

**CULTURAL IDENTITIES ON HYBRIDITY AND MIMICRY IN ZADIE SMITH'S
*WHITE TEETH***

THESIS

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MAULANA MALIK IBRAHIM STATE ISLAMIC UNIVERSITY OF MALANG

2014

**CULTURAL IDENTITIES ON HYBRIDITY AND MIMICRY IN ZADIE SMITH'S
*WHITE TEETH***

THESIS

Presented to
Maulana Malik Ibrahim State Islamic University of Malang
in Partial Fulfillment of the Requirements
for the Degree of *Sarjana Sastra*

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2014

STATEMENT OF AUTHENTICITY

This is to state that the thesis under the title Cultural Identities on Mimicry and Hybridity in Zadie Smith's *White Teeth* is truthfully my original work to fulfill the requirement for *Sarjana Sastra* (S.S). It does not incorporate with any materials written or published beforehand by other persons. Except those which are indicated in quotations and bibliography. Due to the fact, I am the only person who is fully responsible for the thesis if there is any opposition and claim from other people.

Malang, September 03, 2014

Brilli Shouma Amrulloh

APPROVAL SHEET

This is to certify that BrilliShoumaAmrulloh's thesis under the title *Cultural Identities on Mimicry and Hybridity in Zadie Smith's White Teeth* has been approved by the thesis supervisor for further approval by the Board of Examiners.

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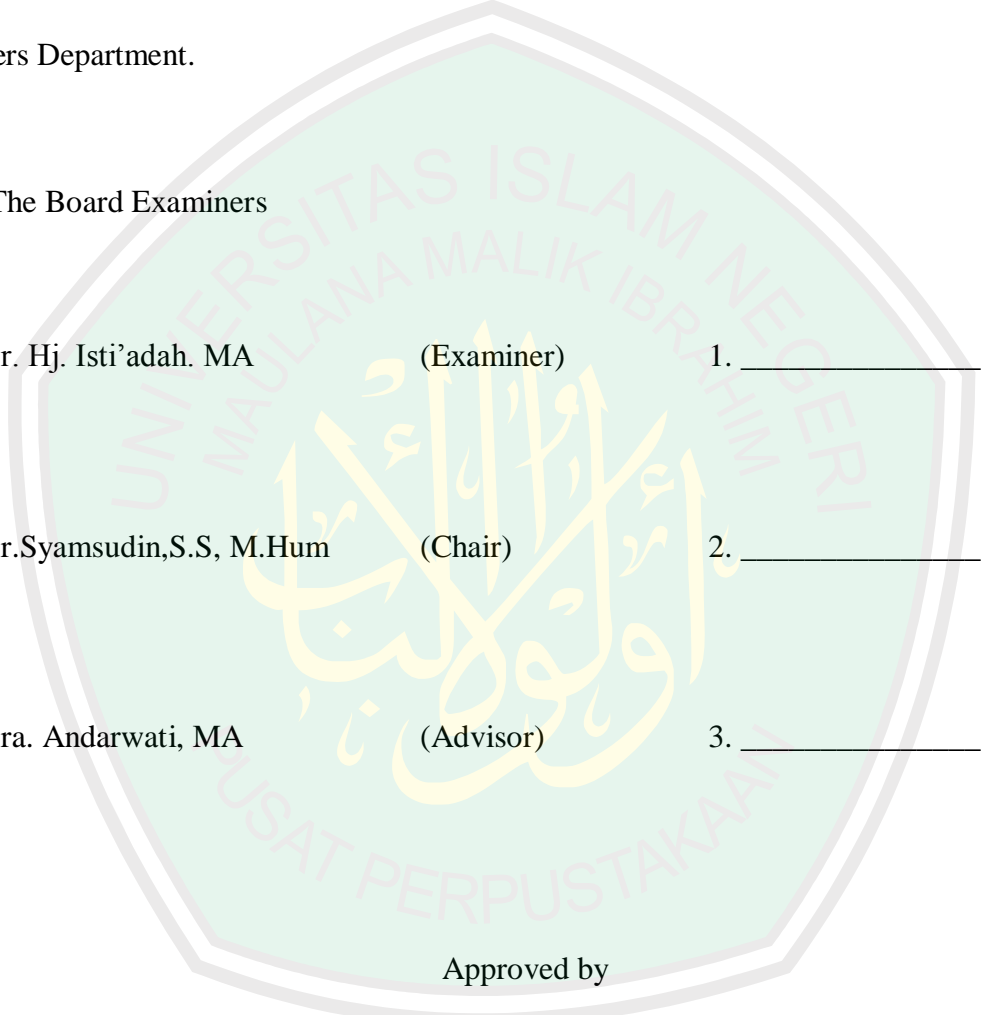
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MOTTO

Độc lập, Tự do, Hạnh phúc

(Independence, Freedom and Happiness)

-----Vietnam's watchward



DEDICATION

This Thesis is proudly dedicated to :
My beloved parents Eniyati Masithoh and Mustain,
my beloved brothers M.Furqon Ma'ruf El-Brighty and
Ahmad Emirudin and my beloved grand mother
who has just pass away Mar'ah for all
of support ,motivation,
prays and
love



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Bismillahirrahmaanirrahiim

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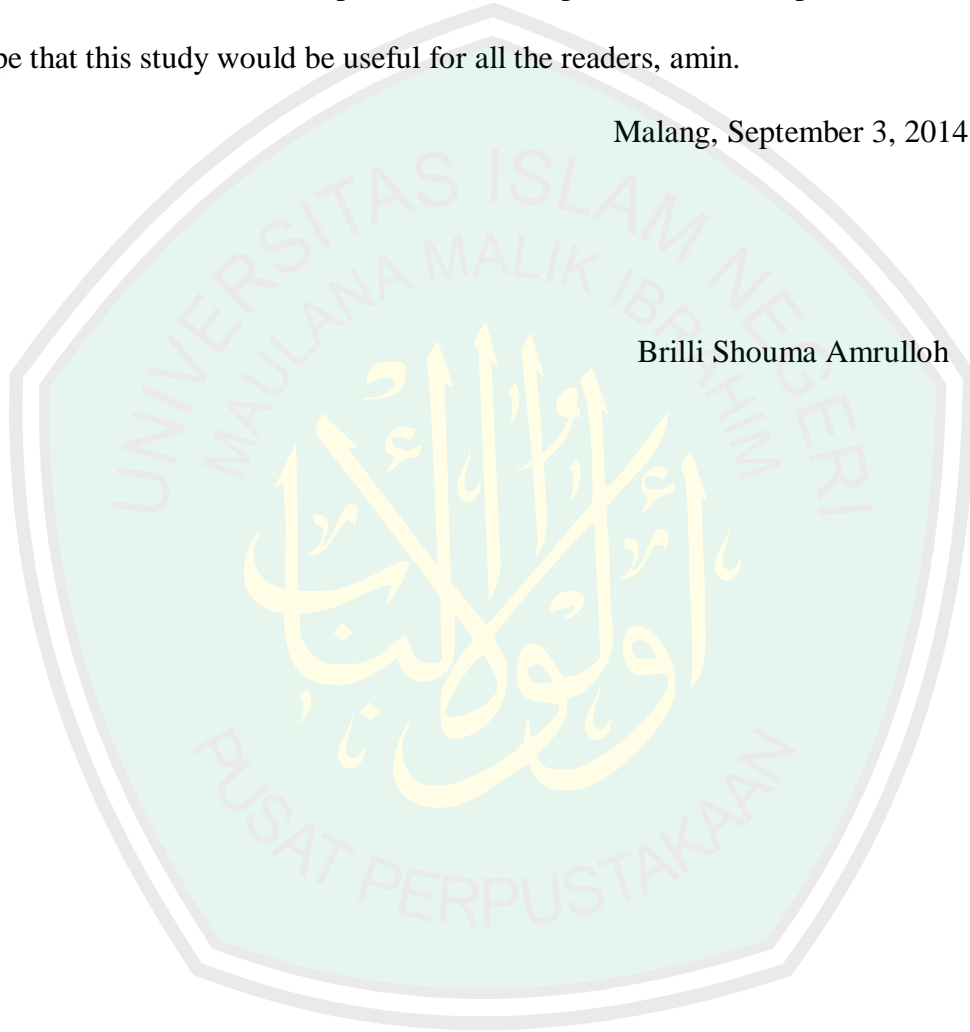
Besides, sweet greeting to all of my friends in English Letters and Language Department 2009. Norman, Endra a.k.a catur, Hasan, Yugo, Ghulam, S.arif, etc. And

to everyone, whoever you are that inadvertently missed and for all of them who have played an important part in completing this thesis.

Finally, I realize that this work is far from being perfect. So criticism, suggestions for the sake of the perfection and improvements are expected from the readers. I hope that this study would be useful for all the readers, amin.

Malang, September 3, 2014

Brilli Shouma Amrulloh



ABSTRACT

Amrulloh, Brilli Shouma. Thesis. 2014. *Cultural Identities on Mimicry and Hybridity in Zadie Smith's White Teeth*.

Thesis, English letters and language department, The Faculty of Humanities, Maulana Malik Ibrahim State Islamic University of Malang

Advisor : Dra. Andarwati. MA.

Key Terms : Postcolonial, mimicry, hybridity

Colonization is a process when one group cannot determine themselves and another group dominates them. The phenomenon of colonization does not happen only in real life but also in written fiction. The example of colonization in the real life is colonization that has done by England to Indian people. While, colonization could be found in economics, politics, education, culture and literary work. Zadie Smith as an English novelist writes colonization process in his novel *White Teeth*.

Related to the phenomenon above, this research aims to answer two following questions; the first is how are cultural identities on mimicry portrayed in Zadie Smith's *White Teeth*, second is how are cultural identities on hybridity portrayed in Zadie Smith's *White Teeth*.

This research is a literary criticism. The data source of this study is the novel *White Teeth* by Zadie Smith. The data of this study are all sentences in the form of written dialogues, monologues and expression, which are collected from novel *White Teeth*. The steps of data collection are reading and understanding the text, picking up the data dealing with the problems, selecting and classifying the data that were related with the problem of the study. To analyze the data, The researcher presented the data, interpreted the data, evaluated and drew the conclusion.

Based on the findings and discussion of the data, it is concluded that there are cultural identities of mimicry and hybridity in *White Teeth*. Many characters of *White Teeth* used mimicry and hybridity as camouflage in daily life. They have been affected by English culture like hobby, attitude and clothes. Mimicry is not always used successfully by the characters, it can be used with success at some occasions, when there is no presence of racial stereotyping. Hybridity is something that exists within all of us. We cannot avoid being influenced by other cultures.

The researcher hopes that this research can give a new contribution to the readers, especially the students who are interested in postcolonial discourse. Furthermore, it is hoped for further researchers to conduct the research, which not only focuses on reflection of colonization but also on the other aspect of postcolonial.

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The researcher hopes that this research can give a new contribution to the readers, especially the students who are interested in postcolonial discourse. Furthermore, it is hoped for further researchers to conduct the research, which not only focuses on reflection of colonization but also on the other aspect of postcolonial.

ABSTRAK

Amrulloh, Brill Shouma. Skripsi. 2014. *Identitas Budaya di Mimikri and Hibriditas Dalam White Teeth Zadie Smith*.

Skripsi, Bahasa dan Sastra Inggris, Fakultas Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim Malang

Pembimbing : Dra. Andarwati. MA.

Kata Kunci : Postkolonial, mimikri, hibriditas

Kolonisasi adalah proses ketika satu kelompok tidak dapat menentukan diri mereka sendiri dan kelompok lain mendominasi mereka. Fenomena kolonisasi tidak terjadi hanya dalam kehidupan nyata tetapi juga dalam fiksi tertulis. Contoh penjajahan dalam kehidupan nyata adalah kolonisasi yang dilakukan oleh Inggris kepada orang-orang India. Sementara, kolonisasi dapat ditemukan di bidang ekonomi, politik, pendidikan, budaya dan karya sastra. Zadie Smith sebagai novelis Inggris menulis proses kolonisasi dalam novelnya *White Teeth*.

Terkait dengan fenomena di atas, penelitian ini bertujuan untuk menjawab dua pertanyaan berikut; yang pertama adalah bagaimana identitas budaya pada mimikri tergambar di novel *White Teeth* oleh Zadie Smith, kedua adalah bagaimana identitas budaya di hibriditas tergambar di novel *White Teeth* oleh Zadie Smith.

Penelitian ini adalah kritik sastra. Sumber data penelitian ini adalah novel *White Teeth* oleh Zadie Smith. Data dari penelitian ini adalah seluruh kalimat dalam bentuk tertulis dialog, monolog dan ekspresi, yang dikumpulkan dari novel *White Teeth*. Langkah-langkah pengumpulan data membaca dan memahami teks, mengambil data yang berhubungan dengan masalah, memilih dan mengklasifikasikan data yang berkaitan dengan masalah penelitian. Untuk menganalisis data, peneliti mempresentasikan data, menafsirkan data, dievaluasi dan menarik kesimpulan.

Berdasarkan temuan dan pembahasan data, dapat disimpulkan bahwa ada identitas budaya mimikri dan hibriditas dalam *White Teeth*. Banyak karakter *White Teeth* menggunakan mimikri dan hibriditas sebagai kamuflase dalam kehidupan sehari-hari. Mereka telah dipengaruhi oleh budaya Inggris seperti hobi, sikap dan pakaian. Mimikri tidak selalu berhasil digunakan oleh karakter, dapat digunakan dengan sukses di beberapa kesempatan, ketika tidak ada kehadiran stereotip rasial. Hibriditas adalah sesuatu yang ada dalam diri kita semua. Kita tidak bisa menghindari dipengaruhi oleh budaya lain.

Peneliti berharap bahwa penelitian ini dapat memberikan kontribusi baru untuk para pembaca, khususnya para mahasiswa yang tertarik dalam wacana postkolonial. Selanjutnya, diharapkan bagi peneliti selanjutnya untuk melakukan penelitian, yang tidak hanya berfokus pada refleksi penjajahan tetapi juga pada aspek lain dari postkolonial.

CHAPTER I

INTRODUCTION

1.1 Background of the Study

In the modern world, cultural identities are becoming blurred. One of the reasons is Economy. Many people want to get a good job to increase their economic classes. More people have been moved from a country to another country. As people move from one culture to another, cultural identities have become a challenge by another cultural identities : some people believe and defend their cultural identity and reject any influence of the other culture, while others adopt their new hybrid identities. In order to better understand these negotiations for an identity, and the struggle for a place in the society, it is important to examine the ways with which immigrants construct their identities.

The construction of immigrant identities are central in Zadie Smith's novel *White Teeth*. The novel has been praised for the description of its characters and their problems facing a new cultural setting. According to Bhabha literature is a way of depicting general phenomena in the society through the experiences of individuals, examining fictional texts can also give reference of the state of affairs in real-life. Since literature is considered as a reflection of reality, it is worthwhile to take a closer look at how cultural identities are portrayed in the novel in question. As a consequence, this may give way to the problems immigrants face when moving to a different culture.

The presence of post colonialism has enriched the literary studies. It becomes more complete and does not only discuss in the formal and intrinsic parts. It

basically discusses the issues of colonial texts that do not merely describe the relationship between colonizer and colonized as master and slave.

However, the resistance to the colonizer can be included by postcolonial studies. It has a role as a critical discourse that can dismantle text, vaguely against the colonized. It deals with the effects of colonization on cultures and societies.

Postcolonial literature tries to criticize the contemporary post-colonial discourses that have been shaped over recent times. As Abrams, M.H states in his book *A Glossary of Literary Terms* that :

Postcolonial studies have focused especially on the Third World countries in Africa, Asia, the Caribbean islands, and South America. It sometimes encompasses also aspects of British literature in the eighteenth and nineteenth centuries, viewed through a perspective that reveals the extent to which the social and economic life represented in the literature was tacitly underwritten by colonial exploitation. (1999: 236)

It means that post colonial study relates to literature written by authors whose country once become the European colonized country. The literatures of African countries, Australia, Bangladesh, Canada, Caribbean, India, Malaysia, etc, can be included in postcolonial literature. (Ashcroft, Griffiths and Tiffin, 2002:2)

Postcolonialism strongly opposes universality in literature. One of the interesting characteristics in postcolonial criticism is about double identity issue. There would be a person with two identities; colonizers as well as the colonized. Hybridity and mimicry are two elements within postcolonialism. This theory studies the “effects of cultural displacement”(Bertens 200). It analyses the relationship between the colonizer and the colonized from a non-Eurocentric perspective. The focus is on how people were affected by colonization and on the resistance towards the colonial power. (Bertens 200) According to some critics, it is not possible for a European to

make such an analysis from a postcolonial perspective. however, some of the postcolonial writers and critics have studied at universities around Europe. This have affected their ability to view the colonial time without being tainted by a European perspective and its problems with giving a fair picture. Nevertheless, people living in the former colonies also face the problem of giving a fair picture, because they might not have been present during that time and they just like everybody else who are affected by the globalization.

The colonial era made many people aware of the others, their way of living and their culture. “Culture is feel as everything alien and exotic about the other “, (Michaelson 166) . Colonial stereotyping is created as the result of an anxious recognition of the difference. “Culture only emerges as a problem, or a problematic, at the point at which there is a loss of meaning in the contestation and articulation of everyday life, between classes, genders, races, nations” (Kraniauskas 118). According to Bhabha 111, “Stereotyping is a basic element of colonial discourse. It is used as a source of discriminatory practices for the authorities, a split between different cultures, “mother culture 3 and its bastard” Colonial authority requires forms of discrimination, cultural and racial, that disallow a stable unit. To prevent the non-Europeans from becoming dark-skinned Europeans, qualities that were typically of the Europeans were created by the colonizer. Westerners were stereotyped as people with high morals who were rational and heroic, especially when it came to war. All these positive attributes were challenged if one of the colonized would have success in the war. They would either be labelled as barbarians, if they were fighting

against the colonizer, or as the smartest colonized, who adapt fast to the Western traditions, if they were allies.

Culture is basic thing in a society. Each society has special culture and those culture almost various. The variety is legal. Because their experiences, view of point, histories are different. Cultural differences and stereotyping result in two themes that are recurrent in postcolonialism, hybridity and mimicry.

The outcome of these encounters between different cultures is hybridity, a mix of different cultures. The mix can be interpreted as something positive and dynamic but it can also be oppressive. (Lye, "Some Issues in Postcolonial Theory") Although a hybrid is a mix of different cultures, each component within the hybrid can not be recognised. Because of the interweaving of history and the hybrid as a result, culture can no longer be identified from the perspective of knowledge and moral reflection; it has become a much more complex feature. (Bhabha 37).

In hybridity, the old identity usually will not disappear easily although the new cultural identity will strongly influence it. Here, what is called by Homi Bhabha, hybridity concept, which occurs as the ambiguity of identity that bring a person in a position of 'inbetween' or in the middle. As Ashcroft, Griffiths and Tiffin states that, "it is the 'in-between space that carries the burden and meaning of culture, this is what makes the notion of hybridity so important. Hybridity has frequently been used in post-colonial discourse to mean simply cross-cultural 'exchange". (2002:119) It means that hybridity indicates the position of 'in-between' that happens to the person as he stands between two cultures.

According to Bhabha (1994) colonial mimicry can be explained as follows,

“Colonial mimicry is the desire for a reformed, recognisable other, as a subject of a difference that is almost the same, but not quite. In order to be effective mimicry must continually produce its slippage, its excess, its difference. Mimicry emerges as the representation of a difference that is itself a process of disavowal. Mimicry is, thus the sign of double articulation; a complex strategy of reform, regulation and discipline, which appropriates the other as it visualizes power. Mimicry is also the sign of the inappropriate, however, a difference or recalcitrance which coheres the dominant strategic function of colonial power, intensifies surveillance, and poses an immanent threat to both 5 normalized know ledges and disciplinary powers (Bhabha 86).”

Bhabha’s postcolonial usage of the term mimicry represents a realism that is more than representational. He adds, however, that mimicry repeats rather than represents and in that act of repetition originality is lost. What is left is the trace, the impure, the artificial, the secondhand. (Beya 2) Using the technique creates the imperialist reality. Edouard Glissant puts forward that the sense of exclusion from the real is characteristic for the non-Westerners, the colonized. At first, the ones who use mimicry presume that what they are mimicking is real, but when they meet the reality outside the colony they regard themselves as living in a permanent unreality. (Jensen 86).

Mimicry is explained in a psychoanalytic sense, to imitate is to cling to the denial of the ego’s limitations, to identify is to assimilate conflictually.

It is from between them, where the letter of the law will not be assigned as a sign, that culture’s double returns uncannily neither the one nor the other, but the imposter to mock and mimic, to lose the sense of the masterful self and its social sovereignty. It is at this moment of intellectual and psychic uncertainty that representation can no longer guarantee the authority of culture; and culture can no longer guarantee to author its human subjects as the signs of humanness. (Bhabha 137)

Related to the discussion above, the writer is interested to analyze the novel

White teeth for some reasons. First, White teeth, has complex issues of post

colonialism, describes mostly about the image of Migrant from his perspective. The author sets the story in England.

Second, *White Teeth* is undoubtedly 'multicultural' in that its characters stem from very different cultural and racial backgrounds, yet all manage to live together in something approximating harmony in the same small area of London. Surrounding the main characters is a multitude of people of all ages, religions and colour, many of them, like the central character Irie, of mixed origins. Besides that *White teeth* is one of the top 100 best novels since 1923 by the Time magazine (2010). So, the writer is challenged to analyze this novel by using postcolonial theory.

The researcher has found the previous research which has been conducted by Agus Maimun (2001) the student of The State Islamic University of Malang entitled *A Postcolonial Analisis on Novel "Robinson Cruseu" by Daniel Defoe* and the second study is conducted by Aldo Pratama Soekma W (2009) the student of Binus University entitled *An Analysis of Poscolonialism Issues in The Novel The god of Small Things by Arundhati Roy*, both of the used postcolonialism theory but different object.

Due to the bove consideration, the researcher decides to conduct an analysis on "Cultural Identities on Hybridity and Mimicry in Zadie Smith's *White teeth*".

1.2 Statements of the Problems

- a) How are cultural Identities on mimicry potrayed in Zadie Smith's *White Teeth*?
- b) How are cultural Identities on hybridity potrayed in Zadie Smith's *White Teeth*?

1.3 Objective of The Study

- a) To know how are cultural identities on mimicry potrayed in Zadie Smith's *White Teeth*
- b) To know how are cultural identities on hybridity potrayed in Zadie Smith's *White Teeth*

1.4 Scope and Limitation

This study are related to two aspects of postcolonial, namely how Identity of Hybridity and Mimicry reflected in *White Teeth*. This study does not deal with other aspects of post colonial theory like ambivalence, Diaspora and etc.

1.5 Significance of The Study

This study would be significant theoretically and practically. Theoretically, it would be profitable contribution to postcolonial literary criticism progress and a material of knowledge to enrich scientific horizon, an in put material in literary lecture. Practically, it would be useful for next researcher. It can be compared as their consideration and reference when they are conducting the study related to this topic.

1.6 Research Method

The research method in this section covers research design, data source, data collection, and data analysis. This discusses these methodologies as follows.

1.6.1 Research Design

This study is a literary criticism which uses post colonialism approach. It employs a literary criticism because the writer conducts discussion of literary works which is related with the identity of the characters in the novel *White Teeth*. It is in accordance with Peck and Coyle's statement (1984: 149) that literary criticism is regarded as the analysis, interpretation, and evaluation of literary works. Criticism as an academic activity expresses the reader sense of what is happening in a text.

Abrams (1971: 4) states that literary criticism is conducted to establish principles enabling people to justify, order, and clarify their interpretation and appraisal of the aesthetic facts themselves. The critical statements must have coherence with valid theories and appropriate approach. This study use post colonialism approach because it focuses on analyzing split identity condition of the characters viewed from Haomi k.bhabha's theory of Hybridity and Mimicry. The writer also uses some books as reference, such as those related post colonialism, literature, and any information about this study, to get more clear description about personality of the main character in the story.

1.6.2 Data Source

The data source of this study was the novel of *white teeth* by Zadie Smith. The novel consist of 480 pages. This book published in 2001.

1.6.3 Data Collection

The writer collects the data mainly from the novel. The following activities are carried out. The first, reading the novel. Secondly, identifying the data which are

related to the personality of the main character. The third, classifying the data in accordance with the personality of the main character.

1.6.4 Data Analysis

The writer analyzes the data that have been collected through the following phases. First of all, the writer categorizes the data in accordance with the problems of study. Then, the researcher interpreted the data above by referring to the researcher point of view and some references of literary and post colonial theories. Secondly, the writer interprets the data that have been categorized. Thirdly, the writer arranges all information from the result of interpretation. Finally, the writer draws conclusions as the final result.

1.7 Definition of key terms

To avoid ambiguous words in the sentences, the researcher lists concepts of meaning in many terms deal with the study as follow :

- a) Postcolonial: an intercultural criticism and also discourse that reflected from it. It was a movement to subvert the concept and assumption that western culture was higher than eastern culture
- b) Hybridity : hybridity is a cross between two separate races or cultures. A hybrid is something that is mixed.
- c) Mimicry : mimicry is the desire for a reformed, recognisable other, as a subject of a difference that is almost the same, but not quite
- d) Cultural identities : Cultural identities is a complex system of behavior, values, believes, tradition and artifacts which istransmitted through generations

CHAPTER II

REVIEW OF THE RELATED LITERATURE

This chapter presents review of related literature. It contains some topics used to support the analysis in this research, which is a necessary source concerning the topics. Those are :

2.1 Postcolonial Related to Literature

Literary works which are born in colonialism era of course would be different from it that is born after colonial (postcolonial). “Literary works may be born after and before colonial” (Endaswara, 2004:178). Postcolonial study itself cannot be separated from aspects of colonial: “colonizer” and “colonized”.

Post colonial according to Laura E. Donalson is:

“Postcolonial encompasses all the cultural affected by the imperial process initiated European imperial aggression. We also suggest that it is appropriate as the term for the new cross-cultural criticism which has emerged in recent years and for the discourse through which this constituted. Post-colonialism as a set of discursive practices, prominent among which is resistance to colonialism, colonialist ideologies, and their contemporary form and subjective legacies (Sinaga, 2004:13)”

According to postcolonialism, identity is an unstable entity. It is constructed through interaction with the other. The colonizers get their identity by making the differences between them and the other visible. The differences have in some sense been constructed beforehand by the stereotyping of the colonized other. While colonized people can feel completely different from the colonizer, in their nature and in their traditions, they are also different from their own past, since they have become affected by the presence of the colonizer.

Every writer might be enlarging borders of genre. But the writer who united formats took from other tradition will clearly articulate constant appreciation that we made about something including literature category. Majority of English literature formats have developed in an isolated historical environment for culture of post-colonial countries.

In other hand, that European format actually created a basic can be used to develop indigoes literary written in English. Use of local tradition became more be realized and intentionally. It's visible, for example, in using traditions taken from inheritance of orally showed art and religious epic in India novel, *Orature* and proverb in western African novel and appearance of various formats of ritual from indigoes statement, like stories in Australian. Clearly, wherever they were, pre-colonial tradition primitive formats became an important thing. Those formats were used as identify expression and new value their selves at liberation period. A poet and novelist Of Ghana, Kofi Awoonar, stated that artist must go back to their traditional sources to get inspiration. His works fully used traditional format. For example, *sang of Death*, begin with asking to sorrow family, then develop to reason why they were sad, or care of said it self, and ended by order or asking (Colmer, 1997:6). The aim of using traditional format according to Awoonar was to tolerate motifs and available formats into an artistic comprehensive thing, so the artist finally was returned to community desire, to resolution, effort to returning peace and silent (Awoonar,1993:88).

Using of traditional format not only limited in shortly poetry. Salman Rushdie in his novel, *Shame*, also used traditional format. Rushdie reproduced traditional technique that was available in India orally story.

Hybridity and mimicry are two elements within postcolonialism. This theory studies the “effects of cultural displacement”(Bertens 200). It analyses the relationship between the colonizer and the colonized from a non-Eurocentric perspective. The focus is on how people were affected by colonization and on the resistance towards the colonial power. (Bertens 200) According to some critics, it is not possible for a European to make such an analysis from a postcolonial perspective. Postcolonial critics argue that it is not even possible to make such an analysis if you have been raised through the European schools; however, some of the postcolonial writers and critics have studied at universities around Europe. This, I think, might have affected their ability to view the colonial time without being tainted by a European perspective, and its problems, with giving a fair picture. Nevertheless, people living in the former colonies also face the problem of giving a fair picture, because they might not have been present during that time, and because they, just like everybody else, are affected by the globalization.

According to Bhabha (1994) colonial mimicry can be explained as follows :

“Colonial mimicry is the desire for a reformed, recognisable other, as a subject of a difference that is almost the same, but not quite. In order to be effective mimicry must continually produce its slippage, its excess, its difference. Mimicry emerges as the representation of a difference that is itself a process of disavowal. Mimicry is, thus the sign of double articulation; a complex strategy of reform, regulation and discipline, which appropriates the other as it visualizes power. Mimicry is also the sign of the inappropriate, however, a difference or recalcitrance which coheres the dominant strategic function of colonial power, intensifies surveillance, and

poses an immanent threat to both 5 normalized know ledges and disciplinary powers (Bhabha 86).”

Bhabha’s postcolonial usage of the term mimicry represents a realism that is more than representational. He adds, however, that mimicry repeats rather than represents and in that act of repetition originality is lost. The effect of mimicry is camouflage. The imitative camouflage of the mimic man protects him from colonial power at the same time as an interpretation of the power is made which makes it visible and as a result that power is represented. To use mimicry with some slippages will make the colonizer think of the colonized as intellectuals and let them be a part of the society, however if they try to harmonize with the background the colonizer will feel threatened. The colonized were raised in English schools, raised to become mimic men.

Cultural differences and stereotyping result in two themes that are recurrent in postcolonialism, hybridity and mimicry. Homi Bhabha is one of the leading postcolonial critics of our time.

He explains hybridity like this:

“Hybridity is the sign of productivity of colonial power, its shifting forces and fixities; it is the name for the strategic reversal of the process of domination through disavowal (that is, the production of discriminatory identities that secure the pure and original identity of authority). Hybridity is the revaluation of the assumption of colonial identity through the repetition of discriminatory identity effects. It displays the necessary deformation and displacement of all sites of discrimination and domination” (Bhabha 112).

According to (Papastergiadis 87) The hybrid identity is positioned within this third space, as ‘lubricant’ The hybrid identity is positioned within this third space.

However, Peoples have ability to transverse both cultures and to translate, negotiate

and mediate affinity and difference within a dynamic of exchange and inclusion. They have encoded within them a counter hegemonic agency. At the point at which the coloniser presents a normalising, hegemonic practice, the hybrid strategy opens up a third space of/for rearticulation of negotiation and meaning. (Bhabha 96).

2.2 Modernism and Colonial Experience

Modernism and experience of colonized dominated bourgeois ideology that were done suddenly, such as realism in the end of 19th century, most of them were a discovery product of another cultural format of non-European. Beside had different esthetic and cultural format, that cultural forms disturbed general assumption of European culture itself radically. European people was demanded to realize that actually their culture was just part of some ways to understand realities and to organize many different representations in social practice and art.

When main texts of modernism has become formatted, especially modernism texts that aimed at possibilities to doing modernity deconstruction to stability and authority, encountering the other country, namely non-European cultures, were a crucial encountering. At that time, finding cultures which development basis that were essentially different with European culture became a big factors which was very influenced in effort to produce and reproduce European art itself. In this case, appearance and involved of post-colonial art with European art format had been not differential part of a radical process that influenced development of European and non-European cultures.

2.3 Postmodernism and Post-colonial Experience

An objective categories question that was inside European history discourse, critical revision to political history also exposed the process of their establishment more than a specific culture, not something universal. Hayden White (1973) has showed how some European thinkers like Vallery, Heidegger, Sartre, Levi-Strauss, and Foucault had been doubtful claims of being an objective historical consciousness.

“Postmodernism usually was estimated as cultural authority crisis, especially authority that belongs to western European culture and its institutions. In fact that hegemony of European culture pointed to this condition actually was not something new, because at least since middle of 1950’s we have realized the important to confront different cultures using other mediums, not through domination and subjection”. (Owen, 1983: 57)

2.4 Post-colonial Reconstruction

Post-colonial Reconstruction According to Bhabha :

“Theories of post-colonial literature based on a linguistic viewpoint that affirmed language practice was more important than linguistic codes, variant language was more important than standard language. Beside that, post-colonial writing and indigoes theory, offer a non European centric perspective larger related to traditional question about theory”.(Bhabha 72)

What kind of writing that appropriate to or categorized as “literature”, how do text state meaning”, with what kind of criteria do text can or should be valued; through practice of criticism, how do text dig up formatted process of useful, how far do universal statement of European theories can be applied to non European literature which are developing.

2.5 Meaning

European literary theories showed it self as a place where three exchange elements of meaning -language speaker as writer and listener as readerwere locked in a contest of meaning gladiator struggle. The true post-colonial text showed that the condition actually not simple.

Post-colonial literary showed that being writer and reader who are not present. They showed a situation which is in several things showed an ambivalent communication. Post-colonial works showed a clear statement when English appropriation have not only drawn a standard locality format, but also created a discourse. This is an illustration of English constitution where viewpoint of a standard code was dig up by practice that constructed English itself. But, however, whatever happened momentum demolition was not an eternal postponement. The possible happen is meaning appearance that has functioned inside and through variety and using word, not through opposite.

2.6 Values

According to Homi Bhabba (1984:100) evaluation process that was available in universal and national theories was and affirmation process for mimetic. These theories state a strong mimetic viewpoint about relationship between text and given reality which was formatted before. Post-colonial literary explicitly explained same as meaning, the value was not only intrinsic quality, but also a relationship between object and taken special criteria to relate both of them. For example, a society that has close relationship with oral tradition evaluated a literature using a different ways with society that lived in written tradition.

As result, viewpoint above enlarge into empirical thought that universal and national criticism discourse circulated and proposed same question about different of discrimination and colonial, and this case was a controlling factor which essentially initiate their practice.

2.7 Definition of culture

There is no one right way of defining what is meant by the term ‘culture’. Researchers from different academic backgrounds are prone to define it from different perspectives according to how it corresponds to their research field. Culture can be seen, for example, as communication, collective mindsets, as ways of performing or as a set of values and symbols (Barker 2005; 23). For a long time the term had a specific connotation with the so-called high culture: arts, theatre, literature and so on. However, in the postmodern era, the use of the term ‘culture’ has expanded and, as a result, it is nowadays used with other areas as well; for example, there are such concepts as national culture, sports culture, pop culture and religious culture. Therefore, culture can also be seen as a shared set of values and symbols of a specific group (Barker 2005; 23). This definition is appropriate for the purposes of this research because it provides a tool for clearly setting boundaries between different national cultures the effect of which this research aims to expose.

Almost every nation has its own customs, values, lifestyle and language. Through these characteristics we usually tend to define what is essential to that national culture, what it means to be part of that culture; what kind the people of that national culture are, whether their lifestyle is rural or urban, what kind of values they hold dear or whether it is a individualistic or communal culture. Through these

characteristics also stereotypes of specific nationalities are based upon. Hence, identity is defined by the fact of being a member of a national state. Yet, as Hall (1999; 54) states, nations are not unified cultural identities. Instead, they are unified only through the use of cultural power; in other words, through cultural homogenisation, the issue which I will address later. Seeing nations as diverse cultural entities, we need to further define mimicry and hybridity.

Just as national culture could be defined as having shared values of a certain geographical area, 'ethnicity', too, can be defined as a group having a shared set of norms, beliefs, symbols and practices (Barker 2005; 23). Ethnic groups are not defined by geographical borders like national groups: there can be various ethnic groups within the borders of one state and, furthermore, an ethnic group can be 'cut' by a state border. In other words, an otherwise unified ethnic group can be separated as belonging into different states by a state border (as is in many cases of tribes in Africa whose villages are cut by a state borders). Hence, the concepts of ethnicity and nationality cannot be separated from each other completely.

As global migration increases, the concept of hybrid identities has become up for discussion. Hybridity refers to a combination of two or more cultures which, then, together create a "third space" of culture (Hammond 2007; 222). Barker (2005; 232) also addresses the concept of hybridity by saying that hybridity refers to "[m]ultiple, shifting, fragmented identities that can be articulated together". That is to say, one can sustain one's cultural heritage and still take influences from another culture thus combining two sets of cultural traditions as one. However, as national identities represent attachment to specific places, events, symbols and histories, there

is a tension between global and local and to which one identifies with (Hall 1999; 62-3). If hybrid identities are seen as separate sides of identity articulated together, it is possible to trace the different factors within that hybrid identity. Noteworthy is, of course, that these sides of identity are in themselves not stable. As a result, so should the hybridity of one's identity be seen as unstable; at specific times, different sides of that hybrid identity can be foregrounded.

The effects of globalisation are seen in national identities: at the same time they (national and other local identities) are both reinforcing and decaying (Hall 1999; 58). Specific national identities become emphasised as a kind of rebellion against globalisation but, yet, at the same time, hybridised identities are taking their place. The overall effect of globalisation on identity is contradictory; others want to regain the former unity of their identity while others accept that their identity is a product of history, politics and representation (Hall 1999; 70). Hence, as a counterbalance for globalisation and hybridity, there is a 'rebirth' of ethnicity. One extreme example of this rebirth is fundamentalism which is an attack towards the threat of hybridity. (Hall 1999; 73).

2.8 Identity

As is culture, so is the concept of identity difficult to define in a straightforward way. However, researchers in the field of linguistics and identity widely agree on one thing: that identity is not fixed, but rather an ever changing construct (Blommaert 2005; 205, Barker 2005; 11, Hall 1999; 19). However, people are not entirely free in identity constructing work: the construction of one's identity is affected by political, historical and social dimensions as well as personal ones

(Hall 1999; 16). In addition, it is not just the individuals who construct their own identities: on the contrary, identities are negotiated and renegotiated among members of society. Hall (1999; 53-54) argues that societies are forms of cultural power: social groups, e.g. social classes, ethnicities and gender groups, are unequal in relation to each other and have become so through the use of cultural power. Thus, the access to identitybuilding resources and the articulation of possible identities within society are unequal as well (Blommaert 2005; 207). In addition, these inequalities can also be seen in a global scale. Blommaert (2005; 211) calls this indexicality; a specific identity in one part of the world does not correspond the equivalent counterpart in another part of the world. In other words, cultural power relations between cultures also affect an individual's resources to construct a desirable identity.

Starting from the notion that identity is variable, Blommaert (2005; 204) argues that identity is representation. This representation involves situating oneself in relation to others; situating oneself in groups, categories, and according to different situations. This results in 'relevant identities' which are dimensions of identity foregrounded in specific situations (Blommaert 2005; 204). Hall (1999; 60) and Barker (2005; 221) share a similar kind of performance perspective on identity, stating that all identities are located in a specific time and place. Hall (1999; 12) and Barker (2005; 220) also note that identities are recognised through sameness and difference; therefore, identity is both personal and social (Barker 2005; 220). In addition, Mesthrie et al. (2000; 322) state that since the self is a collection of roles acted by the self and recognised by others, identity is fundamentally social.

Identities are the ways with which the tales of the past position us and the way with which we position ourselves to them. This way of situating oneself with the tales of the past gives a feeling of continuance and thus it answers the questions of who we have become. Identities are moulded in the discourses of history and culture; thus, identities are positioning, identification, not essences. It is in the negotiation of continuance and positioning that formation of identity happens. (Hall 1999; 227-229).

“Identity as this kind of constructing semiotic work enables us to see the different layers within it and the resources available to construct it and, thus, give us a possibility to link identity research to globalisation” (Blommaert 2005; 207). As Huddard (2007; 21) states, all modern cultures are hybrid, and therefore, the effect of relationships between cultures in speakers’ repertoires and their ability to construct their voice must be taken into account (Blommaert 2005; 15).

However, almost as a symbolic protest towards globalisation, a phenomenon called cultural homogenisation is taking place. According to Hall (1999; 62), in cultural homogenisation, all cultural differences and divisions are blurred into an international lingua franca with which traditions and identities can be articulated. In other words, identities are becoming detached from time, place, history and traditions and, as a consequence, the differences and traditions that used to define cultural identities, are becoming homogenised (Hall 1999; 62-3). Yet, at the same time, there is an increasing attraction to ethnicity and otherness which acts as a balancing force to homogenisation (Hall 1999; 63-4).

Furthermore, as a result from this homogenisation, individuals may experience a so-called identity crisis. As individual identities were previously anchored in ethnicities, races and nationalities, among others, homogenisation blurs all these qualities into one single attribute. This change challenges our individual identities to the point where one's identity is contested for. (Hall 1999; 20).

For finding the factors that best characterise the identities of Samad and Millat, a critical approach is appropriate. With this semiotical approach it is possible to trace the effects of cross-cultural immigration on the characters' identities and, also, the organisation of the two cultures in the characters' identities. In effect, with taking a viewpoint of identity as a social and historical construct, we can see how the perceptions of others and the impact of history are portrayed in the characters' identities. This critical approach will also enable the analysis of the power effect within the British society and how this is reflected in identity. Having now defined some of the ways in which identity work and culture can be seen, it is time to consider how these issues are represented in and with language. The relationship of culture, language and identity is an intermingling one where each one has an effect on the others.

2.9 Zadie Smith

Here is an explanation about Zadie Smith, consist of short biography of Zadie Smith.

2.10 Biography

Indeed, Smith is no stranger to the lives of immigrants; she was born in 1975 to a British father and a Jamaican mother and is, thus, herself from a diverse cultural

background. In addition, she has, for the most part of her life, lived in Willesden Green, the multicultural neighbourhood in northwest London where the novel is situated as well. Smith's writing has been compared to that of Rushdie and Dickens and the novel itself has been aligned with Kureishi's *Buddha of suburbia*. As noted earlier, Rushdie's and Kureishi's works, among others, launched a whole literary movement dealing with the issues of immigrants, clashes of cultures as well as divided and hybrid identities born from these clashes. Smith's work is said to continue this tradition of post-colonial British literature. (Biography of Zadie Smith online, 20.3.2010.)

2.11 Previous Studies

Before conducting this research, the researcher got an inspiration from some students who have already studied novels by using post colonialism approach but in different objects.

Agus Maimun (2001) the student of The State Islamic University of Malang entitled *A Postcolonial Analisis on Novel "Robinson Cruseu" by Daniel Defoe*. He just focused on how dominant power dominate the colonialized people in his novel. He found two answer of his thesis statements

First, colonization is reflected in Daniel Defoe's novel Robinson Crusoe that the major character has been the major colonizer. Hegemony of Robinson Crusoe was huge. He could determine everything around him in order to be appropriate for his business.

Second, the dominant power used many ways to dominate “silent other” that are used by the author in novel Robinson Crusoe. They are; controlling communication channel, confiscating proprietary right, and giving a pseudo positive pleasure.

Aldo Pratama Soekma W (2009) the student of Binus University is the other previous study entitled *An Analysis of Poscolonialism Issues in The Novel The god of Small Things* by Arundhati Roy. He focused in the issues of poscolonialism like mimicry, hybridity and ambivalence. He found that Postcolonial characteristics are revealed in the novel *The God Of Small Things* in some ways such as; some characters like Indian people as local people in the novel feel inferior to the British and colonialism that happens in India leads to hybridity because of some reasons. They are; during colonial era the local like the twins Rahel and Estha are forced to learn English and love some popular cultures in England like novel and English songs. It is revealed how hybridity occurred.

Westernization in the society happens in the novel through the perspective of the seven-year-old twins, Rahel and Estha, third there is an awareness of western culture like the influence of Western culture to the Ammu’s family and characters in the novel happen when there are a number of languages spoken in India, but the higher classes make a point of speaking English is better so they send their sons to study in England and adopt certain English habits as a good behavior. The last is mimicry of the former colonizer in India is defined in *The God of Small Things* novel as Anglophilia, which means the people in India still become English lovers because their attitude follows British style.

CHAPTER III

FINDINGS

In this chapter, the writer would like to describe about mimicry that portrayed in Zadie Smith's novel, *White teeth* and how dominant power influence the text in this novel.

3.1 Findings

3.1.2 Cultural identities on mimicry portrayed in Zadie Smith's *White Teeth*

Data 1

In the wedding scene when the bride Clara emerges together with Archie and "a perfect set of false teeth" (WT 36)

From the data above, it showed that Clara mimic a white girl by change her teeth although she must did it because she confidently lose it before. She lost it when she ride a bike to go to her school. After she changed her teeth she looks like English people who has good and white teeth. She felt more confident after she were false teeth in daily life.

Data 2

"The cricket test – which side do they cheer for? ... Are you still looking back to where you came from or where you are?" (WT 124)

According to data above, it tells about a coversatioan between Samad and Archi, they saw cricket test, cricket is a kind of english sport and femous at that time.

The data showed that they mimic western people specially english people who loves cricket very mach. In the future, cricket will be a femous sport in India too.

Data 3

“I have an opinion. I have a right to an opinion. And I have a right to express that opinion”. (WT 126)

From the data above it showed that samad simply mimic of western culture's freedom of expression. Because at that time freedom of expression was not taboo in England, but it was taboo when he still in India. According to Hall “Since the construction of one's identity is affected by historical, political and social dimensions as well as personal ones (Hall 1999; 16)”.

Data 4

“Millat bullied Alsana into purchases of red-stripe Nike, Osh-Gosh Begosh and strange jumpers that had patterns on the inside and ou”t. (WT 134)

Born and raised in London, it is only natural that the British culture can be seen in Millat's discourse. From the data above, we saw that Millat mimic English people who were a shirt Nike at that time. Nike was a famous brand of sport clothes in western.

Data 5

it is not guilt. It is fear. I am fifty-seven, Shiva. When you get to my age, you become concerned about your faith, you don't want to leave things to late, I have been corrupted by England, I see that now – my children my wife, they have been corrupted. I think maybe I have been frivolous, maybe I have thought intellect more important than faith. And now it seems this final temptation has been put in front of me. To punish me, you understand Shiva, you know about women (WT 144)

According to the data above, Samad was angry that his family has become corrupted by English culture. The meaning of corrupted in his statement was that his family have been mimicked by other people like English people and it is like punishment for Samad.

Data 6

What kind of phrase is this: "So what?" Is that English? That is not English. Only the immigrants can speak the Queen's English these days". (WT 181)

From the data above, it can be seen that Samad acts and mimics like an Englishman. The meaning of 'Queen's English' was pure English language from England. He is an immigrant. He felt that he has become a real Englishman who can speak pure English language.

Data 7

As Samad rightly puts it, he is 'always trying to be somebody [he is] not', and by doing so, rather than finding an identity, he may risk losing it (WT 150)

From the data above, it showed that Samad was trying to be somebody else. It means that he wants to be a white man and act like a white man in England.

Data 8

"For example, what kind of music do you like, Millat?" Millat thought for a moment, swung his saxophone to his side and began fingering it like a guitar. 'Bo-orn to ruun! Da da da da daa! Bruce Springsteen, Miss! Da da da da daa! Baby, we werebo-orn –'

'Umm, nothing – nothing else? Something you listen to at home, maybe?' Millat's face fell, troubled that his answer did not seem to be the right one. 'Thriiii-ller!' sang Millat, full throated, believing he had caught his father's gist. 'Thriii-ller night! Michael Jackson, Miss! Michael Jackson! Samad put his head in his hands. [...] 'OK, thank you, Millat. Thank you for sharing...that.' Millat grinned. 'No problem, Miss.'" (WT 156)

In this example, Millat's music teacher addresses Millat as 'the other' according to his cultural heritage and is surprised that Millat's answers are not what she expected. Millat, on the other hand, seems to be rather proud of his Western preferences and does not even understand what is 'expected' of him. It showed that Millat mimic western people who love western's music and music instrument. He insistently attempts to sing the songs of Michel Jackson or those of some other popular western singers rather than authentic southern Asian songs in spite of music teacher's request.

Data 9

"Magid really wanted to be in some other family. He wanted to own cats and not cockroaches, he wanted his mother to make the 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 other 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 his 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 (WT 151)".

From the data above Magid tried to mimic the English by calling himself Mark Smith among his friends, participate in a chess club, and calling Alsana mum instead of amma. This quotation reveals Magid's way of interpreting the English, he stereotypes them as them typical middle-class English. Magid finds it important to participate in the English traditions. To avoid being left out and seen as different by the others, he mimics every thing he interprets as English.

Data 10

"Irie Proclaims her wish for :straight, straight, long, black, sleeck, flickable, tossable, shakable, touchable, finger through able, wind blowable hair (WT 273)".

From the data above Irie tried to mimic a white girl who has long black hair. The purposes was to make Millat attracted with Irie. She bellive that a girl with a long black hair is beautiful.

Data 11

"Studying the law is Magid's way of '[making] sense of the world' and '[eliminating] the random', and his support of Marcus' gene-altering FutureMouse project is due to his belief in the truth', a metaphysical truth that is sanctioned by science (WT366)".

From the data above, it showed that Magid mimic western people who just believe in the truth was can explain by science.

Data 12

"I don't want go to mecca because I have to study dad. Samad blew his to, whose tradition?" he bellowed, as a tearful Magid began to scribble frantically once more. "Dammit, you are a Muslim, not a wood sprite. I told you the condition under which you would be allowed. You come with me on hajj. If I am to touch that black stone before I die I will do it with my eldest son by my side." (WT 152)".

From the data above, it showed that Magid did not want to go to mecca because he just want to study. It was make his father very angry with Magid. Samad really want his son to go to Mecca together with him and Millat. It showed that Magid things that education is important than hajj in Mecca. He mimic his friend who did not go to Mecca and still study in his school. Samad's greatest fear is clearly that his sons will lose their religious identity as Musslims. However, such fear that either Magid or Millat might be contaminated by English culture is not without good reason.

Data 13

"I am corrupt, my sons are corrupt, we are all soon to burn in the fires of hell. (WT 192)"

"how can I teach my boys anything, how can I show them the straight road when I have lost my own bearings? (WT 189)".

According to the data above, actually Samad has believe that he already corrupt (mimic) by English culture in his attitude and his live. he feels that he can no longer teach his sons 'the right way of life' and in consequence, his sons too are deemed to life of sin caused by the British culture.

DATA 14

It is as if I had always known you; if I were a Hindu I would suspect we met in some former life. - Magid.
You think like me. You're precise. I like that. Marcus.
You put it so well and speak my thoughts better than I ever could. In my desire to study the law, in my longing to improve the lot of my poor country which is victim to every passing whim of God, every hurricane and flood in these aims, what instinct is fundamental? What is the root, the dream which ties these ambitions together? To make sense of the world. To eliminate the random. - Magid. WT 372

According to the data above, it can be seen that Magid success to mimic western people how they thing and how they speak in daily life. It proved when he meets Marcus. Marcus appreciate Magid's English language which is better than he thoughts before. Marcus things that Magid think like him and his English is very good even though Magid is not white people like him.

DATA 15

I call it an honour to be able to call him friend. I thank you from the bottom of my heart for taking such an inexplicable and glorious interest in my family's welfare. - Magid. It is incredible to me, the bloody fuss people make about an idea like cloning. Cloning, when it happens (and I can tell you it will be sooner rather than later) is simply delayed twinning, and never in my life have I come across a couple of twins who prove more decidedly the argument against genetic determinism than Millat and yourself. In every area in which he lacks, you excel I wish I could turn that sentence around for a vice versa effect, but the hard truth is he excels in nothing apart from charming the elastic waistband off my wife's knickers. Marcus. WT 372

According the data above, Magid thought that he was a cloning of Marcus.

Cloning is one thing separate into two things which is same each other in all aspect like attitude, color and body. Magid thinks that Marcus is better than his twins brother Millat. The data showed that Magid mimic Marcus which is a white people, it means that he thinks he is a white people. Marcus also very proud to call Magid as a friend. It's make a big reason of Magid to think that Marcus is his cloning which is better than his twins brother Millat.

DATA 16

Brother Tyrone nodded back. Millat was pleased to see he looked pleased. It was like being in the real life Mafia or a Bond movie or something. Them both in their black and white suits, nodding at each other. I understand we understand each other. "This is Sister Aeyisha," said Brother Tyrone, straightening Millat's green bow-tie and pushing him towards a tiny, beautiful black girl, with almond eyes and high cheekbones. "She's an African goddess." "Really?" said Millat, impressed. "Whereabouts you from?" "Clapham North," said Sister Aeyisha, with a shy smile. Millat clapped his hands together and stamped his foot. "Oh, man, you must know the Redback Cafe?" Sister Aeyisha the African goddess lit up. "Yeah, man, that was my place from way back when! You go there?" "All the time! Wicked place. Well, maybe I'll see you round them gates sometime. It was nice to meet you, sister. Brother Tyrone, I've got to chip, man, my gal's waiting for me." WT 378

According the data above, brother Tyron try to introduce Millat with a African girl named Aeyisha. She is a beautiful black girl with almond eyes and high cheekbones. After Millat know her name, he ask about Redback Café. He told Aeyisha that he always go to the café all the time. The data proved that Millat mimic English people who like go to pub or café in the night.

DATA17

He loved it when she wore things that revealed it. But now the leaflets were making things clearer. He started noticing what she wore and the way other men looked at her. And when he mentioned it she said, "Oh, I hate that. All those leery old men." But it seemed to Millat that she was encouraging it; that she positively wanted men to look at her, that she was as The Right to Bare suggested 'prostituting herself to the male gaze'. Particularly white males. Because that's how it worked between Western men and Western women, wasn't it? They liked to do it all in public. When they got ready to go out somewhere, he said, "You're not dressin for me, you're dressing for everybody!" Karina said she didn't dress for him or anybody, she dressed for herself. When she sang "Sexual Healing" at the pub karaoke, he said, "Sex is a private thing, between you and me, it's not for everybody!" WT 379

According the data above, it tells that Millat angry with his friend Karina while she wear a shirt like western people like she prostituting herself. But, Karina things that it is normal dress like Western women in Britain. The data showed that Karina mimic with Western woman which is Millat hated before. The data above also showed that Millat mimic western people who have free sex with a girl before meriage.

DATA18

About six hours later Millat turned up at the Chalfen kitchen table, very, very drunk, weepy and violent. He destroyed Oscar's Lego fire station and threw the coffee machine across the room. Then he did what Joyce had been waiting for these twelve months. He asked her advice.(WT 381)

According the data above, it tells about Milat who was angry with his father Samad. He went to the chalfen kitchen and destroys everything in its place. The data proved that Chalven mimic western people by a coffee machine. A coffee machine is from western country and it is ot exist in Africa at that time.

DATA19

Millat spread his legs like Elvis and slapped his wallet down on the counter. "One for Bradford, yeah?"
The ticket-man put his tired face close up to the glass. "Are you asking me, young man, or telling me?"
"I just say, yeah? One for Bradford, yeah? You got some problem, yeah? Speaka da English? This is King's Cross, yeah? One for Bradford, in nit
Millat's Crew (Rajik, Ranil, Dipesh and Hifan) sniggered and shuffled behind him, joining in on the ye ahs like some kind of backing group.(WT 372)

According the ata above, it tells when Millat join his group KEVIN. Millat sing R&B music with his friends Rajik, Ranil, Dipesh and Hifan. The data above showed that Millat mimic western people by spread his legs like Elvis Preasly. Elvis Preasly is popular singer from American. He also try to mimic western people by sing R&B music which come from America.

3.1.3 Cultural identities on Hybridity potrayed in Zadie Smith's White Teeth

Data 1

"any things in life symbolises Samad's split identity. When he is going out he packs two shirts, one that symbolizes the West, the one he uses when he meets Poppy, the other one he uses when he goes to the mosque, it is the shirt that represents the pure. It symbolises the West and the East of him. He wants others to see him as the Muslim, the intellectual and religious man. The shirt he wears when he meets Poppy is always tucked away in a plastic bag, as he tries to hide it the same way he tries not to reveal his Western identity. Although he wants to pass as the man from the East, the East scares him. When he takes the buss to visit Poppy he feels uncomfortable when he watches(WT 87)".

According the data above, it showed that Samad become a hybrid peerson by using two shirts, he use it when he want meets Poppy. He use it too while he went to mosque. Shirts was come from western people.it symbolize the West and the East of him.

Data 2

“It was a new breed, just recently joining the ranks of other street crews: Becks, B-boys, Indie kids, wide-boys, ravers, rudeboys, Acidheads, Sharons, Tracies, Kevs, Nation Brothers, Raggas, and Pakis: manifesting itself as a kind of cultural mongrel of the last three categories. Raggastanis spoke a strange mix of Jamaican patois, Bengali, Gujarati, and English. Their ethos, their manifesto, if it could be called that, was equally a hybrid thing: Allah featured, but more as a collective big brother than a supreme being (WT 192)”.

According the data above, Raggastani was a mix and hybrid culture which is Millat was the member of Raggastanis movement. Many members of Raggastani spoke English but they spoke English by Jamaican or Bengali's dialect.

Data 3

“Millat didn’t need to go back home: he stood schizophrenic, one foot in Bengal and one in Willesden. In his mind he was as muck there as he was here. He didn’t require a passport to live in two places at once, he needed no visa to live his brother’s life and his own (WT 219)”.

According the data above, it showed that Millat has become a hybrid men. It proved he thing that he don't need to go back home because his mind has become separated in two pieces. One in Bengal and the other one in Willesden. It symbolize the West and the East of him.

Data 4

“Millat was neither one thing nor the other, this or that, Muslim or Christian, English or Bengali; he lived for the in-between, he lived up to his middle name, Zulfikar, the clashing of two swords(WT 351)”

According the data above, it showed that Millat has become a hybrid people by using his middle name, he did not chose Muslim or Cristian, English or Bengal, he decided to live between all of them.

Data 5

“Searching for his identity somewhere between the influences of Bengali and English cultures, Millat finds comfort and a sense of identity with the Raggastani crew(WT195)”.

Aaccording the data above, Millat felt comfort become a hybrid men in Raggastani which was influences by Bengali and English cultures.

Data 6

That evening after work, Millat saw a moon-faced, demure looking Indian woman through the window of a Piccadilly cafe who looked, in profile, not unlike youthful pictures of his mother. She was dressed in a black polo-neck, long black trousers and her eyes were partly veiled by long black hair, her only decoration the red patterns of mhenidi on the palms of her hands. She was sitting alone. (WT 382)

According the data above, it showed while Millat saw an Indian women through the window of a Piccadilly café. Millat things that she was not like her mother by her dress. The data above showed that the Indian women in the café was a hybrid women. It proved when she wear a black polo-neck, long black trousers and

long black hair but he use red patterns of mehendi on the palms to decorate her hands.



CHAPTER IV

CONCLUSION AND SUGGESTION

After conducting data analysis in the previous chapter the next chapter is the conclusion and suggestion. The conclusion in this chapter is drawn based on the analysis. The suggestions are used to give the information to reader.

4.1 Conclusions

White teeth, as the researcher can conclude from the present study is a novel which does more than describe fictitious events and fictitious characters. The researcher find a wide range of issues that are vital to understand of the immigrant's life in Britain. The approach of this essay was to take a closer look at the issues hybridity and mimicry, and how hybridity exists in and mimicry is used as an attempted camouflage by characters in the novel.

Mimicry is used by the characters in one way or another. it is not always done successfully. Samad succeed in using mimicry as camouflage, when it comes to mimicking the English. His oldest son experiences no problem using mimicry as a camouflage. however, his the younger son struggles with it just like his father. The reason for the struggle is being affected by the racial stereotyping, which prevents the act of mimicry from developing. Magid, growing up without the insulting treatment, succeeds with his mimicry.

Another issue that could not have been excluded is hybridity. The Characters of the novel become affected by the culture of English culture. Although some of them try to fight being a split identity, the hybrid within them is evident. The

characters may try to fight being affected by the other culture by making obvious declaration against it, by acting like a typical eastern man.

4.2 Suggestion

Based on this research, some suggestions concerning the topic of this study can be given to letters students, readers and other researchers who want to conduct further research in the same field.

First, his novel is a very good source for the students who are interested in studying post colonialism. By reading this novel people can find many lessons of life in especially of their cultural identity.

Second, the researcher suggests to students who learn postcolonial discourse to pay attention the reflection of colonization like mimicry and hybridity in our daily life. Because it is important in learning postcolonial discourse is as basic analysis.

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