

Postcolonial Societal Critique and the Convergences of Marginality: An Intersectional Analysis of Zadie Smith's Select 'Immigrant Fiction'

Manasvini Rai

Abstract

Typically relevant works of 'immigrant fiction' by the black British writer Zadie Smith - *White Teeth* (2000) and "The Embassy of Cambodia" (2013) - portray overlapping spheres of marginal identity impacting migrant characters from non-Anglocentric nations who seek belonging in contemporary postcolonial multicultural Britain. The present paper deconstructs these literary texts, revealing discriminatory frameworks directed towards immigrant minority characters by their privileged counterparts - functioning as an exercise in societal critique and a foundation for activism. This theoretical exegesis is enabled by the application of 'intersectionality theory' to fictional works - an interdisciplinary research approach incorporating multidisciplinary streams from the humanities and social sciences. The juxtaposition of Smith's immigrant narratives with the intersectionality approach incorporates streams such as literary criticism; race studies; feminist theory; legal studies; and postcolonial theory; making possible the identification of oppressive socio-political structures and corresponding remedial mechanisms. The growing awareness surrounding minority lives in the modern postcolonial non-Anglocentric world is evinced in the increasing presence of Smith's immigrant fiction and intersectional narratives in literature syllabi in academia in the Global South and particularly so in India, in a move towards voicing hitherto silenced marginalities.

Keywords: Black Feminism; Cross-disciplinary Humanities Research; Immigrant Fiction; Intersectionality; Postcolonial.

Introduction

The Boston-based author Christopher Castellani in his article "On the Universal Urgency of Immigrant Literature," fittingly accentuates the

critical connection between immigrant literature and manifestations of intersectionality as being ubiquitous in the contemporary reality world. Castellani asserts that,

The more immigrant stories there are in the world, the more stories of cultural negotiation and adaptation and preservation, of resistance and assimilation, and the more authentically they reflect and illuminate the complex intersectionality of race and gender and class and sexual identity, the more we will all feel like immigrants, complete with our own desires to leave, to explore, and perhaps even to return. (“On the Universal”)

The socio-political spheres and processes indicated by Castellani in his observation, have found frequent representation in English language fictional interpretations of the immigrant experience, given by contemporary writers such as Jhumpa Lahiri, Mohsin Hamid, Chimamanda Ngozi Adichie, and others. The oft-conflicted domains of migrant identity pertaining to individual protagonists have also been subjected to theoretical analysis in multidisciplinary research across disciplines involving sociological, psychological, and political slants.

As a case in point, recent fictional works such as *White Teeth*, *The Autograph Man*, *Swing Time*, and *On Beauty* by the contemporary black British woman writer Zadie Smith may be seen to represent the private as well as external complexities impacting the lives of specific oppressed characters through their placement at the intersections of multiple forms of marginalization. The analysis of Smith’s immigrant characters – migrants from formerly colonized regions who have moved in pursuit of ‘better’ lives to the erstwhile colonizer nation Britain – reveals unique patterns of prejudice based on socio-political factors such as race, nationality, gender, class, and religion, thereby casting light on the structure of the multicultural social fabric in modern-day Britain. The notion and theory of intersectionality, pioneered by the black feminist, legal scholar, and civil rights activist Kimberlé Williams Crenshaw is instrumental as well as crucial in this regard.

Among cross disciplinary research developments in the humanities and social sciences involving law, critical race studies, gender studies, and political science, the late 20th century voicing of identity in the West pertaining to women and ‘women of color’ in particular, is epoch-making in the global movement for civil rights. Theorists and activists in

the 1990s raised a demand for the diversification of feminist concerns and the creation of feminism(s) beyond the “middle- and upper-class white” feminist model (Coleman). Subsequently, the Black feminist theorist and legal scholar, Kimberlé Crenshaw, coined the term ‘intersectionality’ in 1989 in her article “Demarginalizing the Intersection of Race and Sex,” to include the overlapping questions of discrimination(s) of race and gender. An in-depth understanding of the concept of intersectionality, enables the comprehension of hierarchies, overlapping socio-economic marginalization(s), and voicing of resistance within culturally diverse societies.

In the decades following Crenshaw’s contribution, other scholars such as Beverly Guy-Sheftall, Angela Davis, Linda Carty, and Chandra Talpade Mohanty, have also incorporated issues of marginalization occurring due to prejudices based on sexuality, disability, socio-economic class, or immigration within the scope of intersectionality (Coleman). These issues come into play when examining the status of privilege or exclusion of immigrant characters possessing multidimensional selves that may be linked to a greater number of identity determiners and interlocking domains.

Intersectional Domains, Postcolonialism, and Smith’s Immigrant Characters

The American Psychological Association’s document titled *Multicultural Guidelines: An Ecological Approach to Context, Identity, and Intersectionality* (2017) enables psychologists, educators, and researchers to understand intersectionality better within a social context so that analysis and interventions are made possible. Intersectionality recognizes “the vast within-group differences” in the identities of members of oppressed as well as privileged groups (20). The term ‘intersectionality’ is defined within the American Psychological Association’s Guidelines as:

“A paradigm that addresses the multiple dimensions of identity and social systems as they intersect with one another and relate to inequality, such as racism, genderism, heterosexism, ageism, and classism . . . organized around the location of self . . . and proposes ways to identify, challenge, and resist various forms of oppression.” (Multicultural guidelines 166)

‘Intersectionality’ involves identities of the self as well as social identity labels such as ‘white’ or ‘colored’ within race categories; ‘male’ or ‘female’ within gender categories; upper, middle, and lower classes within socio-economic class categories; and ‘natural citizen’ or ‘immigrant’ within the category of citizenship. Each signifier of identity further defines an in-

dividual's position within the political power structure, setting in play the dynamics of societal power involving oppositional binary pairs as well as the pursuit of autonomy, agency, and status within social hierarchies.

Smith's works of immigrant fiction selected for the present study include the novel *White Teeth* (2000), and the novella "The Embassy of Cambodia" (2013). Several immigrant characters depicted within the two selected fictional works display common membership of minority categories such as the working-class, the immigrant class, persons of color, the feminine gender, 'mixed' race persons, and persons native to erstwhile colonies of England. In Smith's narratives of migration literature selected for the present study, the author employs parts of contemporary postcolonial London, mostly North-west London as the setting to depict the lives and activities of 'immigrants and their interactions with native Londoners. The novel *White Teeth* delineates the events in the lives of first and second-generation migrants from erstwhile British colonies who later move to London. In these cases, the initial steps in immigration takes place in the latter part of the twentieth century, even though a large number of the scenarios described in the narrative belong to the twenty-first century.

According to Sten Pultz Moslund, "post colonialism is, admittedly, an important element of the overall image of the twentieth century as the age of wandering" (qtd. in Pourjafari and Vahidpour 680). Pourjafari and Vahidpour, in their article "Migration Literature: A Theoretical Perspective," acknowledge the contribution of "postcolonialism and its prominent theorists" to migration literature as the former facilitate the definition of the thematic and stylistic characteristics of the latter (680). It must be noted that "[a]s a historical period, postcolonialism stands for the post-second world war decolonizing era" (Pourjafari and Vahidpour 683). However, the renowned Indian author Meenakshi Mukherjee observes "Postcolonialism is not merely a chronological label referring to the period after the demise of empires. It is ideologically an emancipator concept" (qtd. in Pourjafari and Vahidpour 683).

Smith's immigrant fiction depicts migrants of color from former colonies of western countries struggling to lead fulfilling lives in a predominantly 'white' host nation, which is also the former colonizing power. Her portrayal of a culturally diverse London displays paradigms of bigotry and exclusion adversely impacting the conditions of immigrant characters of 'non-Anglocentric origin such as the African and Caribbean women Fatou, Hortense, Clara, and the Asian men Samad, Magid, and Millat. The hierarchies and cultural politics at play in the lives of these protagonists

become clear on adopting the vantage points of postcolonial theory and intersectionality. According to Ania Loomba et al., a postcolonial approach involves “the shifting and often interrelated forms of dominance and resistance . . . the struggles that define the present as much as of those that characterized by the past,” (qtd. in Pourjafari and Vahidpour 684). These aspects make it particularly relevant to gain a holistic grasp over the overlapping domains of individual as well as collective marginal identities.

Furthermore, Kimberlé Crenshaw’s 1989 conception of ‘intersectionality,’ central to the present study, is based on three legal cases concerning the issues of racial and gender bias. One of the cases involving *De Graffenreid vs. General Motors* (1976) was described as going in the direction of taking a “narrow view of discrimination” (Coaston) maintaining a stand against recognizing black women among “new classes of protected minorities,” that could be interpreted in light of the intersectionality concept (qtd. in Coaston). The court’s refusal to recognize the specific situations of discrimination faced by black women led Crenshaw to question norms for the need to acknowledge black women as a discrete and protected legal category, as opposed to being “purely women, or purely black” (Coaston).

Among Zadie Smith’s immigrant characters selected for analysis in the present study, the protagonists Fatou, Hortense, and Clara may be categorized as black women based on race and gender. Fatou, who comes from Africa, and Hortense, Clara who are of Caribbean origin exist in their roles as employees, wives, or mothers, defined by the complex overlapping of marginal identities that have been discussed extensively in the following sections as illustrations of intersectionality. Crenshaw’s 1989 article on de-marginalizing intersectionality for black women forms a crucial part of the theoretical foundation for the present study for the close examination of the persecution of Smith’s migrant characters on grounds such as racism, classism, and sexism. Crenshaw’s theory incorporates diverse research approaches including the study of law, race studies, and feminist studies.

Intersectional Persecution and Assertion in “The Embassy of Cambodia”

Smith’s novella “The Embassy of Cambodia” depicts centrally, an immigrant journey of holding out against persecution at several levels within local and global structures of belonging. The young African immigrant Fatou works for a Pakistani family as a live-in maid in a contemporary north-west London setting. Fatou receives humiliation and abuse at the

hands of her wealthy employers, even as she finds secret and tacit ways to counter authority and retaliate. Fatou's employers the Derawals, torment and exploit their house-help even though they are immigrants of Asian origin themselves – natives of the region formerly defined as the 'third world' – as they exist in a superior economic class bracket to that of Fatou, given their wealth and financial assets. The application of intersectionality theory reveals that the protagonist Fatou lies at the intersection of racial, socio-economic, gendered, political, and religious minorities as a black, working-class, immigrant, non-Christian, woman, seeking to make a new life in Britain, even though she originates from a formerly colonized nation.

Fatou develops a strong and assertive friendship with the fellow African immigrant Andrew who introduces her to the Catholic religion and with whom she voices her beliefs on war, politics, God, and life. Andrew has been persevering to better his socio-economic conditions by pursuing a part-time business degree at the fictional College of North-West London. Additionally, and similar to Fatou, Andrew is also a black, working-class, immigrant character belonging to a former colony of England. However, unlike Fatou who is merely literate and is being exploited as unpaid labor, Andrew is educated, and engaged in paid work. In a blatant violation of the most fundamental economic rights, Fatou is denied not just human dignity by the Derawals, but even her wages. Furthermore, her passport has been taken away by her employers. Fatou may in fact, be seen as leading the life of a veritable slave. She is literate but not educated in English, and when she comes across in a newspaper, "a story about a Sudanese 'slave' living in a rich man's house in London," it leads her to question if she was in the same situation herself (Smith, "The Embassy").

The disparity between the Derawals and Fatou with regards to the scale of power and the determinants of identity appears to be especially stark given to the national and racial origins of the Derawals located in a former British colony – as in the case of Fatou. This commonality might have entailed the expectation of some solidarity between the employers and their employee. However, the Derawals remain in a materially elevated socio-economic class category from Fatou's, owing to their abundant wealth, even owning a couple of mini-markets in an affluent London neighborhood. Fatou has been "twice slapped" (Smith, "The Embassy") by Mrs. Derawal, thus heightening the latter's shock when Fatou, in an instance of claiming agency, demands the return of her passport when she is summarily fired from her job – "At last Mrs. Derawal looked at Fatou, right into her eyes, but her face was twisted, as if Fatou had just reached over and slapped

her," (Smith, "The Embassy"). This voicing of assertion and standing up to an oppressor may be seen as a full-circle moment in Smith's novella "The Embassy of Cambodia," that signifies the formation of autonomy for Fatouou and the beginning of her journey as an independent subject and a young immigrant woman.

'The Pulls of Identity' in White Teeth

Zadie Smith's debut novel *White Teeth* engages in intricate identity politics governing immigrants characters that exist at the fringes of society in a predominantly 'white' hostnation – contemporary postcolonial Britain. The novel depicts the first-generation immigrant character Hortense Bowden, and the second-generation immigrant Clara Jones, comprising two consecutive generations of the Bowden women, who navigate the pulls of part-Jamaican, part-British identities in the host city of London. Hortense, born in colonial Kingston to a Jamaican mother Ambrosia, is the illegitimate daughter of the English Captain Durham. Once realizing her religious faith as a Jehovah's Witness, Ambrosia decides to devote herself solely to God, even boldly refusing Durham's offer when he returns to Jamaica to marry her. Hortense inherits her mother Ambrosia's religious faith, remaining fervently loyal to her religion even to her final days.

However, Hortense fails to pass on her religious loyalties to her daughter Clara, who leaves home at the age of nineteen and subsequently marries the much older atheist Englishman Archibald Jones. Hortense's identity is characterized by mixed-race characteristics – part-Caribbean and part-British – based on her mixed-race parentage and through her residence as an immigrant in late twentieth century London. Hortense is a powerful female figure who defies the circumstantial victimhood often considered commonplace for a 'woman of color' who is unsupported by her spouse. When Hortense's husband Darcus fails to assist her and their young daughter Clara, financially or otherwise, in moving to England, she proceeds, "enraged by a fourteen-year wait ... to make the journey on her own steam" (Smith, *White Teeth* 31). The narrator adds further that "Steam was something Hortense had in abundance," (31) emphasizing Hortense's tempestuous nature. Far from being oppressed, Hortense takes action and voices displeasure strongly by giving Darcus "the tongue-whipping of his life" (31). Firmly rooted in her faith, she even succeeded in converting her daughter's rebellious boyfriend Ryan Topps' defiant religious beliefs, to make him abandon his licentious ways and become a Jehovah's Witness.

Clara Bowden is the daughter of two Jamaicans, and marries the white

Englishman Archie, resulting in her mixed Jamaican-British social identity. Other segments of identification which intersect with each other in the case of Clara's identity include womanhood (gender), being a person of color (race), a second-generation immigrant (citizenship), and somewhat educated. Clara is also a mother, a housewife, a working-class and mixed-race person, as well as a seeker of God. Though seemingly, Clara seeks rebellion through her friendships with Alsana and the defiant Neena, but Clara's essential persona remains unaltered even after these explorations. Borrowing from Neena's secret lending library Clara reads the renowned feminist texts, "Greer's Female Eunuch, Jong's Fear of Flying and The Second Sex," as intended by Neena, "to rid Clara of her 'false consciousness,'" (Smith, *White Teeth* 78). Even though she remains well-aware of the lineage of subversive women she comes from, Clara does not resort to outspoken resistance or protest at any juncture of the narrative, but engages in questioning, remaining somewhat complacent in her domestic situation.

The predominant male immigrant character in *White Teeth*, Samad Iqbal, and his fellow immigrant wife Alsana Begum come from Bangladesh, and are members of the working-class in London, who follow the Muslim religion. Samad works as a waiter in an Indian restaurant run by his wealthy cousin Ardashir Mukhul, situated in the prosperous Leicester Square area. Samad reveals when he is serving in the British Army during World War II, that his right arm has been crippled due to a misfired shot in the trenches in a past encounter, causing him to suffer with a partial disability – categorizing him as part of yet another aspect of marginalization. However, he refuses the proposed amputation of his arm due to commitment to his Muslim faith. "Every bit of my body comes from Allah. Every bit will return to him," claims Samad (Smith, *White Teeth* 89). It is important to note that Samad later engages in an extra-marital affair with his children's white music teacher Poppy Burt-Jones, creating in him, a gnawing conflict governed by the conflict between religious faith and morality on one hand and the western milieu that surrounds him, on the other.

Considering himself "hellbound," (Smith, *White Teeth* 189) Samad attempts to redeem himself by sending his older son Magid 'home' to Bangladesh to ensure that he may be raised according to culturally rooted Eastern values, safely away from the influence and corruption of Western ways and people. However, even though Magid is intended for traditional Eastern values by his father, he eventually chooses the path of scientific experimentation and atheism, raising contradictions to his father's original intentions for him. Millat, on the other hand, converts from living a life of promiscuity and debauchery to developing utmost loyalty for the

radical Islamist group KEVIN ((Keepers of the Eternal and Victorious Islamic Nation). The characters Samad, Magid, and Millat of Bangladeshi racial origin, "find themselves ethnically, socially, historically, culturally and economically marginalised, otherised and victimized," (Baglama 81) as they fluctuate between Asian and British identities, revealing the intersectional identity politics in the lives of first and second-generation immigrants, migrating from a former British colony to Britain.

Resisting Marginalization through Privilege

Immigrant protagonists portrayed by Zadie Smith as the objects of persecution, may resist intersecting forces of marginalization through exploiting the related intersecting segments of privilege that also constitute their identities. Engaging in the study of intersectionality in order to understand the applications of privilege towards creating favorable societal power dynamics forms a significant extension of the theory of intersectionality. Chloe A. Diggings emphasizes the possibility of opposition put into play by individuals who may be multiply marginalized. Diggings puts forth that intersectionality may be employed "to challenge subjectification based on gendered assumptions, essentialized difference, racialization, and other post-colonial regimes of power" (Examining Intersectionality). It has also been observed that different aspects of socio-economic, political, and cultural existence form "contradictory and conflictual relations to each another" instead of remaining segregated into watertight compartments (Diggings, Examining Intersectionality).

The presence of contradictory aspects of the individual's identity makes possible the utilization of oppositional forces of socio-political power for the occupation of a favorable position in the societal power hierarchy. Some of Smith's immigrant protagonists exist under overlapping regions subjected to discrimination, while resisting victimization by claiming the advantageous aspects of self-identity available to them. For instance, in Smith's novella "The Embassy of Cambodia," the character Fatou incorporates elements of upper class privilege into her weekly activities outside of the Derawal home, through the theft of the Derawal family's guest passes to enjoy a swim – a transferred benefit of sorts – on every Monday at the neighboring health center – in a desperate and risky attempt at the subversion of classist and racist authority.

'Immigrant Fiction,' Intersectionality, and Trends in Academia: India and the West

Works of fiction by the author Zadie Smith such as *White Teeth*, *NW*, and *On Beauty*, that have frequently featured on the curricula of universities in the United Kingdom, Europe, and the United States thus far, are now finding inclusion in literature courses at institutions of learning in former British colonies in the Global South. There has been, recently, an upward trend in the inclusion of fiction involving intersectionality and its theory within the academic curricula of well-recognized institutions of higher learning in regions in the Asia and Africa such as Bangladesh, India, and South Africa. In India alone, more than ten leading universities and colleges have incorporated Zadie Smith's migrant narratives into their literature syllabi in the recent decades of the twenty-first century. Full-length fictional works as well as short fiction by Zadie Smith have found inclusion in syllabi for undergraduate, postgraduate, research degree courses, and entrance tests at some of India's major universities and colleges in widespread regions including Tamil Nadu, Maharashtra, Kashmir, West Bengal, Kerala, Telangana, Andhra Pradesh, and Sikkim.

Indian academia curricula approach Smith's fictional works as a mirror to the evolving postcolonial world from the 1940s to the present, viewing the characters therein as possessing minority identities on grounds of race, gender, citizenship, or class. The author's works have been included most often in Indian courses of higher-learning on 'Post-war British Fiction,' also bringing to the fore the changing place of the marginal individual in a transforming world, regaining functionality after the Second World War. Smith's works delineating protagonists belonging to the diaspora of different nations, who reside in Britain, have found representation in the syllabi of courses on 'Diasporic Literature,' 'Postcolonial Studies,' and 'New Literatures in English.' Furthermore, Smith's identity as a second-generation immigrant who voices the concerns of women of color stands out in the frequent incorporation of her immigrant fiction in courses on 'Women's Writing.' and 'Feminist Studies.'

For several of her novels and short stories, Smith chooses the city of London as a setting, representing it often as a multicultural postcolonial metropolis juxtaposed against the history of colonial acts carried out by its people. The city, where the author spent her early life in an ethnically varied working-class neighborhood, remains a region of keen interest to scholars in the West, in Europe, and more specifically in the UK. Institutions of higher education located in the West have often categorized Smith's fiction under London-centric courses denoted by titles such as "London in Contemporary British Literature" (Westman), "Immigrant, Hidden and Sinister London" (Rosenfeld), "London of Affluence & An-

ger" (Oguntolu). However, Smith's immigrant fiction has also been incorporated in courses at universities and colleges in the West as well as the Global South under the categories of Postcolonial Literature, Postmodern Literature, British Fiction, Literary Aesthetics, Race Studies, Black British Literature, and Gender.

Domains of Immigrant Literature such as Black British Fiction remain areas of academic as well as socio-political interest, in the author's home nation – the UK – which is also 'host' to an increasing number of immigrants belonging to nations in the Indian subcontinent, Africa, and the Caribbean, that form their homelands. Smith's novel *White Teeth* remains most frequently featured as a text in university courses for its thematic complexity and treatment of the challenges governing the lives of immigrants from Asia and the Caribbean, persevering against systemic challenges to make their lives in a culturally plural Britain. Viewing these characters from the vantage point of intersectionality theory reveals the hierarchies of power separating oppressed and privileged members through an ever-widening gulf permeating fictional social milieus that are representative of the 'real' to a great extent. A foundation in intersectionality theory is compatible not only with academic syllabi in higher education institutions, but also with the firm establishment and maintenance of equitable civil rights.

When applied to varied fictional representations of immigrant characters situated in an Anglocentric setting such as London, the notion of intersectionality provides ground for sound evaluation of the factors affecting these characters societally as well as politico-economically. Protagonists such as those depicted by Zadie Smith in her fiction of migration, are representative of the characteristic barriers faced by the diaspora from the Global South and other regions of the world seeking opportunities in the West, as well as individuals and communities who form a part of the movement to the Anglocentric world in search of secure and fulfilling lives. The critical appreciation of the circumstances of individuals, who find themselves at the bottom of one or more social ladders, enables the understanding of the intricate dynamics of marginal identity and the beginning of the assertion of equality. In a trend that began with the West, but one that now spans the Global South and other non-Anglocentric regions, the acceptance, acknowledgement, and inclusion of immigrant fiction and intersectional narratives in activities of scholarship has become one that facilitates constructive scrutiny in a move towards an egalitarian world. Smith's immigrant narratives are prominent and pertinent starting points for such dialogue and discourse.

Conclusion

In the present paper, the dynamics of power and identity politics underlying the convergences of exclusion and discrimination directed at selected immigrant characters in Zadie Smith's *White Teeth* and "The Embassy of Cambodia," were exposed through the application of 'intersectionality theory' as a cross-disciplinary approach to literature. Carrying out a literary interpretation of the author's immigrant characters through the application of the close reading process supported by textual evidences, the paper also adopted the practical critical methods of new criticism belonging to literary studies, in addition to incorporating the requisite findings of literary research. While emphasizing the intersectionality of selected migrants' characters from Smith's selected works; the interdisciplinary dimensions of intersectionality theory were explored by employing cross-disciplinary research approaches such as race studies, feminist studies, legal studies, sociology, and postcolonial studies.

It may be seen that, works of immigrant fiction, two of which have been explored in detail in the present study, are universally relatable as stories voicing the sufferings and victories of individuals relegated to one or more oppressed minorities. These narratives present layered perspectives of multicultural societies, witness to the struggles – hidden as well as palpable – of people separated from 'home,' and searching for it in a strange land, negotiating their place on ladders of power. In addition to stories such as those found in immigrant fiction – an empathetic body of literature – the contemporary transforming global scenario and the challenges arising therein, demand research approaches that are holistic and inclusive acrossknowledge systems and subject areas. A cohesive and well-rounded approach to research, involving strengths and strategies from diverse fields, is especially beneficial in generating solutions for real-world challenges and problems.

Concerns such as community-building, providing equal justice and opportunities, eliminating prejudices of race, caste, class, gender, and other determinants of identity, are pertinent regionally, nationally, as well as globally. Keeping in view the same goals, it may be seen that the implications of the notion of 'intersectionality' are relevant to genders, people, societies, and nations the world over. In fact, intersectionality theory goes beyond making evident the overlapping segments of prejudice in social spectrums as they exist, and moves towards preparing grounds for making amendments in problematic scenarios. By highlighting areas that need improvement, it helps construct a plan for withstanding and uprooting

longstanding practices of bias targeted at individuals belonging to multiple minority groups. It may be concluded unequivocally, that the juxtaposition of interdisciplinary intersectionality theory with contemporary 'immigrant fiction,' in realistic settings gives rise to socially pertinent results – relevant individually, societally, and globally – as seen in the growing scholarship surrounding Zadie Smith's intersectional narratives.

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