

A transcultural approach: mapping cosmopolitanism in Zadie Smith's *White Teeth* (2000)

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Abstract:

This paper aims to probe into the transcultural aspect of *White Teeth* by Zadie Smith. Under transculturalism, cosmopolitanism is pivotal in transcending ethnographic and cultural borders. Zadie Smith's avant-garde effort to acknowledge people around the globe about the perks of a communal society is phenomenal. Her novel addresses thematic concerns of immigration, postcolonial conflicts, globalization, multiculturalism, and identity. Previously, her novel was read and discussed as a postcolonial text. However, this research paves the way to re-read it through a liberal lens and delineates the cosmopolitan approach proposed by Kwame Anthony Appiah. The novel invites readers to consider the complexities of living in a world where cultures intersect, clash, and coexist. This article explains the relationship between the main characters in addition to the bildungsroman of the second generation. The generational differences within families highlight the evolving nature of cosmopolitanism as the characters attempt to reconcile their heritage with their present circumstances. Zadie Smith's technique of inter-narrativity rekindles hope in global citizens to build a transcultural society together. The article directs the audience to see beyond the postcolonial intrusions and accept intercultural changes as challenges needed to move and grow in this era of globalization.

Keywords: cultural empathy, intercultural relations, assimilation, transculturalism, postcolonial conflicts, hybrid identity, inter-narrative, communal society, multiculturalism.

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1. Introduction

Transculturalism is an emerging concept that speaks for shared cultures and experiences extending across regional and cultural boundaries. It emphasizes the dynamic and fluid nature of culture, highlighting how cultures can influence and reshape each other through interactions and migrations. Similarly, cosmopolitanism envisions a global public sphere where individuals engage in meaningful dialogue and deliberation on global issues. It emphasizes the importance of inclusive and democratic spaces for discussing and addressing shared challenges. This paper supports transculturalism as a unifying force to overcome acute ethnic conflicts with reference to Zadie Smith's *White Teeth*. It then explicates cosmopolitanism utilizing Anthony Appiah's theory, under the domain of transcultural study. The paper further expounds cultural empathy, as one of the essentials that validates transcultural growth in society. The egalitarian approach exhibited by transculture is elaborated to set a backdrop for further argument.

Transculturalism is a prodigious manifestation of more than one culture that promotes each culture's endorsement by the other. Consequently, the fusion of cross-cultures and hemispheric identities gives rise to a new common culture at the center of a nation state. Thus, a cosmopolitan identity of an individual is fostered as the phenomenon of transculture surpasses all sorts of borders. Fernando Ortiz is the first who initially defined transculturalism. It involves deculturation or modifying of the traditional practices and adopting the new ones simultaneously (Ortiz, 1995). Ever then, transcultural studies evolved to transmodernism and post-modernism. It celebrates the intermingling of a multitude of cultures and norms. Richard (2005), in his essay "The Transcultural Journey", encourages people to "think outside the box of one's motherland" (p. 206). This implies that it is high time for inhabitants of different nations to embrace one another's differences, putting aside ethical judgements and personal prejudices. There are a number of competencies that a person can learn if only he plays his role on his part. The most significant competency is gaining consciousness by observing issues through the mind and hearts of others. Moreover, learning the contrasting cultural implications and linguistic orientations paves way for flexibility in personalities. As a result, such a quest certainly facilitates the lives and choices of individuals in various courses.

The subdivisions or the components that entail a transcultural journey constitute nomadism, neo-nomadism, cosmopolitanism, neo-cosmopolitanism, flexible citizenship, and global modernity. Focusing on cosmopolitanism, it can be demonstrated that it is an ideology that regards each human being as part of a global network, despite his cultural, religious, ethnic, or social disparities. Certainly, this diversity tends to form a single community with a shared morality. Cosmopolitanism embraces humanism and is inclined towards the transformation of an individual as he mobilizes around distinct geographic spaces. Additionally, it assumes that all the individuals in the world have fundamental rights toward one another. The fore mentioned form of transculture has its roots back in the Greek period who have termed it 'kosmopolites'. It has evolved over the years. In the eighteenth century, Immanuel Kant regarded it as a law or a guideline that aids people to attain enduring peace in a globalized world (Taylor, 2010). Thus, cosmopolitanism reinforces transculturalism by encouraging citizens to practice universal hospitality.

Zadie Smith is an eminent figure in the contemporary epoch of literature. She is an iconic British novelist, short-story writer, and essayist. Formerly known as Sadie Smith, she reformed her name to Zadie Smith at fourteen. She is expected to have experienced multicultural

dilemmas throughout her life while living with a Jamaican mother and an English father. The imprints of the two opposite cultures on her personality have rendered her to bring forefront the subjects of emigration, religion, race, cultural identity, flexible citizenship, and transcultural hybridity in her writings. In addition, she offers a solution through the integration of opposites by reimagining the post-monolithic world.

Despite her past ambitions of pursuing in the fields of music and journalism, her interest in literature has prevailed. While studying at Cambridge, Smith penned numerous short stories that set the grounds for her literary career. Her notable works include *White Teeth* (2000), *The Autograph Man* (2002) *NW* (2005), *On Beauty* (2012), and *Swing Time* (2016). *White Teeth*'s publication, with its unconventional characters, snappy dialogues, and shrewd humor, has stirred up the literary sphere. Smith's novel has attained the peak of popularity by winning numerous awards including Guardian First Book Award and Whitbread First Novel Award. The hype of the novel is worth considering since it made millions of copies and is translated into twenty languages.

White Teeth, Zadie Smith's first commended novel, is a vibrant portrayal of a modern multicultural London. Smith demonstrates the living of three London-based families i.e., Joneses (half English, half Jamaican), Iqbals, and Chalfens (White English with Jewish origin). London is depicted as a hub of ethnic inclusiveness. The novel mainly focuses on two wartime friends, Archie Jones who is an Englishman, and Samad Iqbal who is a Bangladeshi Muslim. Smith quite successfully intertwines their dissimilar stories in a unified narrative. The intensity of the plot is embedded in the series of flashbacks to 1907 while the time span of the story is 1975 to 2000. Archie attempts to commit suicide due to his regression over the past. The Muslim butcher Mo Hussein becomes the reason for his escape from dying since Mo's interruption makes him realize his life's worth. As the story proceeds, he meets Clara, a Jamaican woman, who becomes the reason of his moving over ex-wife.

On the other hand, Samad Iqbal has already married Alsana. Both distinct individuals, Archie and Samad share a strong bond of friendship. It is their relation through which Smith encourages acceptance of differences. Over the years, their children also acquire their traits and are involved in merging with cross ethnic groups. Irie is the daughter of Jones and Magid and Millat are twin sons of Iqbals. In his effort to bring up his boys even more rooted to their traditions, Samad himself gets off track. It can be inferred that the issues and hindrances inevitably occur in the process of staying connected to one's roots and embracing the new culture at the same time. Nevertheless, Samad Iqbal is successful in sending one of his sons back to Bangladesh for a traditional brought up. Like their parents, the second generation of Jones and Iqbals befriends with a cross ethnic group i.e., Chalfens. They even assist Marcus Chalfen in his upcoming project 'Future Mouse'. In short, the extensive novel mainly sheds light on the nature of cross-cultural, cross-racial as well as intra-cultural relationships and their ultimate significance in revolutionizing the world.

This paper is enthused with subsequent research questions that how the theory of cosmopolitanism by Anthony Appiah is reflected through Zadie Smith's *White Teeth*. What are the transcultural elements in *White Teeth* that provide a means to deconstruct old Eurocentric cultural discourse? To achieve this goal, the paper has been organized into five sections, prior section introduces the writer and concepts of transculturalism and cosmopolitanism for better comprehension of the forthcoming argument. Then there is the

research methodology and theoretical framework that has been adopted in writing this paper. The third section provides insight into the literature that has been explored on Zadie Smith's respective novel and topic so far. Then the fourth section discusses *White Teeth* through the theoretical framework, in addition to addressing the research questions incorporated in this paper. It is followed by the fifth segment of concluding remarks. Lastly, a list of works cited comprises all the references utilized in the paper to justify its contention.

The concept of Transculturalism is an emerging one in the literary field. The exploration through this article contributes to the corresponding area and might also provide some basis to the researchers in dissecting several other magnitudes of the framework. Additionally, this research views the broader transcultural domain through a moral and inclusive perspective of 'cosmopolitanism'. The argument of the article is supported by the theoretical approach of Kwame Anthony Appiah, hence opening possibilities for future studies on a similar stance. Hence, this study plays a pivotal role in bringing forward an exceptional illustration of a context where the migration, minority culture, and social displacement propel egalitarianism through the coexistence of characters. Moreover, the research article also serves to raise awareness about certain challenges that come along with endorsing multiculturalism. It highlights the reality that everything carries its own set of drawbacks. However, in the face of this, the unwillingness to surrender to the conventional societal norms and promote normative acceptance is a need of time.

2. Literature review

Zadie Smith's works show that these are not merely restricted to a single genre, instead, she has experimented with diverse themes in literature. Formerly, she has been a short story writer but with the very first manuscript of *White Teeth*, she has been recognized as a contemporary rising figure. *White Teeth* encompasses a wide range of themes from religion, faith, origin, and identity to coming of age, fundamentalism, and extremism. The turn of the twenty-first century in the novel compels different originated families to confront Western social orders. It is an accurate irony of post-modern London. Despite this fact, the novel "possesses a naive optimism for post-millennial society, envisioning London's potential in establishing a 'Happy Multicultural Land' of transnational associations" (Smith, 2001, p. 465). This implies the optimistic perception of the writer herself. One can assume from her fore mentioned statement that she urges the reader to see through the lens of tolerability to antitheses.

Besides, the kaleidoscopic range, hysterical realism, engagement with national trauma, and marginalization adopted by Smith in her novel mark her among writers like Mikhail Bulgakov, Hanif Kureishi, and Salman Rushdie. Smith has been accused as a 'multicultural' writer by critics after the publication of *White Teeth*. She strongly condemned the earlier placement of the novel under irrelevant categories. This is because, regardless of the depiction of a multicultural society, the novel is more into dealing with general ethicality. Zadie Smith has substantially defended her work. In addition, many post-colonial writers interpret the novel through a postcolonial aspect as well. They see the existence of ethnic mosaic as one of the colonial impacts. The process of "acculturation" or "assimilation" to a new social order is basically the outcome of previously unequal power dynamics (during colonialism). The terms "colonial authority" and the "colonial subject" are used to describe societal binaries between those who fit in society and those who do not. The older generation in *White Teeth* has maintained a practice of post-colonial displacement.

Migration of individuals from one place to another is inevitable. This creates a hybrid identity for most individuals as they become a composite of mixed traits. One of the post-colonial writers, Homi K. Bhabha considers cultural hybridity as unappealing for individuals since it creates an 'in between' space where they are "neither just this/nor just that" (Dayal, 1996, p. 47), "neither the One... nor the Other... but something else besides" (Bhabha, 2001, p. 41). The relevance of the 'in-between' personality is evident through the character of Samad Iqbal. He is the one who wants to be sincere about his roots as well as his new life in London. And in his struggle, he finds his individuality entrapped where he cannot define his identity. The first as well as second generations endure many difficulties in negotiating cultural diversity. Contrarily, the transcultural hybridity that this research supports is reflected through the characters of Magid, Millat, and Irie.

Since the eighteenth century, many philosophers from various parts of the world have come forward to devise ways of reconstructing a peaceful world. Marquis de Condorcet believes that human beings are gradually progressing to form a perfect universal community. According to him, to gain prior perfection, the human race needs to eradicate inequalities of all sorts i.e., inter-cultural as well as intra-cultural (Condorcet, 1995, p. 27). Consequently, the knowledge that has enlightened humans while living in the developing world is something that certainly helps them to eliminate preconceived notions about a particular group. He further says, "[t]he progress of history would . . . result in increasing harmonization of world culture, so that mankind, instead of being divided between many different cultural groups . . . would become a truly cosmopolitan whole" (p.65). Condorcet's idea compels us to think about the awareness we as humans have gained. Consciousness is the key to change and therefore, individuals need to take a step towards understanding contrary cultures. Subsequently, this will negate the concept of 'othering' in our society. The novel under study is also a representation of a post-colonial and multicultural London. The characters from different backgrounds genuinely interact and rise above the idea of 'other'. Yet, the novel does not only portray a positive picture of an all-inclusive society, but it also reveals the issues that characters come across.

Further studies have revealed that *White Teeth* has been scrutinized through its language analysis as well. Language and culture are two inseparable entities. It is the language through which cross-cultural or intercultural beliefs and ideals are interpreted as, "language proficiency . . . is a matter of familiarity with commonly held norms and values which constitute hidden meaning encoded in discourse structures" (Seidl, 1998, p. 101). In this regard, one of the prolific Chinese scholars, Mingyuan (2001), posits that the reciprocal exchange of knowledge (through communication) across cultures enables its practitioners to develop "mutual understanding and respect for difference" (p. 105). It indicates that the various cultures co-habiting a place does not necessarily change the host culture, rather such occurrences encourage assimilation or tolerance for the differences of minority cultures.

A parallel way of viewing Smith's *White Teeth* reveals that language is pivotal to human communication. The distinct families: English, Jamaican, Bangladeshi Muslims, and Jewish-catholic atheists, fuse English with their own language and are then able to interconnect with one another. Their various dialects of uttering English and other languages (Jamaican, Bengali) tend to form a saga of multi-lingual society. Smith reveals the underlying linguistic processes in intercultural encounters by describing the difficulties that Clara faces while speaking English. In the novel, the varied forms of English play a role in molding the human relationships and deconstructing firm notions of identity, counting that of Englishness as well.

Although the *White Teeth* testifies to a change in perspective, its focus is on traditional linguistics in the Caribbean literature (Ledent, 2016, p. 79). Moreover, the numerous languages and accents in the novel decenter the standardized English, hence giving way to various forms of one language. With reference to the novel, the language is declared as “a battleground on which British and West Indian cultures and identities clash and make accommodations” (James, 2007). Therefore, the settlement of the discrepancies is essential for forming an amalgamated community.

The book under discussion focuses on a Bangladeshi family and the issues related to the individual and social identity of the immigrants. Britain, a country of diversity and multiculturalism, runs on its logo of encouraging harmony between various ethnic groups. “For centuries, immigrants have arrived from abroad for various reasons and they took their cultures, religion, customs, and language, as a part of their identity. As a result, English culture has been greatly enriched but this diversity has also brought problems of assimilation and adaptation” (AL-Salih & Al Hammadi, 2018, p.481). Mkhalefa and Abbas (2020) talk about the thin line between hybrid identity and multiculturalism represented in *White Teeth*. Where one generation is trying to preserve the family heritage and history while the next generation is adopting another culture due to the differences in choices and opinions that grow/ diversify with the changing time and circumstances (p. 542).

Hence, several studies have been steered on the work of Zadie Smith, mostly related to post-colonial London, migration, problems that immigrants face in alien land, vernacular variance, and diaspora. Besides, inequitable distribution of power and hegemonic structures with respect to racial identities has also been a subject of thought for Marxist critics. The interpretation of *White Teeth* in this paper suggests various other possibilities for comprehending it. The theory of cosmopolitanism by Anthony Appiah is used as a lens to analyze the novel from a distinct perspective. It is preceded by the explanation of transcultural elements in the novel that counter the traditional Eurocentric beliefs. The concept of transculturalism is a modern one and has not been a common subject matter for research studies. Also, the contention, which is approached in this research paper, through a prior stated theoretical lens, has not yet been frequently debated or acknowledged.

3. Methods and theoretical framework

Through qualitative research methodology, the research has amassed data from articles and books of specialists in this field of study. The primary source availed includes the Postmodern British Novel *White Teeth* written by Zadie Smith. An analytical and critical approach is adopted to determine the transcultural essence of her debut novel. The relevant past research has also been reviewed in order to provide the background of research as well as to find the research gap. Smith’s *White Teeth* is a suitable choice for the in-depth content analysis as it not only offers a multifaceted exploration of the transcultural approach but also encompasses all the challenges that it entails. Besides the fact that the novel provides a unique lens to examine these themes, it also delivers an intact example for scrutinizing the relationship complexities that occur in the contrasting backgrounds of its two couples. Furthermore, the way *White Teeth* foreshadows the influence of cultural inclusivity on the future generation sets the ground for researchers as well as practitioners to comprehend the evolving landscape of universality in an increasingly diverse world. Thus, even the smallest detail in the novel serves as a microcosm for the broader dynamics of multiculturalism.

The theoretical framework utilized to support the contention is cosmopolitanism by Kwame Anthony Appiah. His work explores the concept from a philosophical perspective, examining its ethical, cultural, and social implications. Appiah's ideas on cosmopolitanism resonate with themes found in Zadie Smith's "*White Teeth*," as they both explore the dynamics of multiculturalism, identity, and global interconnections. In his point of view, cosmopolitanism is a form of conversation where instead of exchanging dialogues, individuals exchange each other's cultures, experiences, and values. And this cultural exchange inevitably gives rise to growth, forming the essence of this ideology. The intention, as a matter of course, is not immediate assimilation but to have an insight into each other's life (Appiah, 2006, p. 54).

The theorist introduces the concept of rooted cosmopolitanism which emphasizes the importance of recognizing individual cultural identities while also embracing the interconnectedness of the world. Furthermore, he encourages individuals to practice ethical cosmopolitanism by engaging with others in ways that promote mutual understanding and respect. This aligns with the themes of cross-cultural relationships and the quest for belonging represented in *White Teeth*. The reason Appiah's remark about considering cosmopolitanism a sort of conversation is fascinating, as it builds communication, consequently, nurtures empathy. And this serves as the foundation of endorsement and ultimate acceptance of one another as an interconnected and unified whole.

4. Content analysis

The article builds a vivid connection between Anthony Appiah's theoretical premises of cosmopolitanism and general transcultural instances, along with the complications that characters have to deal with. Kwame Anthony Appiah is a British-Ghanaian cultural theorist and philosopher who has advocated cosmopolitan phenomenon in his book, *Cosmopolitanism: Ethics in a World of Strangers*. His assertions may appear vapid at first glance, but realistically, he frames them through several examples. According to Appiah, it is a homogenizing mode in which one values diverse cultures without subjugating native traditions. Having relevance in all ages, cosmopolitanism validates cultural differences and upholds the fundamental idea that, "every society should respect human dignity and personal autonomy" (Appiah, 2006, p. 268). Additionally, he regards cosmopolitan elemental to the vast human civilization which provides a "shared hometown" to global tribes (p. 217). Consequently, human dignity that is inherent in its culture is looked upon with empathy in order to endorse the co-habitation of miscellaneous cultures (Kumar, 2012, p. 229). The theorist also equates cosmopolitanism to nationalism which together denounces the approach of localism.

Zadie Smith's *White Teeth* is an elaborate reflection of a cosmopolitan London where migration and then assimilation with the English society becomes difficult initially. But the transformation of characters does take place eventually. The city itself presents a promising environment as the intermixing of different cultures is portrayed by Smith (2001) in the following words:

It is only this late in the day, and possibly only in Willesden, that you can find best friends Sita and Sharon, constantly mistaken for each other because Sita is white (her mother liked the name) and Sharon is Pakistani (her mother thought it best less trouble). Yet, despite all the mixing up, even though we have finally slipped into each other's lives with reasonable comfort [. . .], despite all this, it

is still hard to admit that there is no one more English than the Indian, no one more Indian than the English (pp. 271-272).

The extracted reference from the novel affirms the transcendence of physical and psychological barriers in the presence of different cultures. It reinforces the idea that in the presence of a number of cultures, the English culture of London has mixed with the others. Consequently, the definite borders of English culture are now impossible to define purely.

The effort of the characters, mainly Samad Iqbal, in adjusting to the alien land is significant. Initially, as the novel begins his “strange” (Smith, 2001, p. 79) friendship with Archie Jones is something that highlights his effort to accept a foreigner with all differences. Both share a close alliance since the second world war. It can be demonstrated that it is a subjective interpretation of a critic, while their relationship can be considered as a step towards eliminating cross-cultural conflicts. When viewed through Appiah’s suggested cosmopolitan lens, it further asserts that the two of them blurs religious, cultural, and even language barriers between them and consider each other as part of a single community that respects humanity and their flaws. All the stereotypical images of Indians that Archie has been indoctrinated with break, as he begins to understand Samad’s beliefs and practices. Even after reuniting after thirty years in England, the warmth of their friendship remains. This drives Archie’s wife, Clara, mad as she says, “pints with Samad Iqbal, dinner with Samad Iqbal, Sunday breakfasts with Samad Iqbal, every spare moment with the man in that bloody place” (Smith, 2001, p. 41). Their long-lasting relationship is the goal through which Zadie Smith highlights the need for flexible citizenship. It is the flexibility in their characters that they respect each other’s cultural norms and adhere to their history simultaneously.

While living in the suburb Willesden of North London, the children of both became friends with one another too. This is one of the evident examples that despite having different cultural values, even the children, in their preliminary years of aging, follow their parents’ footsteps of accepting the distinct other. However, Irie, Magid, and Millat all three have to counter the racist stereotypes that they are subjected to. As they go to Mr. Hamilton’s house for a project they are inflicted with an extremely prejudiced attitude by their teacher. Mr. Hamilton denies recognizing them and calls them “wog” (Smith, 2001, p. 144) and thieves since robbery is always associated with dark-skinned or blacks in the West (Smith, 2001, p. 186). Having been constantly treated with such racist behavior, Millat once retaliate saying, “My dad was in the war. He played for England” (Smith, 2001, p. 144). The incident shows that assimilation in a so-called cosmopolitan city is equally troublesome as in a mediocre one. Despite that, the second generation of Jones and Iqbals struggle to stick to their roots as well as evolve with the changing circumstances in London. It is the craving for knowing her forefathers, that Irie goes to Jamaica to live with her grandmother and acquaint herself with their history.

Joshua Chalfen, son of Chalfens, feels attracted to Irie ignoring her ethnic background. He thinks Irie “was clever and not entirely un-pretty, and there was something in her that had a strongly nerdy flavor about it” (Smith, 2001, pp. 246-247). Their relationship is not described in detail, but its appearance does cherish hope. The newer generation prefers intercultural relationships and tries to blend with Western customs as they are born in a communal culture and nurtured together. Besides, Smith herself shows the integration of different cultures and languages in school as well as in residence. The children of Jones, Iqbals, Chalfens attend the same school. At school, even if not part of their traditions, children celebrate Christian Harvest

Festival. As for language, Smith incorporates many words that mark non-standard English, but their inclusion does promote the acceptability of discrepancies all over the world.

The second research question to be addressed in this paper includes the description of transcultural elements that pave the way for deconstructing traditional Eurocentric ideals. There are two principles, i.e., cultural empathy and inter-textuality that contribute to building a well-balanced transcultural cosmopolitan society. Narendra (2012) in his essay argues that these aforesaid strategies are pivotal underlying observances that can evoke sensitivity among people (p. 229). Cultural empathy is when a person puts his feet in another's shoes. This connotes that understanding someone else's culture and being on the same wavelength is the only thing that can bring cultural uniformity to existence. In the novel, cultural hybridity, which is a prerequisite of cultural empathy, is not portrayed as a straightforward or harmonious process. Instead, it is depicted as complex and sometimes fraught with tension. The characters struggle with the expectations of their families, communities, and broader society, as well as with their own desires for self-expression and individuality. "Appiah devotedly illuminates culture as our ground for connection rather than division (Popova, 2022). One of the examples of such empathy is the marriage of Archibald Jones (Archie) and Clara Bowden. One is a white English man and the other is a Black Jamaican lady. For Archie, Clara appears, "beautiful in all senses except, maybe, by virtue of being black. The classical" (Smith, 2001, p. 19).

However, the fact that Clara is black least affects their relationship. In the novel, it is portrayed that they both are striving to escape from an unfortunate occurrence in the past and coincidentally they find one another attractive. Subsequently, they can understand each other's situation and despite their racial and cultural differences are successful in filling the void they both hold. Their union symbolizes the dismantling of Eurocentric standards of beauty and class. Apart from their initial compassionate sharing, their relationship deteriorates as time passes because of several other reasons. The character of Archie is portrayed as the mildest since despite being criticized for having an Indian friend and a black wife, he is a staunch believer of "living in harmony" (Smith, 2001, p. 159). For him, it is a mainstream network of relations.

In addition, the technique of inter-narrativity was first utilized by Caryl Phillips in his novel, *The Nature of Blood*. Inter-narrativity juxtaposes multilayered cultural experiences in an integrated manner to form a single narrative. A similar narrative strategy is also adopted by Zadie Smith in her novel. *White Teeth* presents characters from different origins, religions, and racial and ethnic groups who co-exist in one place. The language composed by Smith in her novel includes many non-English dialects which once again highlights the inclusivity of diverse linguistic discourses. As a result, this encourages mutual interactions in a multi-lingual society. The title of the novel itself is an embodiment of cultural universality. Teeth metaphorically represent the equality of all humans irrespective of cultural differences. "Human teeth are all the same color, regardless of different colors of skin. Therefore, the whiteness of teeth could also be seen as a feature that unites all mankind and thus becomes a symbol of tolerance and equality" (Bastan, 2018, p. 138).

5. Conclusion

Thus, it can be asserted that the extent of cultural diversity in any part of the world is rising with every day. The unavoidable interactions across national, religious, cultural, and geographical borders reinforce the need for universal acceptability. We as global citizens need

to reinterpret diverse cultural factors in the post-monolithic world. Instead of seeing this diversity as some sort of intruder that would destabilize our lives, it's high time for us to embrace it wholeheartedly. This paper has attempted to answer its targeted research questions effectively. The relationship between Samad Iqbal and Archie Jones has rekindled hope for the progression of cosmopolitanism. Correspondingly, it can be demonstrated that the second generation though gets lost in the chaotic multicultural society yet end up transforming themselves to what they have been inclined to. The struggle of the characters is shown as they endeavor to maintain a balance between their legacy and evolution. Furthermore, cultural empathy, as a transcultural form, has been explicated through the relationship between Archie and Clara. Besides, it can be inferred that Zadie Smith's attempt to use the inter-narrative technique in the novel advocates cultural inclusiveness.

The novel viewed through the theoretical lens of cosmopolitanism by Anthony Appiah offers an alternative interpretation to the ones that have been previously explored. Henceforth, it cultivates optimism among the readers for bringing modifications to the world. This research views transculturalism as a voluntary decision, which no doubt goes through difficulties and discomforts, but it ultimately develops an understanding and delight in people from different cultures. It's a responsibility upon every global citizen to 'step out' of his confined circle and then 'step in' into someone else's world to empathize. In this way, we all would 'step up' and would be successful in transforming the world for the better. This research contributes to the subjects under transcultural study and paves the way for future research.

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