

**“Dunărea de Jos” University of Galați  
Doctoral School of Socio-Humanities**



# **DOCTORAL THESIS**

## **A CULTURAL-LINGUISTIC APPROACH TO POSTCOLONIAL LITERATURE: JHUMPA LAHIRI AND ZADIE SMITH**

**Abstract**

**PhD Candidate,  
Liviu-Augustin CHIFANE**

**Scientific Advisor,  
Professor Elena CROITORU**

**Series U1: Philology - English, No. 12**

**GALAȚI**

**2018**

**“Dunărea de Jos” University of Galați**  
**Doctoral School of Socio-Humanities**



# **DOCTORAL THESIS**

## **A CULTURAL-LINGUISTIC APPROACH TO POSTCOLONIAL LITERATURE: JHUMPA LAHIRI AND ZADIE SMITH**

**Abstract**

**PhD Candidate,**

**Liviu-Augustin CHIFANE**

**Scientific Advisor,**

Professor Elena CROITORU

**Scientific Committee,**

Professor Rodica-Ioana DIMITRIU

Associate Professor Dana-Janeta BĂDULESCU

Professor Mariana NEAGU

**Series U1: Philology - English, No. 12**

**GALAȚI**

**2018**

# CONTENTS

## Introduction

### 1. An Overview of Postcolonialism

#### 1.1. Terminological Distinctions

1.1.1. Defining Postcolonialism and Postcolonial Discourse

1.1.2. Post-colonialism or Postcolonialism?

1.1.3. Postcolonial Literature

#### 1.2. Colonial/Postcolonial Discourses

1.2.1. Frantz Fanon and Fanonism

1.2.2. Edward Said's *Orientalism*

1.2.3. Homi Bhabha's Theory of Ambivalence

1.2.4. The Voice of the Subaltern: G.C. Spivak

#### 1.3. Main Postcolonial Issues

1.3.1. Otherness

1.3.2. Hybridity

1.3.3. Ethnicity

1.3.4. Cultural Diversity

1.3.5. Transculturation

1.3.6. Identity

1.3.7. Dislocation and Relocation

1.3.8. Diaspora

1.3.9. Double Colonization

#### 1.4. Conclusions

### 2. Linguistic Means of Expressing Postcolonial Discourse

#### 2.1. The Choice of Language: Using Dialects, Pidgins or Creoles

2.1.1. A Question of Linguistic Identity

2.1.2. Pidgins and Power Relations

2.1.3. The Conceptualization of Creoles

#### 2.2. The Inclusion of Non-English Lexical Items

2.2.1. Intratextual Strategies

2.2.1.1. In-text Translation or Overt Cushioning

- 2.2.1.2. In-text Contextualization or Covert Cushioning
- 2.2.2. Extratextual Strategies
- 2.3. The Types and Functions of Synonymy and Antonymy
  - 2.3.1. Differentiating Linguistic Criteria
  - 2.3.2. Synonyms and Synonymic Series
  - 2.3.3. Contrastive Pairs
- 2.4. Conceptual, Lexical and Semantic Fields
  - 2.4.1. Defining Controversies
  - 2.4.2. Lexical Fields in Postcolonial Novels
- 2.5. Patterns of Names and Naming in Representing Colonial/Postcolonial Experiences
  - 2.5.1. The Multifarious Nature of Proper Names
  - 2.5.2. The Function of Proper Names in Postcolonial Re-Writings
  - 2.5.3. Postcolonial Novels - from a Simple to a Complex Naming Process
- 2.6. The Cultural Use of Pronouns
  - 2.6.1. The Discriminative Role of Person Deixis
  - 2.6.2. Problematic Pronominal Reference and Possible Meanings
  - 2.6.3. The Postcolonial Pronominal Opposition *We-They*
  - 2.6.4. Derogatory Impersonal Reference
- 2.7. Modality as A Marker of Ideological Perspective
  - 2.7.1. Grammatical Means of Expressing Modality
  - 2.7.2. Types of Narrative Modality
  - 2.7.3. Modality as a Marker of Negative Shading
  - 2.7.4. Modality as a Marker of Neutral and Positive Shading
- 2.8. The Active-Passive Correspondence in (Post)Colonial Discourse
  - 2.8.1. Features and Use of the Passive
  - 2.8.2. Implied External Agentivity and Authority
- 2.9. Postcolonial Metaphors: A Cognitive Stylistic Perspective
  - 2.9.1. Cognitive Stylistics and the use of Metaphor
  - 2.9.2. Linguistic vs. Conceptual Metaphors
- 2.10. Conclusions

### **3. The Indian Postcolonial Identity in Jhumpa Lahiri's *The Namesake* (2003) and *The Lowland* (2013)**

- 3.1. Jhumpa Lahiri: The Voice of Second-generation Immigrants
  - 3.1.1. In-between Identities: *The Namesake* (2003)
  - 3.1.2. A Postcolonial Triad: *The Lowland* (2013)
- 3.2. *The Namesake* (2003) - Mediating Cultures
  - 3.2.1. Similar and Opposing Elements
  - 3.2.2. Semantic Loss and Gain in Lexical Fields
  - 3.2.3. Proper Names and Biculturalism
  - 3.2.4. Pronouns and the Struggle for Personal and Cultural Freedom
  - 3.2.5. Modal Verbs Reflecting Cultural Norms and Practices
  - 3.2.6. Passive Voice or the Extension of Colonial Dominance
  - 3.2.7. The Immigration Experience in Conceptual Metaphors
- 3.3. *The Lowland* (2013) – Forging New Identities
  - 3.3.1. Oppositeness of Meaning
  - 3.3.2. Semantic Representation of Postcolonial India
  - 3.3.3. A Postcolonial Perspective on Anthroponyms and Toponyms
  - 3.3.4. The Ideological Agenda behind Pronominal Plural Forms
  - 3.3.5. The Complex Power Relations and Modal Verbs
  - 3.3.6. Conceptual Mappings of Cultural Space
- 3.4. Conclusions

### **4. The Postcolonial Transition from Multiculturalism to Interculturalism in Zadie Smith's *White Teeth* (2000) and *NW* (2012)**

- 4.1. A Reconsideration of the Multicultural and Intercultural Paradigms
  - 4.1.1. Post-Migrant Identities: *White Teeth* (2000)
  - 4.1.2. Negotiating New Identities: *NW* (2012)
- 4.2. *White Teeth* (2000) – Cultural-linguistic Colonization in Reverse
  - 4.2.1. Creolization and Linguistic Innovation at the Phonetic and Graphic Level
  - 4.2.2. Racial Binarism in Postcolonial Semantic Pairs
  - 4.2.3. Ethnic Difference Reflected by Lexical and Semantic Fields
  - 4.2.4. Subversive Decolonizing Techniques in Names and Naming

- 4.2.5. Otherness and Hybridization with Pronouns and Pronominal Reference
- 4.2.6. Deconstructing Stereotypical Colonial Discourse with Epistemic and Deontic Modality
- 4.2.7. Socio-Cultural Representation and Postcolonial Conceptual Metaphors
- 4.3. *NW* (2012) – Defragmentation of Dominant Colonial Discourse
  - 4.3.1. (Post) Modernist Linguistic Representation of Interculturalism
  - 4.3.2. New Valences of the *Black/White* Dichotomous Semantic Pair
  - 4.3.3. Lexical and Semantic Expansion through Referential Diversification
  - 4.3.4. Cosmopolitanism and Identity Crises in Proper Names
  - 4.3.5. Pronominal Repetition as Parody against Restrictive Cultural Patterns
  - 4.3.6. Modal Verbs and the Bidirectional Cultural Transfer
- 4.4. Conclusions

## **General Conclusions**

## **References**

## **List of Publications**

**Keywords:** *postcolonialism, colonial/postcolonial discourse, postcolonial literature, linguistic analysis, linguistic levels, cultural and linguistic identity, immigration, diasporic communities, multiculturalism, interculturalism*

## INTRODUCTION

### Preliminary Considerations

In the light of interdisciplinary studies and of the cultural and intercultural turn in linguistic studies, there is a growing necessity to view texts, on the one hand, and to analyse the type and functions of discourse, on the other, from multiple intercorrelated perspectives. This is the main reason why this doctoral thesis is based on a cultural-linguistic approach to postcolonial literature, which is called to uncover the complex web of relationships between linguistic devices and the ideological message they deliver more or less directly.

For a better understanding of the relevance of such an approach for linguistic, cultural and literary studies, we have chosen to closely examine four novels which hold a controversial position, still generate heated debates and defy strict categorization. Broadly speaking, the novels in question belong to contemporary literature, all of them being published at the turn of the twenty-first century. What Jhumpa Lahiri and Zadie Smith share are their immigrant background and their common preoccupation with voicing the struggle of the first and second-generation of immigrants and portraying the consequences of living in a multicultural and increasingly intercultural society. Hopefully, our analysis provides enough evidence to support the inclusion of both Jhumpa Lahiri's *The Namesake* (2003) and *The Lowland* (2013) and Zadie Smith's *White Teeth* (2000) and *NW* (2012) into the larger category of postcolonial novels.

From a theoretical and critical perspective, we rely on the terminology and findings of postcolonial and (inter)cultural studies and employ the tools of linguistic studies. The practical analysis includes relevant textual samples where linguistic markers ranging from the phonetic or graphic level to the metaphorical level are closely followed and detailed upon with the aim of revealing the hidden ideology of language use and the continuous game of power relations characteristic of the (post)colonial world. The ultimate goal is to highlight the presence of a number of recurrent postcolonial issues embedded in the overall message of the literary texts and vital for the development of the narrative and the way socio-cultural realities are constructed within the confines of the fictional world. Moreover, taking into consideration the relationship between language and ideology, the cultural-linguistic approach proves that the linguistic analysis could easily reveal the existence of relevant postcolonial issues used by the authors as a means of conceptualizing cultural representations of the world.

## State of the Art

Probably the greatest achievement of this doctoral thesis is that it fills a scientific research void in the field of language use in postcolonial literature. Apart from Talib's *The Language of Postcolonial Literature. An Introduction* (2002) which touches on general issues and displays a diachronic view on the use of English in (post)colonial contexts and literary texts, there are hardly any other books extensively or exclusively focusing on the study of language and linguistic mechanisms in postcolonial literature. The missing theoretical and practical research is understandable considering the variety of the cultural background which postcolonial writers belong to. If we add to this the differences in the writing style, then the question may arise whether there are some common linguistic denominators bringing together African, South Asian, Caribbean or Australian writers in English. Our analysis is a significant step forward in identifying these denominators thus supporting the idea of a shared linguistic and cultural linguistic system of reference. In order to do this, we have extended the applicative part to include not only the two writers we were mainly interested in, but also other consecrated postcolonial novelists representing different geographical and cultural spaces (Chinua Achebe, J.M. Coetzee, Anita Desai, Bessie Head, Hanif Kureishi, Andrea Levy, Bharati Mukherjee, V.S. Naipaul, Katharine Susannah Prichard, Jean Rhys, Arundhati Roy, Salman Rushdie, or Ngugi wa Thiong'o).

For references to postcolonial terminology and relevant issues, our overview and subsequent comments are based on some of the most significant critical articles and books in the field with an emphasis on the groundbreaking works of Franz Fanon (1968; 1963), Edward Said (1978), Homi Bhabha (1994) and G.C. Spivak (1999; 1994; 1987). In the case of cultural studies, we think that the most recent books on the multicultural and intercultural paradigms are extremely helpful to our analysis of postcolonial novels (see Meer, Modood and Zapata-Barrero 2016; Cattle 2012; Genç 2012; Procter 2006 or Squires 2002).

While *A Comprehensive Grammar of the English Language* (Quirk et al. 2010[1985]) is undoubtedly the book that ensures the foundation of any solid linguistic research, numerous other linguistic studies are used to help us tackle distinct issues related to one aspect or another of the phonetic, morphological, lexical, semantic or stylistic levels under analysis. Among the most useful ones, we can mention the following: Holm (2004); Talib (2002); Sebba (1997); Muysken and Smith (1995) – for the choice of dialects, pidgins and creoles; Bandia (2008) – for the culture-specific items and lexical devices; Neagu and Pisoschi (2015), Kovalenko (2011), Geeraerts (2010), Minaeva (2007), Crystal (1997), Neagu (1996), Lyons



(1995); Lipka (1992), Cruse (1986) – for the fields of lexicology and semantics; Langendock (2007), Zabeeh (1968) – for the nature of proper names; Verdonck (2002), Yule (1996) – for deictic reference; De Haan (2006), Croitoru (2002a; 2002b), Farwley (1992), Palmer (1990) – for mood and modality; Wanner (2009), Palmer (1988), Svartvik (1966) – for the active-passive correspondence; Nørgaard, Busse and Montoro (2010), Neagu (2005); Stockwell (2002), Lackoff and Johnson (1980) – for cognitive stylistics and conceptual metaphors.

Last but not least, our analysis does take into consideration the results of the research of various scholars and critics who have looked at either Jhumpa Lahiri's or Zadie Smith's fiction primarily from a literary and cultural standpoint and only tangentially from a linguistic perspective: Anwar (2015), Stoican (2015), Verma (2015), Macwan (2014), Bahmanpour (2010), Bandyopadhyay (2009), Welsh Kasun (2009), Bhalla (2008), Song (2007) – for Jhumpa Lahiri's short stories and novels; Slavin (2015), Knepper (2013), Wells (2013), Paproth (2008), Scott (2007), Lowe (2001) – for Zadie Smith's fiction.

## **Main Aims and Objectives**

Firstly, the cultural-linguistic approach to postcolonial literature allows for a better understanding of not only the complex interdependent relationships between language and literature, but also of the way in which the linguistic mappings of literary texts are used to conceptualize cultural representations of the world or to reflect and sometimes undermine a certain type of discourse.

Secondly, the language and linguistic devices employed in postcolonial literature are worth investigating due to their relevance in the identification process of specific postcolonial issues characterizing the literary works of writers belonging to different geographical and cultural spaces. Under the circumstances, the major **aim** of the doctoral thesis is to prove that whether consciously or not, postcolonial writers of different backgrounds make use of a series of similar linguistic devices meant to support their artistic endeavour to express various postcolonial issues shaping a common core of postcolonial literature. In order to achieve this aim, we set our research on a number of well-established **objectives** tracing the main coordinates of a target-oriented analysis:

- a) to clarify the terminologically-related distinctions and controversies in postcolonialism and postcolonial studies in general and postcolonial literature in particular;

- b) to distinguish between the most relevant theories regarding the specificity of colonial/postcolonial discourse;
- c) to identify and describe the main postcolonial issues at the basis of any postcolonial literary text;
- d) to clearly outline and examine the most frequent linguistic means of expressing postcolonial discourse;
- e) to analyse the cultural-linguistic reflection of the development of the postcolonial Indian identity in Jhumpa Lahiri's fiction;
- f) to bring forward arguments in favour of a postcolonial transition from multiculturalism to interculturalism in Zadie Smith's novels.

All of the afore-mentioned objectives become the focus of the research interest in one or more chapters of the thesis. Even if the first three objectives are apparently closely followed in the first chapter, they are also answered in the subsequent chapters where there are always inherent references to colonial/postcolonial discourse or to different postcolonial issues tackled by the writers under analysis. Similarly, the fourth objective is reached in chapters two, three and four, whereas the last chapters are mainly dedicated to the cultural-linguistic analysis of Jhumpa Lahiri's fiction and Zadie Smith's novels, respectively.

## **Methodology and Methodological Tools**

In order to provide an in-depth examination of both the theoretical and applicative aspects characteristic of the postcolonial literature, in general, and recurrent in Jhumpa Lahiri and Zadie's Smith's fiction, in particular, we rely on a series of methodological tools which include, but are not restricted to the following:

- the **comparative and contrastive analysis** of the cultural-linguistic features of literary texts belonging to different postcolonial writers;
- the **case-study research method** highlighting the cultural-linguistic similarities and differences between Jhumpa Lahiri's novels *The Namesake* (2003) and *The Lowland* (2013) and Zadie Smith's novels *White Teeth* (2000) and *NW* (2012);
- the **corpus-based research method** including a selected number of representative postcolonial novels as well as relevant corpora of culture-specific items.

On the whole, our analysis uses **qualitative research** with the aim of underlying the linguistic means of expressing postcolonial issues; however, there are also instances when **quantitative research** is employed to highlight different aspects such as the frequency of occurrence of different co-hyponyms in a synonymic series or of the terms in an antonymic pair.

Due to its concern with an abstract topic and abstract ideas, our research is predominantly **conceptual** and oriented toward the reinterpretation of already existing ideas and theories. The use of conceptual research does not exclude **empirical research**, though. If the former rests on the **problematization method** and the analysis of a topic from multiple perspectives, the latter uses the **observation method** and focuses on providing enough textual data to prove or disapprove our working hypothesis that linguistic devices reflect postcolonial issues recurrent in fictional texts belonging to this type of literature. Finally, the research is **conclusion-oriented** and **formalized**, since it is meant to test the working hypothesis and to accumulate enough arguments to support the initial assumption.

## **Overall Structure and Organization**

The doctoral thesis is organized to evenly deal with both theoretical issues and applicative aspects to be tracked down and studied in representative samples from the novels chosen as the literary corpus of our research. As a consequence, the first chapter, *An Overview of Postcolonialism*, deals with the following three aspects: 1. the debates and controversies surrounding the definition of postcolonialism and postcolonial studies, the terminological distinctions between post-colonialism and postcolonialism and the categorization and generalization problems accompanying postcolonial literature; 2. the comparative analysis of the tools provided by postcolonial discourse within a theoretical framework (see the works of Frantz Fanon, Edward Said, Homi Bhabha and G.C. Spivak); 3. the identification and detailed description of the most relevant issues related to both the consequences of the colonial period and the practices characterizing the post-colonial world from the moment of colonization to the present day. The postcolonial issues (otherness, hybridity, ethnicity, cultural diversity, transculturation, identity, dislocation, diaspora and double colonization) are first analysed from a theoretical and critical perspective and then explained in significant contexts from the works of postcolonial writers ranging from Chinua Achebe and Ngũgĩ wa Thiong'o to Jhumpa Lahiri and Zadie Smith.

Chapter two, *Linguistic Means of Expressing Postcolonial Discourse*, focuses on the phonetic and graphic, lexico-semantic, morphological and stylistic characteristics of

postcolonial literary texts. Since the syntactic level entails a separate discussion on the analysis of the patterns and rules governing sentence formation and contributing to the differentiation between one writer and another, references to syntactic structure and relationships have not been included here, but could very well be the topic of another research study. Although by no means exhaustive, chapter two tackles a multitude of linguistic means of expressing postcolonial discourse: the use of dialects, pidgins or creoles; the intratextual and extratextual strategies related to the inclusion of the non-English lexical items; the types and functions of synonymy and antonymy; the difference between conceptual, lexical and semantic fields as well as their relevance in postcolonial novels; patterns of names and naming in the process of representing colonial/postcolonial experiences; the problematic pronominal reference and its possible meanings; modality as a marker of ideological perspective; the active-passive correspondence in (post)colonial discourse and finally, a cognitive-stylistic view of postcolonial metaphors.

In chapters three and four, the same linguistic means of expressing postcolonial discourse which have been briefly outlined and exemplified in chapter two are tackled in detail in relevant samples from both Jhumpa Lahiri's and Zadie Smith's novels. While chapter three, *The Indian Postcolonial Identity in Jhumpa Lahiri's The Namesake (2003) and The Lowland (2013)*, highlights the use of specific linguistic devices for the forging of the new emerging identities of the second and third-generation of immigrants, chapter four, *The Postcolonial Transition from Multiculturalism to Interculturalism in Zadie Smith's White Teeth (2000) and NW (2012)*, mainly analyses linguistic means of expressing the process of cultural-linguistic colonization in reverse and the defragmentation of the dominant colonial discourse.

### **Estimated Contribution**

The greatest contribution of our comparative and contrastive analysis is that it provides an outline of the main linguistic devices used by postcolonial writers to highlight distinctive issues characterizing postcolonial discourse. The cultural-linguistic approach does not only facilitate the shaping of the postcolonial literary canon according to specific criteria, but also allows for the inclusion of writers such as Jhumpa Lahiri and Zadie Smith who have been considered borderline authors and whose fictional work has eluded clear-cut categorizations. To conclude, our research hopefully paves the way for further investigation of the relationship between language and literature and the use of language in postcolonial literature.

## **CHAPTER ONE**

### **AN OVERVIEW OF POSTCOLONIALISM**

Notwithstanding its multifarious nature, postcolonialism subsumes a set of issues related not only to the consequences of the colonial period but also to the practices characterizing the societies of the post-colonial world from the moment of colonization to the present day. On the same line of thinking, colonial realities have led to the emergence of what was called colonial discourse and, later on, to postcolonial discourse inextricably linked to the colonial one.

Distinction is to be made between postcolonial discourse within a theoretical framework and postcolonial discourse in terms of literary productions. Taking such a distinction into consideration, the first chapter deals with the way in which the former type of discourse can be used to emphasize the main features of the latter. Further, the cultural-linguistic approach to the postcolonial literary discourse thoroughly examines it as a mediation process between linguistic means of expression and the imagined socio-cultural practices inevitably encapsulating a certain ideology as well as producing a new one by working with binary oppositions and establishing asymmetrical relationships.

To put it in a nutshell, the aim of this chapter is to offer a bird's-eye view of the relevant issues shaping postcolonial theory and reflecting the specificity of postcolonial literature in the light of these issues. More importantly, the following pages highlight the significance of such issues for the development of the postcolonial discourse both at the theoretical and the literary level.

With these observations in view, the first chapter is devised as an introduction to postcolonialism, ranging from terminological distinctions to a review of prominent colonial/postcolonial types of discourse and main issues. For this purpose, the works of those theoreticians with the highest impact upon the field have been considered: Franz Fanon, Edward Said, Homi Bhabha and G. C. Spivak. In the case of Fanon and Said, special reference is made to the fact that both of them share the concern for the consequences of imperialist discourse and policy: Fanon's intention is to reveal the mechanisms of colonization and the psychological trauma experienced by the colonized with the aim of 'decolonizing the mind' and raising social awareness, whereas Said sounds the alarm to the set of stereotypical assumptions generated by the colonial modes of representing the Orient. There is additional emphasis on Bhabha's understanding of ambivalence as a fundamental

characteristic of colonial discourse and Spivak's questioning the possibility for subalterns to acquire a voice expressing their identity. Likewise, the critical essays and books signed by these theoreticians and others are used to track down the following specific postcolonial issues: otherness, hybridity, ethnicity, cultural diversity, transculturation, identity, dislocation, diaspora and double colonization.

Postcolonial literature is a vivid field which constantly generates critical discussions and analytical approaches to the configuration of thought and speech in the global context of the contemporary world. Initially regarded as a reaction to imperialist discourse in all the specific frameworks, it rather represents an inexhaustible subject of both academic research and ideological and political controversies. The first chapter of the doctoral thesis emphasizes the need to approach postcolonialism from a present-day perspective which takes into consideration both the traditional definitions of the term emphasizing the discursive reactions to colonialism and the cultural approach which focuses upon the transcendental aspect of the concept as a revitalized way of answering questions of race, identity, cultural interrelations or religion. Despite the indebtedness of the field to the historical and socio-economic phenomenon of colonialism, postcolonialism has been updated and adapted to evolutions of critical perspectives in a wider interdisciplinary context. The result is a heterogeneous domain which has managed to preserve its position at the forefront of theoretical debates.

Consequently, two aspects are of great importance in the study of postcolonialism. On the one hand, the theories of colonial discourses formulated by scholars such as Frantz Fanon, Edward W. Said, Homi Bhabha or Gayatri Chakravorty Spivak reveal the mechanisms and discursive representations of colonialism and their consequences upon the identity of the colonized. Terms such as orientalism, ambivalence, mimicry, stereotype or the subaltern represent essential topics of postcolonial thought. On the other hand, in the light of cultural approaches to postcolonialism, the discussion also concentrates upon a series of issues which represent the multiple realities and processes that characterize the complexity of postcolonial society: otherness, hybridity, ethnicity, cultural diversity, transculturation, identity, dislocation, diaspora and double colonization. The examples provided from representative postcolonial novels in English show that both colonial and postcolonial discourses merge into a plurality of voices with great effects at the level of literary imagery and language. The fictional world of these novels depicts historical realities reflected in the way the destiny of the characters absorbs both the discursive practices of various empowered groups and the forms of cultural and social life involving multiple experiences that lead them toward self-discovery.

## **CHAPTER TWO**

### **LINGUISTIC MEANS**

#### **OF EXPRESSING POSTCOLONIAL DISCOURSE**

This chapter deals with some of the most frequently employed linguistic devices which reflect the afore-mentioned postcolonial issues and contribute to providing an overall unitary image of the postcolonial discourse, in spite of its various manifestations and heterogeneous group of representatives.

In order to achieve the other main aim of the research enterprise, this chapter relies upon both a theoretical description and an analysis of a series of linguistic devices such as: the use of Standard English, dialects, pidgins or creoles; patterns of names and naming in colonial/postcolonial experiences; the cultural representation of pronouns; modality as a marker of ideological perspective; the inclusion of non-English lexical items; contrastive semantic pairs and postcolonial metaphors. Numerous examples are extracted from postcolonial novels belonging to Chinua Achebe, V. S. Naipaul, Andrea Levy, Caryl Phillips, Hanif Kureishi, Jean Rhys, Anita Desai, Bessie Head, Katharine Susannah Prichard, Arundhati Roy or Ngũgĩ wa Thiong'o.

The brief overview of the most important linguistic devices employed in postcolonial fiction is meant to reflect that set of issues already tackled in the first chapter as being part and parcel of the postcolonial discourse within a theoretical framework. For a better understanding of these devices and of the way they function in postcolonial novels, we resort to the tools of stylistics and its related disciplines.

Along these lines, Verdonk (2002) defines stylistics as a scientific investigation of language: "the analysis of distinctive expression in language and the description of its purpose and effect" (4). Although general and broad, this definition functions as a starting point in our analysis. The question of style both in language and in literature is a complex matter interesting several theoretical and applicative disciplines. However, all approaches are an attempt to find the specificity of expression and describe the purpose and effect of stylistic devices. As a matter of choice, the style of postcolonial novels involves adapting linguistic expression to the characteristics derived from the specific circumstances discussed in the previous chapter. Therefore, the main aim of the following sections is to identify and analyze some of the devices used in postcolonial novels with an emphasis upon the postcolonial issues which required their usage or which they represent.

The second chapter mainly focuses upon the identification of the linguistic mechanisms which provide identity of expression to postcolonial novels in English. Different linguistic devices are considered from both a stylistic and literary point of view in order to identify the relevant forms of encoding of cultural patterns in the artistic representation. The results of this enterprise show that the language of postcolonial novels from different literary spaces display common features as a means of expressing historical, social and cultural experiences.

Firstly, the analyzed novels show that, for authors in the former colonies of the English Empire, writing in English rises a series of issues which reflect the complex process of integrating the cultural representations of their country of origin into the narrative. Therefore, these authors use dialects, pidgins or creoles primarily in the language of characters as a marker of authenticity and local colour. Generally, they simplify the linguistic features of these dialectal forms as a means of facilitating the reader's contact with the message of the literary text. Likewise, authors include non-English lexical items in the novels in order to render the cultural specificity of certain countries or ethnic groups. This device is doubled by intratextual or extratextual strategies of integrating the indigenous words into English: in-text translation, contextualization, footnotes, glossaries, etc.

Secondly, the patterns of names and naming in postcolonial novels in English reflect both the cultural dimension of people's lives and the programmatic intentions of postcolonial authors. Re-writings of canonical literary works, such as Jean Rhys's *Wide Sargasso Sea*, use names as intertextual devices in postcolonial literary discourse, while other novels include names which reflect cultural representations or the effect of colonial or postcolonial experiences upon the identity of the characters.

Thirdly, pronouns and verbs are important factors of perspective and positioning. Pronouns reflect both matters of the narrator's attitude and issues related to the speaker's or the characters' cultural or ethnic identity. There are also symbolical uses of pronouns which involve a certain degree of generalization as a means of expressing the binary oppositions employed by colonial discourse. At the same time, modality functions as a marker of ideological and psychological perspective. Relevant patterns of narrative modality reveal the narrator's position toward intercultural experiences or comments upon social realities.

Furthermore, at a semantic level, antonymy is employed as a means of expressing the problematics of antithetical colonial and postcolonial discursive representations. The analysis of the way the *white/black* dichotomy is developed in several postcolonial novels provides significant information: this oppositional pair is used in order to represent the process of



othering as an oppressional mechanism of colonial discourse; regarded as a canonical antonym pair, it gives expression to imperial and colonial manipulatory strategies through the creation of binary pairs; from a postcolonial perspective, it can function as a means of subversion and reconsideration of colonial discourse from the position of the colonized.

Last but not least, a cognitive stylistic approach to metaphor in postcolonial novels offers a different perspective upon representative concepts such as cultural heritage, ethnicity, race, religion, cultural differences, multiculturalism, interculturalism, immigration, dislocation, cultural shock, etc. The analysis of the conceptualization of FREEDOM in various postcolonial novels shows the way these concepts determine different patterns of metaphorical representation.

To sum up, the first two chapters provide some mandatory background information and prove that a cultural-linguistic approach could offer a revelatory perspective upon the representation of postcolonial discourses and concepts and open new paths toward the analysis and understanding of postcolonial literature in English. In other words, these chapters establish the much needed theoretical and methodological premises for further research applied to particular literary works.

## **CHAPTER THREE**

### **THE INDIAN POSTCOLONIAL IDENTITY IN JHUMPA LAHIRI'S *THE NAMESAKE* (2003) AND *THE LOWLAND* (2013)**

From the very beginning Jhumpa Lahiri's literary creations have aroused heated debates on the issue of membership to one literary genre or another or to a specific group of writers or another. Generally sitting at the core of South Asian American literary corpus, her short stories (*Interpreter of Maladies* 1999; *Unaccustomed Earth* 2008) and novels (*The Namesake* 2003; *The Lowland* 2013) are the subject of continuous arguments on whether they are postcolonial or should be considered as world Englishes literature. At the same time, criticism intensely focused upon the author's commitment to a genuine image of India and the way Indian culture is positioned with respect to the American culture.

Irrespective of all the critical reactions, one cannot ignore the thematic complexity and linguistic density of Jhumpa Lahiri's literary creations that have two main sources: on the one

hand, she relies without exception upon the emergence and evolution of Indian postcolonial identity at different levels (individual, familial, ethnic, societal) and in different socio-cultural circumstances (postmodern America, postcolonial India, immigration, diaspora, repatriation); on the other hand, there is a continuous preoccupation for how language can encapsulate and shape the journey of the self throughout time and cultures. This aspect acquires more consistency in Lahiri's novels, whose plots cover considerable periods of time thus allowing the narrative to investigate multiple aspects of existence and touch upon numerous cultural as well as ideological issues.

The very few studies exclusively dealing with postcolonial issues reflected in Jhumpa Lahiri's fiction (Bahmanpour 2010; Bandyopadhyay 2009) rely on her collection of short stories *Interpreter of Maladies* (1999) and her other novel *The Namesake* (2003) and only briefly tackle issues such as hybridity, liminality, in-betweenness, the voice of the subaltern, double colonization or cultural identities.

The analysis of Jhumpa Lahiri's novels from a cultural-linguistic perspective proves the opportunity to reveal the development and transformations of postcolonialism both in its main issues and in its literary manifestations. Although superficially and narrowly labelled as diasporic, Lahiri's *The Namesake* and *The Lowland* display solid postcolonial features which can only be identified and efficiently described by means of a thorough analysis of the textual and linguistic features encapsulating fundamental concepts of postcolonialism.

Not only do the analysed samples illustrate the consequences of colonialism upon the personal and cultural identity of Indians, but they also witness the perpetuation and continuous renewal of colonial realities in a reversed form through the experience of immigration. Displacement and loss of connections with the legacy of tradition results in an alienating movement between identities reiterating the cultural shock experienced by the oppressed communities in colonies of former empires. Moreover, the state of hybridity turns the efforts to recover the initial state of cultural balance into a futile quest. Nevertheless, the elements of marginality do act upon the mechanisms of centrality therefore dominant constructs are continuously dissected and modelled according to both traditional elements belonging to the immigrants and to the intercultural dimensions of their hybrid identities. All these aspects are components of the postcolonial mechanisms embedded in the linguistic features of the analysed novels.

On the one hand, *The Namesake* may be viewed as dealing with the impact of colonialism and focusing upon the effects of dislocation at the level of ethnic or personal cultural identity. The analysis of elements of synonymy, antonymy and lexical fields has

identified specific sets or pairs which create significant representations of the quest for a meaningful perception of disturbing realities. For instance, the synonymic series of the noun *accident*, the oppositions depicting contrastive cultural elements, or the highlighted 'kinship' or 'food' lexical fields reveal the textual preoccupation for distinctive and particularly opposing cultural spaces and the characters' relationship with their constituents. Moreover, the novel scrutinizes the intricate mechanisms of naming and the role it plays in the shaping of postcolonial hybrid identities. More specifically, the name of the protagonist, Gogol Ganguli, may be interpreted as a postcolonial construct in which an intercultural and intertextual type of reading serves as a productive subversive device voicing the subaltern in the fight against acculturation and loss of identity. Besides, morphological features such as pronominal reference, the cultural implications of epistemic, deontic or dynamic modality, or the play of agentivity in passive clauses become as many linguistic expressions of the constant evaluation of power and cultural relations existing in the complex social structure of a multicultural society. Last but not least, we can identify significant conceptual metaphors mapping the whole experience of immigration in linguistic expressions of 'loneliness' or 'suffering' indicating the alienating pressure of multiple forces occurring in intra- or intercultural interactions and acting upon social and cultural representations.

On the other hand, *The Lowland* may be regarded as depicting the intricate facets of a post-colonial society permanently trapped in the string of colonial discursive constructs affecting and disturbing its social and political balance. At the lexical level, gradable opposites or derivational antonymy highlight the hybrid identity of individuals who report to dual geographical and cultural spatiality in a multifarious society encapsulating both Indian tradition and elements of modernity of British colonial origins. In addition, the constant interest in the evolution of contrastive and conflictual manifestations at the social and political level are revealed through the analysis of semantic fields such as 'poorness', 'richness', 'political unrest', 'war' or 'death'.

Furthermore, proper nouns, namely anthroponyms and toponyms play an important part in constructing subversive and reactionary postcolonial mechanisms. Anthroponyms of Bengali origin reveal the possibility to encapsulate symbolical meanings in the names of the characters. At the same time, the abundance of historical real names creates an authentic image of colonial and post-colonial India. Meanwhile, the great number of American toponyms helps shaping a mirrored image of the colonial and imperial centres from the perspective of the marginal position of the subaltern. In the same manner, the problematic reference of pronominal plural forms may be seen as illustrations of either the conflict

between opposing forces in the postcolonial political unrest or the complementarity relations in the colonizer-colonized dichotomy symbolically represented by the two central male characters. Likewise, modality plays an important role in depicting the multiple voices coexisting in the diverse cultural, social and political landscape in postcolonial India. Samples of deontic, epistemic and dynamic modality reveal the tense relationship between individuals and the complex power relations suffocating their perspectives. Last but not least, the metaphoric play with conceptual mappings of the notion of *country* show how different conceptualizations highlight criticism of colonial discourses leading to the failure of authentic cultural and national enterprises. All in all, Jhumpa Lahiri's *The Namesake* and *The Lowland* tackle numerous postcolonial issues which become essential for the understanding of the evolution of the concept of postcolonialism in time and from one analytical approach to another. As the study of textual features shows, there is a consistent concern for the acknowledgement of topics such as colonial discourse, otherness, dislocation, cultural differences, diaspora, identity or transculturation. The analysed samples show how different linguistic levels embed specific characteristics that can be interpreted as postcolonial devices which emphasize both the preoccupation for the evolution of personal and ethnic identity and the search for reconciliation and inner stability.

## CHAPTER FOUR

### THE POSTCOLONIAL TRANSITION FROM MULTICULTURALISM TO INTERCULTURALISM IN ZADIE SMITH'S *WHITE TEETH* (2000) AND *NW* (2012)

Any close reading of Zadie Smith's novels shows the fact that the author touches on some of the most sensitive issues in postcolonial studies: centre/margin (periphery), ambivalence, Creolization, diaspora, dislocation, double colonization, hybridity, marginality, mimicry or the process of othering. Likewise, critics have noticed the evolution and transformation of the term "postcolonial" used in an extended way to cover the overall impact and various consequences of colonization on first to third generations of immigrants as it happens in Zadie Smith's *White Teeth* (2000) and *NW* (2012).

In her analysis of *White Teeth*, Squires highlights this very idea referring to the author's satirical portrayal of multicultural London and the need to reconsider the

understanding of postcolonialism on the whole: “If the postcolonial era results in the multicultural diaspora of the metropolitan city, as Homi Bhabha posits, the ‘post’ in ‘postcolonial’ must mean ‘as a result of and including’ rather than simply ‘afterwards’, or even ‘in opposition to’.” (2002: 44). Moreover, Squires rightfully identifies “the legacy of the empire” and “the assemblage of immigrants in the old imperial centers” (23) leading to the emergence of multicultural societies.

This chapter aims at identifying the main traits of both the multicultural and intercultural paradigms in order to better envisage the differences between the two and to reflect the gradual transition from one paradigm to another that would best explain Zadie Smith’s satirical tone with respect to multiculturalism in both novels.

The diversity of the “microcosm of the racially eclectic Willesden Green” is purposefully rendered “in a jocular fashion” (37) to make way to Smith’s “internal critique” (41) of multicultural representations. To quote Procter (2006: 113), Zadie Smith’s novels “historicize and challenge the former exoticist multiculturalism that prevails in the present”. The transition to the intercultural paradigm is particularly difficult since it involves identity crises and divided consciousnesses and actually becomes possible only for the second or third generations of immigrants.

All the characteristics of different linguistic levels which have been previously analysed reflect the various changes and transformations affecting the multicultural community in the novel: “*White Teeth* [...] is artfully constructed as the definitive representation of twentieth-century British multiculturalism” (Head 2003: 106). Zadie Smith adopts a satiric and parodic tone criticizing the many flaws of the multicultural paradigm and gradually moving toward a celebration of interculturalism which is primarily based on the emergence of heterogeneous hybrid identities.

Perhaps the most important characteristic of the novel is the emphasis on the overall impact and consequences of a cultural and linguistic process of colonization in reverse with the London setting used to represent a contact zone displaying cultural and linguistic syncretism and hybridization. For instance, the use of Jamaican Creole with its specific graphic and phonetic transformations is a major element of this process since it changes from being a community language shared by Jamaicans to the so-called British Black English, a symbol gathering all members of the Afro-Caribbean community.

Postcolonial semantic pairs of the type *black/white* reiterate the idea of the perpetuation of a racial binarism which is nevertheless reconsidered and constantly

undermined through a humorous and ironical multiplication of perspectives advocating cultural diversity and peaceful coexistence.

Lexical and semantic fields in the novel such as those of “nationality” or “ethnic minority” allude to the preservation of the centre/margin dichotomy with a multitude of examples drawing the image of the English culture as a colonizing Other in whose eyes the colonized gazes for confirmation and of the multiple ethnic minorities in a state of confusion and fear of assimilation.

The etymological analysis of the characters’ names and the naming process on the whole reveals the use of a set of subversive decolonizing techniques with the immigrants trying to choose the names of their children as a means of preserving their ethnic identity and fighting against the pressure of the dominant culture. Pronouns and pronominal reference touch on the same sensitive postcolonial issues of otherness and hybridization; characters use first person pronouns to assert their individuality and to express the difference between authentic and constructed identities whereas third person pronouns are employed for the narrator to describe the artificial labels usually applied to the members of the minority communities. Moreover, epistemic and deontic modality contributes to the process of deconstructing the stereotypical colonial discourse which is repeatedly mocked at in order to enhance its fundamental flaws and to expose and challenge its mechanisms and negative consequences upon both individual and collective identities. Last but not least, postcolonial conceptual metaphors highlight all the inherent problems generations of immigrants have to cope with in the multicultural community in which they live and struggle to reverse the colonial mentality without being aware that they are at times mimicking the same attitude.

In spite of the shared common setting with Zadie Smith’s much acclaimed *White Teeth* (2000), her 2012 novel *NW* strikes by the author’s change of tone from irony and satire to reflection and meditation. The stylistic change is accompanied by numerous transformations at different linguistic levels. The reasons behind this need for change probably reside in Smith’s desire to accurately reflect the transition from a multicultural paradigm to an intercultural one with an emphasis on diversity and syncretism. The representation of the intercultural dimension of Smith’s London in *NW* takes the form of an interesting combination of modernist and postmodernist elements. Linguistic experimentation lies at the core of this novel whose every page seems to allude to the fragmentation of contemporary society and the impossibility to remain bound to a stereotypical system of representation.

Meant to reflect the complexity of contemporary society, *NW* displays many of the characteristics of multimodal novels: unusual textual layouts and page design, varied

typography, concrete images, metafictional writing, the presence of self-interrogative critical voices, various genres and registers, etc. In other words, Zadie Smith prefers using modernist and postmodernist linguistic means of expression to portray a much more credible image of twenty-first century intercultural London and to continue the process of deconstructing the dominant colonial discourse which she had already started in *White Teeth* more than ten years earlier.

The readers of *NW* are introduced to a series of characters representing the cosmopolitan nature of London society; the identity crises of the different generations of immigrants in *White Teeth* affect the characters in *NW* as well although they seem much more proficient in hiding their inner conflicts which nevertheless resurface in their linguistic choices (the names they prefer to use to represent themselves, the pronouns they resort to when describing certain ethnic minorities, the excessive pronominal repetition acting as parody against restrictive cultural patterns, the new reversed perception of the *Black/White* dichotomous semantic pair, their options for specific modal verbs expressing a bidirectional cultural transfer, etc.). All in all, linguistic means are used to credibly describe the members of a postcolonial society still affected by some of the issues in the former colonial agenda, but at the same time accepting its weaknesses and failures and displaying a revived interest in the discovery of personal identity.

## GENERAL CONCLUSIONS

The comparative and contrastive analysis of the cultural-linguistic features of literary texts belonging to different postcolonial writers highlights the major contribution the cultural-linguistic approach could have in providing a unitary vision of the postcolonial canon. Our analysis proves that what used to generate terminological and classification controversies could be, in fact, solved by examining the relationship between linguistic devices and the postcolonial issues they reflect or the overall ideological message they deliver.

The cultural-linguistic approach to Jhumpa Lahiri's novels rounds up the disparate interpretations of her fiction and allows for their common convergence under the postcolonial umbrella term. As a consequence, it serves as a means of answering multiple questions and acknowledging the writer's contribution to cultural representation and diversity.

Jhumpa Lahiri's greatest achievement is to have become the voice of not only the first generation of immigrants, but also of the representatives of the second and even third

generation of immigrants. From postcolonial India to postmodern America, both *The Namesake* (2003) and *The Lowland* (2013) retrace the emergence and evolution of the Indian postcolonial identity by following the destinies of characters who are profoundly affected by hybridity and the destabilizing effects of a permanent oscillation between identities. At a textual level, we have selected and analysed those linguistic mechanisms which best reflect the identity journey and are used by the writer to express the consequences of colonialism, to project the image of a postcolonial world in transformation and to deliver an ideological message. On the whole, the lexical and semantic analysis of the texts revealed the following key aspects:

- ✦ both novels use synonyms and synonymic series to enhance the elements of cultural specificity of both the dominant and dominated cultures in postcolonial India and by extension, of the majority and minority communities in the multicultural American society welcoming the wave of Bengali immigrants;
- ✦ oppositeness of meaning is a semantic relationship practically shaping the postcolonial discourse in these novels since it serves to depict the often dichotomous view of the cultural clash between the American and Indian society and the various other forces colliding in a multicultural world (even synonymic series could be grouped in oppositional sets);
- ✦ the most productive lexical fields in the two novels are those related to culture specific elements (kinship terms; constructions; food and drinks; entertainment; flora and fauna; national politics) or to the negative impact of colonization (see the lexical fields of *war* or *death*); the balance between English and Indian terms favours the English language with inevitable semantic losses and only rare semantic gains when the Indian terms are preserved.

Since the phonetic and graphic analysis of the texts does not identify any distinguishing features as it happens in the case of Zadie Smith's novels, we have further relied mainly on the examination of morphological values and meanings with relevance to the postcolonial message of the novels. The observation here would be that the analysis could be extended to cover the syntactic level of the texts too, but such an analysis is much too vast to be included here and could become the object of future research.

Firstly, the linguistic analysis of the process of names and naming is highly important in both novels. Thus, *The Namesake* heavily relies on the story and connotations of the protagonist's name and the way in which the choices of the first-generation of immigrants



affect their children in terms of integration to the new culture. Apart from the protagonist's name, all the other Bengali names are fully and clearly spelled, translated or explained; such a strategy shows nostalgia for the origins and an attempt to diminish the impact of the culture shock and to attenuate it by transplanting the Indian culture of naming to the American system. In *The Lowland*, the list of anthroponyms and toponyms is quite generous and reflect the same biculturalism characteristic of *The Namesake*. The distinctive feature of *The Lowland* is the additional presence of genuine historical names referring to colonial and postcolonial India and thus ensuring the authenticity of the novel and enriching its documentary value. Last but not least, Jhumpa Lahiri uses toponymic parallelism as a means of enhancing the characters' dual identity; gradually, the frequency of the American toponyms is higher than that of the Indian toponyms indicating the inevitable assimilation into the majority culture.

Secondly, pronouns and pronominal reference do not only answer questions related to narrative perspective, but also either clarify or complicate the understanding of postcolonial issues dealing with the characters' cultural or ethnic identity. Some of the major pronominal uses and their functions in the novels are highlighted below:

- pronominal repetition linguistically underlines the struggle for personal and cultural freedom and stabilizes the immigrant's self in a kaleidoscope of contradictory patterns, emotions and feelings;
- the problematic and often ambiguous pronominal reference is meant to reflect the opposing forces which reiterate the perpetual conflict between the Orient and Occident (see the contrastive use of the plural forms *we-they* with the overwhelming cases of the third person plural form occurring in subject position);
- pronominal referential looseness is characteristic of ideological debates permeating and threatening familial and cultural stability.

In addition, the intercultural experiences described in *The Namesake* determine a wide range of attitudes and ideological assumptions on either the part of the narrator or of the characters. However, the modal value of necessity seems to govern the whole atmosphere and narrative energy of the book. Necessity and obligation are called to emphasize the characters' perception of the specific cultural laws of their own culture coming into conflict with the civil regulations of their adoptive culture. Deontic modality is also accompanied by epistemic modality with various meanings ranging from weak possibility and lack of certainty when it comes to the characters' new life in America to confidence and certainty in association with

the realities they know back home in India. *The Lowland* is built on the same interplay of deontic, epistemic and dynamic modality expressing the complex power relationships in postcolonial novels. For example, the use of *must* with deontic value is recurrent in pieces of propagandistic political discourse whereas the epistemic value of *must* tracks down the characters' spatial, cultural and psychological dislocation and the impossibility to go back to their past or to initiate a genuine communication with the members of the majority culture. The novel abounds in examples of modality illustrating an ideological agenda and the characters' or narrator's techniques of undermining the tenets of colonial discourse.

Moreover, passive voice is used to highlight power relations, most specifically the colonizers' power to change the customs of the colonized and to impose their own system. The active-passive correspondence coupled with the types and functions of the passive involve an analysis of the colonizers as agents of transformation whose norms and regulations the colonized are expected to accept and imitate not only in the early stages of colonialism, but also in its later stages and even during the postcolonial period. In other words, passive voice ends up expressing an extension of colonial dominance; in Jhumpa Lahiri's fiction, immigrants with a history or legacy of colonialism are forced to reassess and negotiate their position in the larger context of power relations governing the social structure of their adoptive country. The passive constructions are characterized by the omission of the prepositional or *by-phrase* favouring the interpretation that the actions are ascribed to an implied external authority represented by the American society.

Last but not least, we have chosen to examine in detail different conceptual mappings of cultural space and the immigration experience in conceptual metaphors because of the opportunity to analyse the way in which different socio-cultural contexts determine different ways of metaphorical representation. In *The Namesake*, the whole experience of the first and second-generation immigrants is associated with negative metaphorical concepts (IMMIGRATION IS BURDEN) and the characters are engaged in a continuous struggle to remodel power relations. Similarly, nostalgia for the origins triggers conceptual mappings of the two distinct spaces and cultures depicted in *The Lowland* (COUNTRY IS LAND and COUNTRY IS A LIVING BEING). The concept of *country* acquires more meanings than the dictionary ones and a personal and animate dimension reflecting important postcolonial issues and realities: neocolonialism and the perpetuation of imperialism; colonial power and dominance; the goal of independence and the anti-colonial fight or social unrest in postcolonial countries. The conceptual mappings reveal the way in which political and ideological forces shape both the internal national landscape and the relationships between

India as a former British colony and the United States as the representative of the new imperialist and expansionist powers.

On the same wavelength, the comparative and contrastive analysis of Zadie Smith's novels *White Teeth* (2000) and *NW* (2012) proves that linguistic celebration and experimentation provide their unique character, reflect a variety of postcolonial issues and transmit the author's ideological message. Both novels portray the London microcosm populated with representatives of both majority and minority cultures with the difference that in the former novel the author's attitude is ironical and satirical whereas in the latter is much more bitter and meditative.

The parallel study of the main characteristics of both the multicultural and intercultural paradigms helped us to highlight their distinguishing elements and to pinpoint to the gradual transition from one paradigm to another. Even if they share the notions of cultural plurality and cultural difference doubled by an aversion to assimilationist tendencies, the two paradigms differ in terms of dynamics, interest in homogeneous versus fluid groups with heterogeneous group identity, approaches to both minority and majority identities and importance given to the influence of socio-economic factors on personal development. From this perspective, the representatives of the multicultural society in *White Teeth* apparently support the preservation of cultural heritage, but lack the necessary determination to apply the values they advocate or to instill them in the next generations. The youth in the same novel struggle to find their own way and therefore find themselves in-between identities. The same negotiation of new identities is present in *NW* where the multicultural setting is replaced by an intercultural one with the main characters fighting to overcome their own fear and frustrations.

*White Teeth* reflects the complex phenomenon of cultural and linguistic colonization in reverse. The analysis shows that the survival of the Jamaican Creole used by some of the immigrants underlines its subtle transformation from a restricted community language into a symbolic code adopted by all members of the Afro-Caribbean community. As such, the novel does not only acquire a recognizable Jamaican Creole cadence but also displays a variety of stylistic registers incorporating many different influences.

In addition, the use of certain lexical and semantic fields allude to important issues in postcolonialism; for example the lexical fields of "nationality" and "ethnic minorities" draw a parallel between the dominant image of the English culture as the colonizing power and the colonized minorities in search of their own identity. Postcolonial semantic pairs such as *Black/White* enhance racial binarism and are used to undermine the fundamentals of colonial

and imperialist ideology. The same subversive decolonizing techniques are further examined in connection with the use of names and the process of naming on the whole.

Pronouns become markers of otherness and hybridization. First person singular pronouns are frequently repeated to illustrate the characters' alienation and need for approval and confirmation from the members of the dominant community. Third person pronouns are used to refer to either the colonizing power or indirectly to the marginalized position of the colonized.

Similarly, modality helps at exposing and challenging the mechanisms of colonial discourse and its consequences upon both individual and collective identities; it expresses the alienation and identity crisis of an immigrant with colonial history facing the drama of inadaptation and socio-cultural instability.

Postcolonial conceptual metaphors reshape the discourse in order to send the relevant ideological message as illustrated by the conceptual metaphors on immigration: IMMIGRATION IS NEGATION, IMMIGRATION IS DEGRADATION, IMMIGRATION IS LOSS and IMMIGRATION IS STRUGGLE.

Furthermore, Zadie Smith's *NW* shares the same setting with *White Teeth*, but also distances itself from the former in tone and style, hence we have focused on the high level of experimentation at linguistic level. The overall defragmentation of the dominant colonial discourse is rendered by means of a fractured type of language resulting in disconcerting narration made up of a collage of images difficult to settle into a continuous and coherent pattern. What is more, the use of a series of modernist and postmodernist linguistic means justifies the inclusion of this novel into the category of the experimental genre of multimodal printed fiction and creates an authentic image of a twenty-first intercultural society with cosmopolitan London becoming a character by itself.

By contrast, *NW* displays a number of significant changes at the same linguistic levels previously analysed in *White Teeth*. A brief overview encompasses elements such as the lexical and semantic expansion through referential diversification, the new valences attributed to the dichotomous semantic pairs, the reflection of cosmopolitanism and identity crises in proper names, the use of pronominal repetition as a weapon against restrictive cultural patterns and the importance of the bidirectional intercultural transfer expressed by either epistemic or deontic modality.

In conclusion, the qualitative analysis of the literary corpus provides sufficient proof to include all four novels into the larger category of postcolonial literature. Moreover, there is a recurrency of the same linguistic devices called to reflect the same range of postcolonial

issues albeit with differences related to the author's intentions at one time or another. The consequence is that the use of language in postcolonial literature is closely connected to the social and cultural dimensions of the literary texts and in many cases is skillfully employed by postcolonial writers as a subversive means of undermining the oppressive and discriminatory mechanisms of the colonial discourse.

Our research offers a close preview of some of the common linguistic denominators bringing together postcolonial writers of various cultural backgrounds and paves the way for future research in the domain. Subsequent studies could tackle the use of language and linguistic means of expressing postcolonial discourse in other works of fiction either traditionally ascribed to postcolonial literature or having a controversial position. Thus, there are more chances for the literary canon to be consolidated and extended to comprise also those texts dealing with neocolonialism and the devastating long-term effects of colonialism.

## REFERENCES

### Literary Corpus

- Achebe, C. (2001a) *A Man of the People*. London: Penguin Books
- Achebe, C. (2001b) *Things Fall Apart*. London: Penguin Books
- Coetzee, J.M. (2010) *Foe*. London: Penguin Books
- Desay, A. (2000) *Fasting, Feasting*. London: Vintage Books
- Head, B. (2010) *When Rain Clouds Gather & Maru*. London: Virago Press
- Kureishi, H. (2009) *The Buddha of Suburbia*. London: Faber and Faber Ltd.
- Lahiri, J. (2013) *The Lowland*. London: Bloomsbury Publishing Plc.
- Lahiri, J. (2008) *Unaccustomed Earth*. London: Bloomsbury Publishing Plc.
- Lahiri, J. (2003) *The Namesake*. London: Flamingo
- Lahiri, J. (1999) *Interpreter of Maladies*. Boston: Houghton Mifflin Harcourt
- Levy, A. (2011) *The Long Song*. London: Headline Book Publishing
- Levy, A. (2004) *Fruit of the Lemon*. London: Headline Book Publishing
- Mukherjee, B. (1976) *Wife*. Delhi: Sterling
- Naipaul, V.S. (2011) *A Bend in the River*. London: Picador
- Naipaul, V.S. (1971) *Miguel Street*. London: Penguin Books
- Naipaul, V.S. (1967) *The Mimic Men*. London: Andre Deutsch
- Prichard, K.S. (2013) *Coonardoo*. Sydney: Harper Collins Publishers
- Rhys, J. (2001) *Wide Sargasso Sea*. London: Penguin Books
- Roy, A. (2009) *The God of Small Things*. London: Fourth Estate
- Rushdie, S. (2008) *Midnight's Children*. London: Vintage Books
- Smith, Z. (2012) *N-W*. London: Penguin Books
- Smith, Z. (2001) *White Teeth*. London: Penguin Books
- Thiong'o, N. (2002) *A Grain of Wheat*. London: Penguin Books

### Post(Colonial) Studies

- Achebe, C. (2010) *An Image of Africa*. London: Penguin Books
- Ashcroft, B., Griffiths, G. & Tiffin, H. (Eds.) (2007) *Post-Colonial Studies. The Key Concepts*. 2<sup>nd</sup> edn. London and New York: Routledge
- Ashcroft, B., Griffiths, G. & Tiffin, H. (Eds.) (2003) *The Post-Colonial Studies Reader*. London and New York: Routledge

- Bhabha, H. K. (1994) *The Location of Culture*. London and New York: Routledge
- Boehmer, E. (2005) *Colonial and Postcolonial Literature. Migrant Metaphors*. 2<sup>nd</sup> edn. Oxford: Oxford University Press
- Carby, H. (2005) "White Woman Listen! Black Feminism and the Boundaries of Sisterhood." In *The Empire Strikes Back: Race and Racism in 70s Britain*. London: Hutchinson, 212-35
- Chew, S., Richards, D. (Eds.) (2010) *A Concise Companion to Postcolonial Literature*. Oxford: Wiley-Blackwell
- Childs, P. and Williams, P. (1997) *An Introduction to Post-Colonial Theory*. London and New York: Prentice Hall/Harvester Wheatsheaf
- Drabinski, J.E. (2011) *Levinas and the Postcolonial. Race, Nation, Other*. Edinburgh: Edinburgh University Press
- Fanon, F. (1968) *Black Skin, White Masks*. London: Pluto Press
- Fanon, F. (1963) *The Wretched of the Earth*. New York: Grove Press
- Gandhi, L. (1998) *Postcolonial Theory. A Critical Introduction*. Australia: Allen & Unwin
- Holst-Petersen, K. and Rutherford, A. (1985) *A Double Colonization: Colonial and Post-Colonial Women's Writing*. Aarhus: Dangaroo
- Huggan, G. (2008) *Interdisciplinary Measures: Literature and the Future of Postcolonial Studies*. Liverpool: Liverpool University Press
- Innes, C.L. (2007) *The Cambridge Introduction to Postcolonial Literatures in English*. Cambridge: Cambridge University Press
- JanMohamed, A. (2003) "The Economy of Manichean Allegory." In *The Post-Colonial Studies Reader*. ed. by Ashcroft, B., Griffiths, G. & Tiffin, H. New York: Routledge, 18-23
- Khair, T. (2009) *The Gothic, Postcolonialism and Otherness*. New York: Palgrave Macmillan
- Lawson, A. (1995) "Postcolonial Theory and the "Settler" Subject." *Essays on Canadian Writing* 56 (Fall), 20-36
- Lionnet, F. (1995) *Postcolonial Representations: Women, Literature, Identity*. Ithaca and London: Cornell University Press
- Loomba, A. (2015) *Colonialism/Postcolonialism*. London & New York: Routledge
- McLeod, J. (2010) *Beginning Postcolonialism*. Manchester and New York: Manchester University Press
- Mohanty, C.T. (1984) "Under Western Eyes: Feminist Scholarship and Colonial Discourse." *Boundary 2* (Spring/Fall), 333-358

- Moore-Gilbert, B. (1997) *Postcolonial Theory: Contexts, Practices, Politics*. New York: Verso
- Mullaney, J. (2010) *Postcolonial Literatures in context*. London and New York: Continuum International Publishing Group
- Orr, M. (2009) "Intertextuality: Old Debates in New Contexts." In *Semiotic Encounters: Text, Image and Trans-nation*. ed. by Säckel, S., Göbel, W. and Hamdy, N. Amsterdam – New York: Rodopi, 15-30.
- Pratt, M.L. (2003) *Imperial Eyes. Travel Writing and Transculturalism*. London and New York: Routledge
- Rabaka, R. (2011) *Forms of Fanonism*. Plymouth: Lexington Books
- Said, E. (1978) *Orientalism*. New York: Vintage Books
- Sangari, K. (1995) "The Politics of the Possible." In *The Post-Colonial Studies Reader*. ed. by Ashcroft, B., Griffiths, G. and Tiffin, H. London: Routledge, 143-7
- Schwarz, H., Ray, S, (Eds.) (2005) *A Companion to Postcolonial Studies*. Oxford: Blackwell Publishing
- Slemon, S. (2003) "The Scramble for Post-colonialism." In *The Post-Colonial Studies Reader*. ed. by Ashcroft, B., Griffiths, G. and Tiffin, H. London: Routledge, 45-52
- Spivak, G.C. (1999) *A Critique of Postcolonial Reason. Toward a History of the Vanishing Past*. Cambridge: Harvard University Press
- Spivak, G.C. (1994) "Can the Subaltern Speak?." In *Colonial Discourse and Post-Colonial Theory. A Reader*. ed. by Williams, P. & Chrisman, L. New York: Columbia University Press, 66-111
- Spivak, G.C. (1987) *In Other Words. Essays in Cultural Politics*. New York and London: Methuen
- Spivak, G.C. (1985a) "The Rani of Sirmur." *History and Theory* 24, 247-82
- Spivak, G.C. (1985b) "Three Women's Texts and a Critique of Imperialism." *Critical Inquiry* (18) 4 (Summer), 756-769
- Suleri, S. (1995) "Woman Skin Deep. Feminism and the Postcolonial Condition." In *Postcolonialism. Critical Concepts in Literary and Cultural Studies*. ed. by Brydon, D. London and New York: Routledge, 1314-27
- Talib, I.S. (2002) *The Language of Postcolonial Literature. An Introduction*. London & New York: Routledge



- Tiffin, H. (1995) "Post-Colonial Literatures and Counter-Discourse." In *The Post-Colonial Studies Reader*. ed by. Ashcroft, B., Griffiths, G. and Tiffin, H. London: Routledge, 95-8
- Varughese, E.D. (2012) *Beyond the Postcolonial. World Englishes Literature*. New York: Palgrave Macmillan
- Whittaker, D. & Msiska, M. H. (2007) *Chinua Achebe's 'Things Fall Apart'*. London: Routledge
- Young, R.J.C. (2003) *Postcolonialism: A Very Short Introduction*. Oxford: Oxford University Press

### **Cultural and Literary Studies**

- Appadurai, A. (1996) *Modernity at Large: Cultural Dimensions of Globalisation*, Minneapolis: University of Minnesota Press
- Bakhtin, M. (1999) *Problems of Dostoevsky's Poetics*. trans. by Emerson, C. Minneapolis: University of Minnesota Press
- Bakhtin, M. (1984) *Rabelais and His World*. trans. by Iswolsky, H. Bloomington: Indiana University Press
- Barry, B. (2001) *Culture and Equality: An Egalitarian Critique of Multiculturalism*. Oxford: Blackwell Publishers
- Barthes, R. (1977) *Image. Music. Text*. trans. by Heath, S. London: Fontana Press
- Bădulescu, D. (2012) "Rushdie's Sorcery with Language." *Phylologica Jassyensia*. VIII. 2 (16), 129-142
- Cantle, T. (2012) *Interculturalism: The New Era of Cohesion and Diversity*. New York: Palgrave Macmillan
- Chifane, C. (2013) "The Game of Double Meanings in Andrea Levy's *Small Island* and *The Long Song*". *Hypercultura*. Vol. 2.1, 1-10
- Genç, D. (2012) *Multiculturalism and Immigrant Integration in Europe. Multiculturalism or New Notion of Integration?* Saarbrücken: LAP Lambert Academic Publishing
- Ghai, Y. (2000) *Autonomy and Ethnicity: Negotiating Competing Claims in Multi-Ethnic States*. Cambridge: Cambridge University Press
- Kraidy, M.M. (2005) *Hybridity, or the Cultural Logic of Globalization*. Philadelphia: Temple University Press

- Kristeva, J. (1980). *Desire in Language. A Semiotic Approach to Literature and Art* trans. by Gora, T., Jardine, A. and Roudiez, S. New York: Columbia University Press
- Jakobsen, J.R. (1998) *Working Alliances and the Politics of Difference: Diversity and Feminist Ethics*. Bloomington and Indianapolis: Indiana University Press
- Logan, M., Langfield, M. and Craith, M.N. (Eds.) (2009) *Cultural Diversity, Heritage and Human Rights*. London and New York: Routledge
- Manser, M. and Reid, D. (2012) *Who's Who of the Bible*. Oxford: Lion Hudson plc.
- Meer, N., Modood, T. & Zapata-Barrero, R. (Eds.) (2016) *Multiculturalism and Interculturalism. Debating the Dividing Lines*. Edinburgh: Edinburgh University Press
- Murphy, M. (2012) *Multiculturalism. A Critical Introduction*. London and New York: Routledge
- Palumbo-Liu, D. (2012) *The Deliverance of Others. Reading Literature in a Global Age*. Durham and London: Duke University Press
- Tierney, S. (2016) "Cultural Diversity: Normative Theory and Constitutional Practice." In *Acommodating Cultural Diversity*, ed. by Tierney, S. New York: Routledge, 1-18
- Wieviorka, M. (1998) "Is Multiculturalism the Solution?" *Ethnic and Racial Studies*. 21: 5, 881-910

## **Linguistic Studies**

- Baker, S. (1977) *The Practical Stylist*. 4<sup>th</sup> edn. New York: Harper & Row Publishers
- Bandia, P. (2008) *Translation as Reparation: Writing and Translation in Postcolonial Africa*. London: Routledge
- Biber, D., Johansson, S., Leech, G., Conrad, S. and Finegan, E. (1999) *Longman Grammar of Spoken and Written English*. London: Pearson Education Limited
- Blackmore, D. (1992) *Understanding Utterances*. Cambridge: Blackwell Publishers
- Bonces, I. (2009) *Teaching Metaphors, Idioms and Collocations*. Craiova: Editura Sitech
- Bonvillain, N. (2003) *Language, Culture and Communication. The Meaning of Messages*. Fourth Edition. New Jersey: Pearson Education, Inc.
- Bybee, J., Perkins, R. and Pagliuca, W. (1994) *The Evolution of Grammar. Tense, Aspect, and Modality in the Languages of the World*. Chicago and London: University of Chicago Press
- Carter, R. (Ed.) (1982) *Language and Literature: An Introductory Reader in Stylistics*. London: George Allen and Unwin

- Croitoru, E. (2002a) *Modals. Tenses. Aspects.* Galați: Editura Fundației Universitare “Dunărea de Jos” Galați
- Croitoru, E. (2002b) *Mood and Modality.* Iași: Institutul European
- Cruse, D.A. (1986) *Lexical Semantics.* Cambridge: Cambridge University Press
- Dimitriu, R. (2006) *The Cultural Turn in Translation Studies.* Iași: Institutul European
- Geeraerts, D. (2010) *Theories of Lexical Semantics.* Oxford: Oxford University Press
- Holm, J. A. (2004) *An Introduction to Pidgins and Creoles.* Cambridge: Cambridge University Press
- Jackson, H. and Amvela, E. (2007) *Words, Meaning and Vocabulary: An Introduction to Modern English Lexicology.* 2<sup>nd</sup> edn. New York: Continuum
- Kovalenko, G. (2011) *Lexicology of the English Language.* Kyiv: Taras Shevchenko University
- Kovecses, Z. (2002) *Metaphor: A Practical Introduction.* Oxford: Oxford University Press
- Lakoff, G. and Johnson, M. (1980) *Metaphors We Live By.* Chicago: University of Chicago Press
- Leech, G. N. (1992) *Meaning and the English Verb.* 2<sup>nd</sup> edn. London and New York: Longman
- Leech, G. N. and Short, M.H. (2007). *Style in Fiction: A Linguistic Introduction to English Fictional Prose.* London and New York: Longman Group UK Limited
- Lipka, L. (1992) *An Outline of English Lexicology: Lexical Structure, Word Semantics and Word-formation,* Tübingen: Niemeyer
- Lyons, J. (1995) *Linguistic Semantics: An Introduction.* Cambridge: Cambridge University Press
- Minaeva, L. (2007) *English Lexicology and Lexicography.* Moskow: AST
- Murphy, M. L. (2006) “Antonyms as Lexical Constructions: or, Why *Paradigmatic Construction* Is Not an Oxymoron.” *Constructions.* SV1 (8). 1-37
- Muysken, P. and Smith, N. (1994) “The Study of Pidgin and Creole Languages.” In *Pidgin and Creoles: An Introduction.* ed. by Arends, J., Muysken P. & Smith, N. Amsterdam/Philadelphia: John Benjamins Publishing Company, 3-14
- Neagu, M. and Colipcă-Ciobanu, G.I. (2014) “Metaphor and Self/Other Representations: A Study on British and Romanian Headlines on Migration.” In *Metaphor and Intercultural Communication.* ed. by Musolff, A., MacArthur, F. and Pagani, G. London: Bloomsbury, 201-223

- Neagu, M. and Pisoschi, C. (2015) *Fundamentals of Semantics and Pragmatics*. Craiova: Editura Universitaria
- Neagu, M. (Ed.) (2005) *Understanding and Translating Metaphor*. București: Editura Didactică și Pedagogică
- Neagu, M. (2005) "The Cognitive Notions of Metaphor and Metonymy." In *Understanding and Translating Metaphor*. ed. by Neagu, M. București: Editura Didactică și Pedagogică, 15-28
- Neagu, M. (1996) *Elements of Lexical Semantics and Pragmatics*. Brăila: Editura Evrika
- Nørgaard, N., Busse, B. & Montoro, R. (2010) *Key Terms in Stylistics*. London: Continuum Books
- Palmer, F.R. (1990) *Modality and the English Modals*. 2<sup>nd</sup> edn. New York and London: Routledge
- Palmer, F.R. (1988) *The English Verb*. 2<sup>nd</sup> edn. London and New York: Longman
- Quirk, R., Greenbaum, S., Leech, G. and Svartvik, J. (2010) [1985] *A Comprehensive Grammar of the English Language*. London and New York: Longman
- Saeed, J. I. (2009) *Semantics*. 3<sup>rd</sup> edn. Chichester: Wiley-Blackwell
- Sebba, M. (1997) *Contact Languages: Pidgins and Creoles*. London: Macmillan Press LTD
- Semino, E. and Culpeper, J. (Eds.) (2002) *Cognitive Stylistics. Language and Cognition in Text Analysis*. Amsterdam/Philadelphia: John Benjamins Publishing Company
- Simpson, P. (2004) *Stylistics: A Resource Book for Students*. London and New York: Routledge
- Soshalskaya, E.G. and Prokhorova, V. I. (1976) *Stylistic Analysis*. Moscow Higher School
- Steen, G. (2007) *Finding Metaphor in Grammar and Usage: A Methodological Analysis of Theory and Research*. Amsterdam/Philadelphia: John Benjamins Publishing Company
- Steen, G. (2002) "Metaphor in Bob Dylan's "Hurricane": Genre, Language and Style." In *Cognitive Stylistics: Language and Cognition in Text Analysis*. ed. by Semino, E. and Culpeper, J. Amsterdam/Philadelphia: John Benjamins Publishing Company, 183-210
- Strunk Jr., W. and White, E.B. (1979) *The Elements of Style*. 3<sup>rd</sup> edn. London: Collier Macmillan Publishers
- Svartvik, J. (1966) *On Voice in the English Verb*. The Hague and Paris: Mouton & Co.
- Talib, I.S. (2002) *The Language of Postcolonial Literature: An Introduction*. London & New York: Routledge
- Toolan, M. (2013) *Language in Literature: An Introduction to Stylistics*. London and New York: Routledge

- van Langendonck, W. (2007) *Theory and Typology of Proper Names*. Berlin and London: Mouton de Gruyter
- Verdonk, P. (2002) *Stylistics*. Oxford: Oxford University Press
- Wanner, A. (2009) *Deconstructing the English Passive*. Berlin and New York: Mouton de Gruyter
- Weiss, G. and Wodak, R. (2003) *Critical Discourse Analysis: Theory and Interdisciplinarity*. New York: Palgrave Macmillan
- Widdowson, H.G. (1992) *Practical Stylistics: An Approach to Poetry*. Oxford: Oxford University Press
- Yule, G. (1996) *Pragmatics*. Oxford: Oxford University Press
- Zabeeh, F. (1968) *What Is in a Name? An Inquiry into the Semantics and Pragmatics of Proper Names*. The Hague: Martinus Nijhoff

### **Dictionaries and Encyclopedias**

- \*\*\* (2001) *Longman Dictionary of Contemporary English*. 3rd ed. London: Longman
- \*\*\* (2007) *Macmillan English Dictionary for Advanced Learners*. New Edition. Oxford: Macmillan Education
- \*\*\* (1996) *Webster's Encyclopedic Unabridged Dictionary of the English Language*. New York: Gramercy Books
- Crystal, D. (1995) *The Cambridge Encyclopedia of the English Language*. London: BCA
- Hanks, P. and Hodges, F. (2000) *Oxford Dictionary of First Names*. Oxford: Oxford University Press
- Kenyon, S. (2005) *The Writer's Digest Character Naming Sourcebook*. 2<sup>nd</sup> edn. Cincinnati: Ohio: Rider's Digest Books
- Rahman, S.A. (2003) *A Dictionary of Muslim Names*. Noida: Goodword Books

### **Studies on Jhumpa Lahiri**

- Anwar, N. (2015) *Aesthetics of Displacement in Jhumpa Lahiri's Fiction*. Hamburg: Anchor Academic Publishing
- Bahmanpour, B. (2010) "Female Subjects and Negotiating Identities in Jhumpa Lahiri's *Interpreter of Maladies*". *Studies in Literature and Language*. Vol. 1. No. 6, 43-51
- Bandyopadhyay, D. (2009) "Negotiating Borders of Culture: Jhumpa Lahiri's Fiction. *Journal of Literature*." *Culture and Media Studies*. 1, 97-108

- Bhalla, T.A. (2008) *Between History and Identity: Reading the Authentic in South Asian Diasporic Literature and Community*. The University of Michigan. Unpublished Doctoral Dissertation
- Bran, R. (2015) *Immigration: 'A Lifelong Pregnancy?': An Analysis of Jhumpa Lahiri's Fiction*. Timișoara: Editura Universității de Vest
- Kasun, G.W. (2009) *Womanism and the Fiction of Jhumpa Lahiri*. University of Vermont: Graduation College Dissertations and Theses
- Macwan, H. (2014) "Struggle for Identity and Diaspora in Jhumpa Lahiri's *The Namesake*." *International Journal of Humanities and Social Science Invention*. Vol. 3. Issue 2, 45-49
- Pereira Marques, C. (2012) "What is in a name? Dislocation and relocation in *The Namesake*." *EmTese* (Bel Horizonte. Online, V. 18, N. 2). Santa Catarina: UFSC
- Rouhvand, H. (2015) "Ethnoscapes: Jhumpa Lahiri and Ambivalence in Diaspora Experience." *Language, Individual and Society*. Vol. 9, 213-225
- Song, M.H. (2007) "The Children of 1965: Allegory, Postmodernism and Jhumpa Lahiri's *The Namesake*." *Twentieth-Century Literature*. 53.3, 345-370
- Stevenson-Moessner, J. (2014) *Portable Roots: Transplanting the Bicultural Child*. Newcastle upon Tyne: Cambridge Scholars Publishing
- Stoican, A.E. (2015) *Transcultural Encounters in South-Asian American Women's Fiction: Anita Desai, Kiran Desai and Jhumpa Lahiri*. Newcastle upon Tyne: Cambridge Scholars Publishing
- Verma, R.G. (2015) "Wives and Widows in the Fiction of Jhumpa Lahiri: A Comparative Study of *The Namesake* and *The Lowland*." In *Contemporary Indian Women Writers: Concepts and Contexts*. ed. by Khan, N. and Puri, S. New Delhi: Authorspress, 70-82.

### **Studies on Zadie Smith**

- Dalleo, R. (2008) "Colonization in Reverse: *White Teeth* as Caribbean Novel." In *Zadie Smith: Critical Essays*. ed. by Walters, T.L. New York: Peter Lang
- Gibbons, A. (2011) *Multimodality, Cognition and Experimental Literature*. New York: Routledge
- Head, D. (2003) "Zadie Smith's *White Teeth*." In *Contemporary British Fiction*. ed. by Lane, R.J. Cambridge: Polity, 106-119

- Iversen, G. (s.a.) *Root Canals. Identity in Zadie Smith's "White Teeth"*. Master's Thesis, University of Agder
- Knepper, W. (2013) "Revisionary Modernism and Postmillennial Experimentation in Zadie Smith's *NW*." In *Reading Zadie Smith: The First Decade and Beyond*. ed. by Tew, P. London: Bloomsbury. 111-26
- Lowe, J. (2001) "No More Lonely Londoners: Review of *White Teeth*, Zadie Smith." *Small Axe*. 9, 166-80
- Mair, C. (2003) "Language, code, and symbol: The changing roles of Jamaican Creole in diaspora communities". *AAA: Arbeiten aus Anglistik und Amerikanistik*. Vol. 28, No. 2 (2003), 231-248
- Paproth, M. (2008) "The Flipping Coin: The Modernist and Postmodernist Zadie Smith." In *Zadie Smith: Critical Essays*. ed. by Walters, T.L. New York: Peter Lang, 9-30
- Procter, J. (2008) "New Ethnicities, the Novel and the Borders of Representation." In *A Concise Companion to Contemporary British Fiction*. ed. by English, J.E. Oxford: Blackwell Publishing, 101-120
- Scott, J.D. (2007) "Shared and Told Tales: Multiculturalism and Participatory Narrative Identities in Zadie Smith's *White Teeth*. *The International Journal of the Humanities*. Vol. 5, 7-13
- Slavin, M. (2015) "Nowhere and Northwest, Brent and Britain: Geographies of Elsewhere in Zadie Smith's *NW*." *The Journal of the Midwest Modern Language Association*. Vol. 48. No. 1, 97-119
- Squires, C. (2007) *Zadie Smith's "White Teeth"*. New York: Continuum
- Thomas, M. (2009) "Reading *White Teeth* to Improve Intercultural Communication." *Journal of Caribbean Literatures*. Vol. 6. No. 1, 15-30
- Wells, L. (2013) "The Right to a Secret: Zadie Smith's *NW*." In *Reading Zadie Smith: The First Decade and Beyond*. ed. by Tew, P. London: Bloomsbury Publishing, 97-111