture tailored to the global market of Bill Gates, the Sultan of Brunei, and other members of the global clan. It can only be another facet of postmodernism. And postmodernism provides a supermarket culture geared to everything and nothing in particular except maintaining the global economy, because it refuses to contextualize itself, refuses common goals for humanity, refuses an emancipator movement built on solidarity between people, deconstructs without constructing, fragments.” (Jameson and Miyoshi, 2004: 288)

The concept of Multiculturalism seems to support the peaceful coexistence of different cultures and nations. However, it is a concept hiding the cycle of consumption which is generated by the conscious cooperation of the transnational companies and the states with the great help of the global media. In this cycle of consumption, the national and cultural values are discarded for the sake of the flawless development of the system. Multiculturalism is just at this point important because the concept of Multiculturalism aims at providing an environment where different cultures and nations live together peacefully. However, the differences need to be diminished so as to get accepted all over the world. One type of consumer is the ideal one, and the transnational companies form the people according to this ideal consumer type with the help of the global media. That the brands are so common is indicative of this one type of consumer, for all over the world, people use the same brands, meaning all have similar tastes. People wearing the same clothes, eating the same food, listening to the same music and watching the same films are more common as mentioned above concerning everyone's favorite song

Barbie Girl. The most important point, however, is that all the brands are Eurocentric, meaning European and American origin. The dominant culture with the camouflage of Multiculturalism disseminates its own culture all over the world as Miyoshi states:

“Everywhere commodities are invented, transported, promoted, daydreamed over, sold, purchased, consumed and discarded. And they are the cultural products of the transnational class. The members of such a class are the leaders, the role models, of the 1990s and beyond; their one gift is, needs to be, an ability to converse and communicate with each other. Cultural eccentricities are to be avoided, if not banned altogether. National history and culture are not to intrude or not to be asserted oppositionally or even dialectically. They are merely variants of one “universal” –as in a giant park or shopping mall. Culture will be kept to museums, and the museums, exhibitions, and theatrical performances will be swiftly appropriated by tourism and other forms of commercialism. No matter how subversive at the beginning, variants will be appropriated aggressively by branches of consumerism, such as entertainment and tourism, as were rap music, graffiti art, or even classical music and high arts. Cable TV and MTV dominate the world absolutely. Entertainment and tourism are huge transnational industries by themselves. The return to “authenticity,” as mentioned earlier, is a closed route. There is nothing extant any longer in much of the world. How then to balance the transnationalization of economy and politics with the survival of local culture and history – without mummifying them with tourism and in museums- is the crucial question, for which, however, no answer has yet been found.” (Wilson and Dissanayake, 2005: 94-95)

Under the conditions mentioned above, where brands are worldwide expanded, some media groups dominate globally, the national history is seen as a commodity to be exhibited in museums as something reified like antique. Everything turns into a source of consumption. The concept of Multiculturalism functions only as camouflage hiding this systematic order organized by the transnational companies and the states with the help of the global media. The past tends to lose its value for the concept of Multiculturalism namely provides an environment where people from different nations and cultures live peacefully without taking their past and history into consideration.

In addition to the losing meaning of the concept of nationhood, the concept of past is also losing in value because the citizens of the global world do not care for their past. The present is fundamental, not the past, history and culture. However, the vital detail that is ignored, is the point that the present is the outcome of the past, and future is the outcome of the present. The formation of the identity is based on a process of time composed of the past, the present and the future. In terms of Samad, who is always mentioning his great grandfather Mangal Pande in an effort of rebuilding his damaged

past, the importance of the past and its connection to the present can be observed. He, being from a country having been under imperial oppression, is not recognized in the current society he lives in. With such a background, the only person he is proud of is his great grandfather. Therefore, he mentions his great grandfather in an effort to form his inadequate identity.

A situation concerning the trivialization of the past can be observed in White Teeth, where Irie, the daughter of Clara and Archie, argues with her parents and the family of Iqbals, admiring the plain way of living of the Westerners:

“What a peaceful existence. What a joy their lives must be. They open a door and all they’ve got behind it is a bathroom or a lounge. Just neutral spaces. And not this endless maze of present rooms and past rooms and the things said in them years ago and everybody’s old historical shit all over the place. They’re not constantly making the same old mistakes. They’re not always hearing the same old shit. They don’t do public performances of angst on public transport. Really, these people exist. I’m telling you. The biggest traumas of their lives are things like recarpeting. Bill-paying. Gate-fixing. They don’t mind what their kids do in life as long as they’re reasonably, you know, *healthy. Happy.* And every single fucking day is not this huge battle between who they are and who they should be, what they were and what they will be. Go on, ask them. And they’ll tell you. No mosque. Maybe a little church. Hardly any sin. Plenty of forgiveness. No attics. No shit attics. No skeleton in cupboards. No great-grandfathers. I will put twenty quid down now that Samad is the only person in here who knows the inside bloody leg measurement of his great-grandfather. And you know why they don’t know? Because *it doesn’t fucking matter.* As far as they’re concerned, it’s the *past.* This is what it’s like in other families. They’re not self-indulgent. They don’t run around, relishing, relishing the fact that they are utterly dysfunctional. They don’t spend their time trying to find ways to make their lives more complex. They just *get on with it.* Lucky bastards. Lucky motherfuckers.” (Smith, 2001: 514-515)

She criticizes the current situation she is in. She is fed up with Samad’s longing and inner desire to rebuild his past being damaged by the colonial powers. She is focused on the future rather than past, and in this respect, she indirectly expresses the ideological perspective actually which is to forget about the past, adapt to the culture you have arrived, and be the same like the mass by ignoring the cultural differences and becoming a citizen of the world in general. Feroza Jussawalla, however, emphasizes in his article Chiffon Saris: The Plights of Sought Asian Immigrants in the New World that: “To attempt to shed our Indianness, our South Asian essences, in order to become wholly mainstreamed in the majority culture of North America or the British Isles is perhaps altogether too artificial” (1988/89: 595). In Brick Lane, the doctor’s wife like

Irie in White Teeth does not agree with Chanu, who comments on the appearance of the doctor's daughter. She claims that "Assimilation this, alienation that. Let me tell you a few simple facts. Fact: we live in a 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, 2004: 113). She also challenges the limiting approach of the Indian culture of the past. She confesses that she would have liked to enjoy the same freedom if it had been offered to her. However, she forgets the detail that it is not only about freedom. The way of living she calls as free, is constructed by the Westerner and this situation is the desired outcome of the transnational companies. The ideal consumer does not have any characteristic features stemming from his culture, and his past does not play an important role in his life, for he is the citizen of the world.

A contributing instance to the perception of the value of the past emerges when Irie experiences sexual intercourse with Magid and then with Millat with a short interval. Irie gets pregnant, but does not know who the father is. "Some secrets are permanent. In a vision, Irie has seen a time, a time not far from now, when roots won't matter any more because they can't because they mustn't because they're too long and they're too tortuous and they're just buried too damn deep. She looks forward to it" (Smith, 2001: 527). She does not know the father of her child, which means no root. The obscure knowledge concerning her baby's father, prepares an obscure past for her baby. She challenges her parents for the secrets hidden from her concerning their past. However, now she does the same thing to her baby. The past is so important that Samad, in White Teeth, tries to rebuild his damaged past by talking about his heroic great grandfather. "My great-grand father Mangal Pande' – he looked around for the recognition the name deserved but, being met only with blank pancake English faces, he continued – 'was the great hero of the Indian muiny!'" (2001: 87) His wife Alsana makes a claim concerning Samad's situation with his past as when she tells Clara that "they will always have daddy-long-legs for fathers. One leg in the present, one in the past. No talking will change this. Their roots will always be tangled" (2001: 80). As expressed by Alsana, Samad's past is tangled. He cannot get away from the effects of the past. Correspondingly, despite the attempts of trivializing the past, the past's influence on the present cannot be ignored as Jussawalla asserts that "Naipaul knows that he can never melt away into the oblivion of the increasingly diverse melting pot of the Western

World because of the remnants of India that he carries with him" (1988/89: 594). The situation with Chanu, in Brick Lane, is also the same. He tries to prove his distinctiveness by talking all the time in order to show his knowledge on different topics. He always tells Nazneen "Lucky for you I am an educated man" (Ali, 2004: 184). He highlights his education so as to settle with his unrecognized identity. The problem with the past is implied in the title of the novel White Teeth. White teeth refer to the blacks normally. Here the reference is to Clara's nonexistent teeth. She has fake teeth, and she hides this from her daughter. The teeth with their roots and long formation can be symbolic of the roots of the people. The deficient teeth of Clara may be interpreted as the taken away past from the blacks, and the people in general under the oppression of the imperials. She does not mention her past about her great grandmother taken as a slave. Though the past is trivialized, the immense significance of the past in the formation of the present and the identity cannot be ignored.

In conclusion, in both novels White Teeth and Brick Lane, the traces of Eurocentric globalization are explicit. The continual and repetitive articulation of the brand names instead of the actual objects is the most outstanding proof of the effects of the globalization. In this sense, the repetitive articulation of the brand names is indicative of the culture of consumption. Furthermore, the continual pronunciation of the brand names is also indicative of the Eurocentric globalization in that these brands are either European or American origin referring to the dominant culture. Besides the continual repetition of the brand names, the cultural productions of the West are dominant and presented as productions of the global culture. Another practice is the deconstruction of the concepts of past and nationhood. The deconstruction of these concepts also leads to the trivialization of the past and the roots by promoting the idea of becoming the citizen of the world focused on the present rather than the past. The past is reflected as a notion preventing the development of the identity; however, on the contrary, an individual without a past is deficient, for the past, present and the future are chained formations. Furthermore, Britain as a multicultural land is reflected as a place to enjoy freedom to the full without any cultural limitations. In the light of these conditions, Eurocentric globalization strengthens its system in order to function flawlessly. "The West obviously differs from all other civilizations that have ever existed in that it has an overwhelming impact on all other civilizations that have existed since 1500" (Huntigton, 2002: 302). With regard to these perspectives, despite Zadie

Smith's and Monica Ali's portrayals of immigrants and their experiences in a Western society on the surface; in effect, these works as so-called multicultural novels turn out to be platforms where brands make their advertisement and the concept of Multiculturalism functioning as a means of hiding the system of consumption and supporting the idea of becoming one of the mainstream is promoted.

CONCLUSION

This study has attempted to analyze the ideological perspective of the concept of Multiculturalism observed in these so-called multicultural novels of Zadie Smith's White Teeth and Monica Ali's Brick Lane by claiming that these novels promote the formation of an environment of Monoculturalism rather than Multiculturalism. In the light of the Orientalist attitude adopted by the distorted self images of the individuals observed in the novels, this study has attempted to explore the multicultural perspective in the novels and has concluded that the concept of Multiculturalism exists only on the surface in these so-called multicultural novels. There are many characters from different national and cultural backgrounds living in London, which is alleged to provide a multicultural environment. Physically, it is possible to talk about the existence of a multicultural environment; however, this multicultural environment does not penetrate into the life styles of the people. The multicultural environment survives only on the surface, for the characters do not have the possibility of representation. They are limited to specific areas where they maintain their lives. Besides the isolated areas of life, an Orientalist attitude towards these people prevails. The Orientalist attitude is not only maintained by the Western people, but also by the Oriental people themselves. In this regard, the distorted self-images of the characters in the novels have been explored in order to show that the colonial past and the Orientalist approach stemming from the colonial period cannot be removed easily.

The concept of Multiculturalism is accepted as a solution for the coexistence of people with different ethnic, national and cultural backgrounds. Though theoretically, the goal of a peaceful existence of different people seems to be possible, it turns out to be completely the opposite in the novels White Teeth and Brick Lane. The events take place in London, one of the biggest cosmopolitan cities of the world; however, it has been observed that these characters live only in areas designated for them. They are represented inadequately. Hence, the so-called multicultural environment exists only on the surface. Despite the acceptance of these novels as multicultural novels, the Orientalist attitude prevails relayed from the colonial period. Thus, the past is of great importance and cannot be left out.

The Orientalist attitude results in the distorted self-image of the characters. These individuals, though supposedly living in a multicultural environment, do not have the possibility of expressing themselves, for they are not free as claimed in this so-called multicultural environment. "In the traditional birthplace(s) of liberal theory – Britain, France, and the United States- minority rights have been ignored, or treated as mere curiosities or anomalies" (Kymlicka, 1996: 194). The Orientalist approach leads to the idea of feeling inadequate all the time, and the individual always tries to complete his identity. In an effort of completing his identity, the individual needs to be recognized. However, in a society where he is despised and not accepted, his identity remains damaged, and the individual with a distorted self-image of himself is not able to contribute to the society he is in as in these so-called multicultural novels.

As these contemporary so-called multicultural novels, supposedly describing the multicultural environment of one of the biggest cosmopolitan cities of the world, London, could not avoid becoming a means of transferring the values of the global culture. Thus, the effects of globalization in these contemporary novels have also been analyzed.

The continual repetition of the brand names instead of the names of the object is a vital indicator in understanding the immense effect of globalization. The brand name takes the place of the name of the object referring to the dominance of the brands and images. That the brands are European and American origin indicates the Eurocentric dominance over the other cultures. Besides, the cultural productions of the West are presented as if productions of the global culture. In addition to these Western cultural productions, the deconstruction of the notions of past and homeland are indicative of the global culture. In terms of globalization, people should become citizens of the world and the global culture, and reject their cultural and national practices preventing their contribution to the present. With regard to this understanding, the notions of homeland and past are trivialized and reflected as obstacles in being able to adapt into the current global world order. The understanding of becoming a citizen of the world without any distinct cultural and national features is promoted.

The so-called multicultural environment has been described in White Teeth and Brick Lane so as to display the physically existing multicultural environment. The

concerned environment of Multiculturalism is composed of just the existence of different people from the different nationalities in a specific place as the contact between the minorities and the majority is nearly nonexistent.

In both novels, the characters live in London, however, they live in the poor districts where other immigrants live with them as well. There a lot of immigrants as “Hussein-Ishmael, a celebrated halal butchers” (Smith, 2001: 4). Another character is the Spanish home-help of Archie’s Italian ex-wife Opehia. There is Daria, an immigrant girl with whom Archie had an affair and another character is Shiva who is working as a waitress and who is a Hindu. There are “Two black guys, a topless Chinese girl, and a white woman” (2001: 21). These characters, however, are only mentioned in the novel once. They function merely as figurants in order to construct the physical multicultural environment.

Among the main characters are Archie and Clara. Archie is English and Clara Jamaican. They get married, and their daughter Irie comes to the world as being a hybrid character. The other main characters are “Samad and Alsana Iqbal, who were not those kind of Indians (as, in Archie’s mind, Clara was not that kind of black), who were, in fact, not Indian at all but Bangladeshi, live blocks down on the wrong side of Willesden High Road” (2001: 54-55). They all live in an area full with immigrants. Samad tells that “I am not a waiter. I have been a student, a scientist, a soldier, my wife is called Alsana, we live in east London but we would like to move North” (2001: 58). He focuses on their wish to move to the North of London, where well-off reside.

As there are different people with different ethnic and national background, the diversity in religions is inescapable as mentioned in a meeting at school concerning the celebrated festivals:

“As I am sure you are aware, the school already recognizes a great variety of religious and secular events: amongst them, Christmas, Ramadan, Chinese New Year, Diwali, Yom Kippur, Hanukkah, the birthday of Haile Selassie, and the death of Martin Luther King. The Harvest Festival is part of the school’s ongoing commitment to religious diversity, Mr Iqbal.” (2001: 129)

With respect to the points mentioned above, it can be claimed that the multicultural environment does exist physically. They live in poor districts with other immigrants

under the same conditions. They do not have much contact with British people, except the contact with the teachers of the children which is compulsory. They have their own world.

There are places like the “O’Connell’s Pool House,....owned by an Iraqi family..” (2001: 12), or the place of Samad’s cousin Ardashir as follows “He had taken the simple idea of an Indian restaurant (small room, pink tablecloth, loud music, atrocious wallpapaer, meals that do not exist in India, sauce carousel) and just made it bigger” (2001: 59).

In Brick Lane, the situation is similar in that Nazneen has got only immigrant friends like Razia. They also live in a poor district. There are also typical cultural places like the Raj restaurant:

“Days of the Raj restaurant had a new statute in the window: Ganesh seated against a rising sun, his trunk curling playfully on his breast. The Lancer already displayed Radha-Krishna; Popadum went with Sarawati; and Sweet Lassi covered all the options with a black-tongued, evil-eyed Kali and a torpid soapstone Buddha. ‘Hindus?’ said Nazneen when the trend first started. ‘Here?’ Chanu patted his stomach. ‘Not Hindus. Marketing. Biggest god of all.’ The white people liked to see the gods. ‘For authenticity,’ said Chanu.” (Ali, 2004: 446)

This shows how these places are seen as exhibitions of cultural elements. The marketing of these gods refers to the reification of cultural images.

Chanu and Nazneen also do not have contact with British people. They do shopping in Indian markets as can be observed from the products Chanu buys. “At the shops, Chanu would buy vegetables. He would buy spices and rice and lentils and sometimes sweetmeats: a tub of milky roshmolai, sticky brown gulabjam, golden whirls of jelabee” (2004: 91). They are so isolated from the British people that despite his education he is not given the chance of working in positions he deserves. Once, “The Job Centre called him for an interview. He was offered a job washing dishes in a restaurant. He went back to bed but he was in some way galvanized. Some vestige of fight was reignited within him and he began setting tasks for his daughters” (2004: 204).

To sum up, it can be put forward that the multicultural environment survives on the surface only. They are not recognized and integrated into the society in general. The

problem is because of the inadequate representation of these immigrants as claimed by Will Kymlicka:

“Throughout the Western democracies, there is increasing concern that the political process is ‘unrepresentative’, in the sense that it fails to reflect the diversity of the population. Legislatures in most countries are dominated by middle-class, able bodies, white men. A more representative process, it is said, would include members of the ethnic and racial minorities, women, the poor, the disabled etc.” (Kymlicka, 1996: 32)

The characters live in specific areas, are not represented adequately and correspondingly, are not recognized. Under these circumstances, it would be quite difficult to speak of a multicultural environment as these immigrants live isolated without any contribution to the society, and without any actual interaction with the dominant society.

In conclusion, these so-called multicultural novels White Teeth and Brick Lane, with the Orientalist approach, followed by the outcome of distorted self-images of the characters and the influences of the Eurocentric globalization, cannot be regarded as multicultural novels promoting the coexistence of the different cultures by preserving their ethnic and cultural differences. On the contrary, the individuals in these novels do not have the necessary freedom to express themselves and are not recognized. Individuals with distorted self-images are not able to contribute to the so-called multicultural environment in its full sense. Correspondingly, it is not possible to talk about a fully accomplished multicultural environment. Furthermore, these novels, under the influence of the Eurocentric globalization, promote the values and ideas of a global culture isolated from concepts of culture and nation. With regard to this situation, it is not possible to speak of the preservation of cultural and national differences. Zadie Smith’s White Teeth and Monica Ali’s Brick Lane, by reflecting the ideological perspective of Multiculturalism, are neither multicultural nor oriental, but ideological disguises of the new world order impositions leading to Monoculturalism under the camouflage of Multiculturalism.

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