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Notes

Introduction

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Chapter 1

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- 59 There are many examples of black intellectuals crediting *Roots* with bringing about a wider change in black people's understanding of their ancestry. Linton Kwesi Johnson, for example, wrote that 'for black people in Britain, *Roots* has given us a new sense of identity and belonging, a new feeling of racial pride. It provides a basis for the answering of the question: how can I as a black person place myself in the modern world, in the twentieth century?'. Linton Kwesi Johnson, 'Responses to *Roots*,' *Race & Class* 19, no. 1 (1977): 84.
- 60 Stringer and McKie, *African Exodus*, 230.
- 61 Ibid., 231.
- 62 Sykes, *The Seven Daughters*, 15–16.
- 63 Ibid., 356–357.
- 64 Norrell, *Alex Haley*, 119.
- 65 Correspondence from Ina Corinne Brown to Alex Haley, 12 September 1972, Sc MG 472, Box 10, Folder 2, Alex Haley papers, Schomburg Center for Research in Black Culture, The New York Public Library, New York, United States of America.
- 66 Daniel T. Rodgers, *Age of Fracture* (Cambridge, MA: The Belknap Press of Harvard University Press, 2011), 117.
- 67 Norrell, *Alex Haley*, 195.
- 68 Harold Courlander, 'Kunta Kinte's Struggle to Be African,' *Phylon: A Review of Race and Culture* 47, no. 4 (1986): 295.
- 69 Ibid., 295.
- 70 Ibid., 297.
- 71 Ibid., 301.
- 72 Haley, *Roots*, 22.
- 73 Ibid., 56, 162 and 183.
- 74 Ibid., 192.
- 75 Ibid., 295.
- 76 Norrell, *Alex Haley*, 91.
- 77 Alex Haley, *The Autobiography of Malcolm X* (New York: Ballantine, 1999), 164.
- 78 Haley, *Roots*, 306–307.
- 79 Haley, *The Autobiography*, 165.
- 80 Ibid., 168.

- 81 Ibid., 184.
- 82 Critic Leslie Fielder described Kunta Kinte as 'less a portrait of Haley's first American ancestor, legendary or real, than of Malcolm X as Haley perceived him', Kunta and Malcolm both being 'inverted Racist[s], convinced that all Whites not only invariably do evil to all Blacks, but that they have an offensive odor, and are properly classified not as human but as *toubob*, "devils," who must be resisted unto death'. Quoted in Norrell, *Alex Haley*, 157.
- 83 Alex Haley, interview by Murray Fisher, *Playboy*, January 1977, 57–79.
- 84 Alex Haley, 'My Furthest-Back Person, the African', *The New York Times*, 16 July 1972, SM12.
- 85 Philip Curtin, 'Recent Trends in African Historiography and Their Contribution to History in General', in *General History of Africa Vol. 1 Methodology and African Prehistory*, ed. Joseph Ki-Zebro (Paris: UNESCO and London: Heinemann, 1981), 58.
- 86 Arnold Temu and Bonaventure Surai, *Historians and Africanist History: A Critique* (Holland: Zed Press, 1981), 6–7.
- 87 Haley, *Roots*, 49, 114, 135, 322.
- 88 Ibid., 294.
- 89 Ibid., 281.
- 90 Ibid., 292–293.
- 91 As Ambalavaner Sivanandan notes, 'there is no hint in the book, which continues where the film leaves off and takes us right up to Haley's day, of the Civil Rights struggle, the Black Power Movement or the nascent revolution of the Panthers. All the resistance and rebellion of Haley's ancestors seem suddenly to stop short of revolution'. Ambalavaner Sivanandan, 'Responses to Roots', *Race & Class* 19, no. 1 (1977): 105.
- 92 Haley, *Roots*, 102.
- 93 Taylor, 'The Griot', 51.
- 94 Ibid.
- 95 As Randy Laist suggests, 'Roots destabilizes conventional categories of fiction and reality in a way that mirrors the sense in which slavery itself is a tragic historical reality supported by an elaborate fiction of racial superiority. By challenging the Western separation of history and fiction, *Roots* has been enormously successful in provoking dialogue and deepening our understanding of the "factions" that constitute our social environment'. Randy Laist, 'Alex Haley's Roots and Hyperreal Historiography', *Mediascape* (2013), http://www.tft.ucla.edu/mediascape/Winter2013_Roots.html.
- 96 Taylor, 'The Griot', 53.
- 97 *The Cambridge Companion to Africa American Slave Narratives*, for example, mentions Haley in its chronological timeline of publications at the start but he is not mentioned again. Audrey Fisch, *The Cambridge Companion to Africa American*

- Slave Narratives* (Cambridge: Cambridge University Press, 2007). For further discussion on this see David Chioni Moore, 'Routes.' See also John Dugdale, 'Roots of the Problem: The Controversial History of Alex Haley's Book', *The Guardian*, 9 February 2017, <https://www.theguardian.com/books/booksblog/2017/feb/09/alex-haley-roots-reputation-authenticity>.
- 98 Taylor, 'The Griot', 48.
- 99 Norrell, *Alex Haley*, 161.
- 100 Ibid.
- 101 Ibid., 164.
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- 103 Spencer Wells, *The Journey of Man: A Genetic Odyssey* (London: Allen Lane, 2002), 39.
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- 105 Brown, *The Search for Eve*, 317.
- 106 J.S. Jones, 'A Thousand and One Eves', *Nature* 345, no. 31 (1990): 395.
- 107 Roger Lewin, 'On the Ancestral Trail', review of *The Search for Eve*, by Michael H. Brown, *New Scientist*, 5 January 1991, <https://www.newscientist.com/article/mg12917504-000-review-on-the-ancestral-trail/>.
- 108 Natalie Angier, 'On the Trail of Everybody's Mother', *New York Times*, 8 April 1990, <http://www.nytimes.com/1990/04/08/books/on-the-trail-of-everybody-s-mother.html>.
- 109 Josiah Clark, *Types of Mankind, Or, Ethnological Researches Based upon the Ancient Monuments, Paintings, Sculptures and Crania of Races and upon Their Natural, Geographical, Philological, and Biblical History*, 4th edn. (Philadelphia, PA: Lippincott, Grambo & Co., 1860), 182.
- 110 Ibid., 184 and 189.
- 111 Wald, 'Blood and Stories', 331–332.
- 112 Priscilla Wald, 'Future Perfect: Grammar, Genes, and Geography', *New Literary History* 31, no. 4 (2000): 704.
- 113 Stringer and McKie, *African Exodus*, 8.
- 114 Rebecca Cann, 'The Scientists behind Mitochondrial Eve Tell Us about the "Lucky Mother" Who Changed Human Evolution Forever'. Interview by Alasdair Wilkins, *Gizmodo*, 27 January 2012, <https://io9.gizmodo.com/5879991/the-scientists-behind-mitochondrial-eve-tell-us-about-the-lucky-mother-who-changed-human-evolution-forever?tag=evolution>.
- 115 Steven Blevins, *Living Cargo: How Black Britain Performs Its Past* (Minneapolis: University of Minnesota Press, 2016), 154–161.
- 116 Du Bois, *Dusk of Dawn*, 59.
- 117 Wald, 'Future Perfect', 705.

- 118 Louis Kushnuck, 'Responses to Roots', *Race & Class* 19, no. 1 (1977): 81.
- 119 Ibid.
- 120 Gairdner Moment, 'Roots and the Biologist', *BioScience* 29, no. 6 (1978): 364.
- 121 Alondra Nelson, 'Roots and Genes', *Aeon*, 4 January 2016, <https://aeon.co/essays/from-roots-to-dna-kits-the-quest-for-african-american-identity>. See also Alondra Nelson, 'Bio Science: Genetic Genealogy Testing', 763. Jerome de Groot also notes that 'much popular genealogy, particularly in the USA, is influenced by the writings of Alex Haley'. Jerome de Groot, *Consuming History*, 84.
- 122 Sykes, *The Seven*, 15.
- 123 Ibid., 16.
- 124 Dawkins, *River Out of Eden*, 47.
- 125 Wells, *The Journey of Man*, xv.
- 126 Haley, *Roots*, 674 and 675.

Chapter 2

- 1 Eugene A. Foster et al., 'Jefferson Fathered Slave's Last Child', *Nature* 396 (1998): 27.
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- 4 Roberta Bivins, 'Hybrid Vigour? Genes, Genomics, and History', *Genomics, Society and Policy* 4, no. 1 (2008): 17.
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- 22 Sommer, *History Within*, 314, 323.
- 23 Luca Cavalli-Sforza, Paolo Menozzi and Alberto Piazza, *The History and Geography of Human Genes* (Princeton, NJ: Princeton University Press, 1994), 136. For critical discussions of this see Jennifer L. Hochschild, 'To Test or Not? Singular or Multiple Heritage? Genomic Ancestry Testing and Americans' Racial Identity', *Du Bois Review* 12, no. 2 (2015): 324; Roberts, *Fatal Invention*, 67. Jonathan Marks, 'Systematics in Anthropology: Where Science Confronts the Humanities (and Consistently Loses)', in *Conceptual Issues in Modern Human Origins Research*, ed. Geoffrey A. Clark and Catherine M. Willermet (New York: Aldine de Gruyter, 1997), 56.
- 24 Cavalli-Sforza, 'The Human Genome Diversity Project: Past, Present and Future', 337.
- 25 Reardon, 'Decoding Race', 43.
- 26 Cavalli-Sforza, 'The Human Genome Diversity Project', Address, 10.
- 27 Although the HGDP struggled to gain approval to collect genetic data, it gathered data from other research workers who had collected cell lines from indigenous populations and added it to a central collection. See Cavalli-Sforza, 'The Human Genome Diversity Project: Past, Present and Future', 333.
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- 33 As Nash has argued, "Though "ethnicity" is often used to refer to groups sharing a cultural heritage and is often used to avoid the biological associations of race, it is not a neat and tidy alternative, since along with ideas of the nation, both "ethnicity" and "race" encompass ideas of shared ancestry. Nation, ethnicity, and race share this imaginative familial foundation'. Nash, *Genetic Geographies*, 17.
- 34 23andMe, accessed 16 January 2018, <https://www.23andme.com/en-gb/dna-ancestry/>.
- 35 Hochschild, 'To Test or Not?' 331.
- 36 Nelson, 'Bio Science: Genetic Genealogy Testing', 776.
- 37 A. Nordgren and E.T. Juengst, 'Can Genomics Tell Me Who I Am? Essentialistic Rhetoric in Direct-to-Consumer DNA Testing', *New Genetics and Society* 28, no. 2 (2009): 169.
- 38 Kazuo Ishiguro, interview by Karen Grigsby Bates, *Day to Day on NPR Radio*, 4 May 2005, in *Conversations with Kazuo Ishiguro*, ed. Brian W. Shaffer and Cynthia F. Wong (Jackson: University Press of Mississippi, 2008), 202.
- 39 Lisa Fluet, 'Immaterial Labors: Ishiguro, Class, Affect', *Novel* 40, no. 3 (2007): 267.
- 40 Ann Whitehead, 'Writing with Care: Kazuo Ishiguro's *Never Let Me Go*', *Contemporary Literature* 52, no. 1 (2011): 76.
- 41 Eluned Summers-Bremner, "'Poor Creatures": Ishiguro's and Coetzee's Imaginary Animals', *Mosaic: A Journal for the Interdisciplinary Study of Literature* 39, no. 4 (2006): 145.
- 42 Sarah Brouillette, *Literature and the Creative Economy* (Stanford, CA: Stanford University Press, 2014), 204.
- 43 Shameem Black, 'Ishiguro's Inhuman Aesthetics', *Modern Fiction Studies* 55, no. 4 (2009): 785.
- 44 Margaret Atwood, 'Brave New World', *Slate*, 1 April 2005, http://www.slate.com/articles/arts/books/2005/04/brave_new_world.html. Further disavowals of the novel's biotechnological premise include Andrew Barrow's observation that the novel 'has as little to do with genetic engineering and the cloning controversy as *The Remains of the Day* has to do with butlering' in Andrew Barrow 'Artist of a Floating World', review of *Never Let Me Go*, by Kazuo Ishiguro, *The Independent*, 25 February 2005; Patricia Waugh's claim that 'a comment on the laboratory routines of genetic engineering is precisely what the novel is not', in Patricia Waugh, 'Contemporary British Fiction', in *The Cambridge Companion to Modern British Culture*, ed. Michael Higgins, Clarissa Smith and John Storey (Cambridge: Cambridge University Press, 2010), 132; and M. John Harrison's comment that 'Ishiguro's contribution to the cloning debate turns out to be sleight of hand, eye candy, cover for his pathological need to be subtle'. M John Harrison, 'Clone Alone', review of *Never Let Me Go*, by Kazuo Ishiguro, *The Guardian*, 26 February 2005. Gabriele Griffin is the exception: her article sets out

- to address 'how science figures both in this particular novel and in contemporary culture more widely'. Gabriele Griffin, 'Science and the Cultural Imaginary: The Case of Kazuo Ishiguro's *Never Let Me Go*', *Textual Practice* 23, no. 4 (2009): 645.
- 45 In 1997 scientists at the Roslin Institute in Edinburgh announced the birth of Dolly the sheep, the first mammal to be born whose embryo was created from a cloned cell, sparking huge debate about whether this represented a step closer to the possibility of cloning a human being. As Ishiguro himself acknowledges, 'Around that time, in 2001, there was a lot of stuff about cloning, about stem-cell research, about Dolly the Sheep. It was very much in the air'. Kazuo Ishiguro, 'A Conversation about Life and Art with Kazuo Ishiguro', interview with Cynthia F. Wong and Grace Crommett, 2006, *Conversations with Kazuo Ishiguro*, ed. Brian W. Shaffer and Cynthia F. Wong (Jackson: University Press of Mississippi, 2008), 213.
- 46 One of the most recent terms used to replace race is 'biogeographical ancestry', a term which Lisa Gannett contends serves the needs of the commercial arms of genetics while continuing to build on older racial concepts. Lisa Gannett, 'Biogeographical Ancestry and Race', *Studies in History and Philosophy of Biological and Biomedical Sciences* 47 (2014): 174.
- 47 Judith Roof, *The Poetics of DNA* (Minneapolis: Minnesota University Press, 2007), 146.
- 48 Kazuo Ishiguro, *Never Let Me Go* (London: Faber and Faber, 2005), 138.
- 49 Alys Weinbaum, 'Racial Aura: Walter Benjamin and the Work of Art in a Biotechnological Age', *Literature and Medicine* 26, no. 1 (2007): 217.
- 50 Ibid.
- 51 Ibid.
- 52 Ibid., 226.
- 53 Ibid., 233.
- 54 Gilroy, *Against Race*, 47.
- 55 Black, 'Ishiguro's Inhuman', 797. Black has also noted the peripheral references to racial inequality in the novel, arguing that it 'speaks to the fate of postcolonial and migrant laborers who sustain the privileges of First World economies' and that 'Ishiguro's characteristic style, renders these resemblances to the current globalizing world conspicuous through their near-invisibility'. Black, 'Ishiguro's Inhuman', 796–797.
- 56 Catherine Waldby and Robert Mitchell, *Tissue Economies: Blood, Organs, and Cell Lines in Late Capitalism* (Durham, NC: Duke University Press, 2006), 161. Whereas Gilroy cites organ transplantation as one of the technologies through which race might be erased, because organs can be transplanted transracially (Gilroy, *Against Race*, 20), the current globalized trade in organs for transplant in fact reinforces the unequal racial relationships upon which it is based.
- 57 Ishiguro, *Never*, 114, 115, 140.

- 58 Ibid., 114.
- 59 Ibid., 80.
- 60 Ibid., 108.
- 61 Ibid., 259.
- 62 Ibid., 244, 245.
- 63 Philomena Essed and David Theo Goldberg, 'Cloning Cultures: The Social Injustices of Sameness', *Ethnic and Racial Studies* 25, no. 6 (2002): 1068.
- 64 Ishiguro, *Never*, 245, 261.
- 65 Whitehead, 'Writing with Care', 62.
- 66 Ishiguro, *Never*, 244, 245, 253.
- 67 David Theo Goldberg, 'Call and Response', *Patterns of Prejudice* 44, no. 1 (2010): 92.
- 68 Albert Memmi, *The Colonizer and the Colonized* (1965; Boston, MA: Beacon Press, 1991), 105.
- 69 Ishiguro, *Never*, 64–65.
- 70 Ibid., 113.
- 71 Ibid., 16.
- 72 Ibid., 16, 31.
- 73 Ibid., 16.
- 74 Ibid., 173.
- 75 Ibid., 255.
- 76 Henry Louis Gates Jr., 'Editor's Introduction: Writing, Race and the Difference It Makes', *Critical Inquiry* 12, no. 1 (1985): 8.
- 77 Ibid., 9.
- 78 Ibid.
- 79 Martin Puchner puts it slightly differently: 'the teachers encourage students to produce art works, "to prove you had souls at all" a belief that may echo W.E.B. Du Bois's declaration that "until the art of the black folk compels recognition they will not be rated as human"'. Martin Puchner, 'When We Were Clones', *Raritan* 27, no. 4 (2008): 37.
- 80 Weinbaum, 'Racial Aura,' 219.
- 81 Ibid., 217.
- 82 Black has argued that 'Ishiguro's inhuman style' is an ethical move that suggests that 'only by recognizing what in ourselves is mechanical, manufactured, and replicated – in a traditional sense, not fully human – will we escape the barbarities committed in the name of preserving purely human life'. Black, 'Ishiguro's Inhuman', 786. Similarly, Rebecca Walkowitz has claimed that Kathy's narration underscores the 'value of unoriginal expression' and that Ishiguro's point is that 'it is inadequate, and even unethical, to treat uniqueness as the defining quality of art, culture, and human life'. Rebecca Walkowitz, 'Unimaginable Largeness: Kazuo Ishiguro, Translation, and the New World Literature', *Novel* 40, no. 3 (2007): 224, 235.

- 83 Charles Darwin, *The Expression of the Emotions in Man and Animals* (1872; Chicago: Chicago University Press, 1965), 359, 351.
- 84 For some of the most influential work on this subject, see Paul Ekman and Wallace V. Friesen, 'Constants across Cultures in the Face and Emotion', *Journal of Personality and Social Psychology* 17 (1971): 124–129; and Martha C. Nussbaum, *Upheavals of Thought: The Intelligence of Emotions* (Cambridge: Cambridge University Press, 2001).
- 85 Winter, 'Darwin's Saussure', 130.
- 86 Ishiguro, *Never*, 113–114.
- 87 John Mullan, 'Afterword: On First Reading *Never Let Me Go*', in Kazuo Ishiguro, *Contemporary Critical Perspectives Ser*, ed. Sean Matthews and Sebastian Groes (London: Continuum, 2010), 106.
- 88 Ishiguro, *Never*, 3.
- 89 Ibid., 282.
- 90 Ibid., 113, 120.
- 91 See Nicholas Dames, "'The Withering of the Individual': Psychology in the Victorian Novel", in *A Concise Companion to the Victorian Novel*, ed. Francis O'Gorman (Oxford: Blackwell, 2005), 101.
- 92 Ishiguro, *Never*, 32, 39, 139.
- 93 Ibid., 95–96.
- 94 Ibid., 113.
- 95 Ibid., 87.
- 96 Ibid., 77.
- 97 Ibid., 143.
- 98 Ibid., 225.
- 99 Darwin, *The Expression*, 364.
- 100 Ishiguro, *Never*, 232.
- 101 Ibid., 266.
- 102 Ibid., 265, 267.
- 103 Ibid., 36.
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- 105 Ishiguro, *Never*, 132.
- 106 Ibid., 137–138.
- 107 Ibid., 251.
- 108 John Mullan makes a similar point: 'The novel imagines the speculative attachments that might grow in place of all natural connection to others. It is a telling fictional enquiry in a culture that is preoccupied, in any number of popular forms, with the "re-discovery" of genealogy'. Mullan, 'Afterword', 113.
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- 112 Troy Duster, 'Ancestry Testing and DNA: Uses, Limits and *Caveat Emptor*', in *Race and the Genetic Revolution: Science, Myth and Culture*, ed. Sheldon Krimsky and Kathleen Sloan (New York: Columbia University Press, 2011), 102.
- 113 Richard Dawkins, *The Ancestor's Tale: A Pilgrimage to the Dawn of Life* (London: Phoenix, 2004), 59.
- 114 Ibid., 59.
- 115 Dawkins, *River Out of Eden*, 65.
- 116 Fatimah L. Jackson, 'Genomics: DNA and Diasporas', review of *The Social Life of DNA: Race, Reparations, and Reconciliation after the Genome*, by Alondra Nelson, *Nature* 529 (2016): 280.
- 117 Stuart Murray, 'Care and the Self: Biotechnology, Reproduction, and the Good Life', *Philosophy, Ethics and Humanities in Medicine* 2, no. 6 (2007), BioMed Central, <http://www.peh-med.com/content/2/1/6>.
- 118 Ibid.
- 119 Donna Haraway, *Simians, Cyborgs and Women: The Reinvention of Nature* (London: Free Association, 1991) 156.
- 120 Black, 'Ishiguro's Inhuman', 797.
- 121 Ishiguro, *Never*, 89.
- 122 Ibid., 89–90.
- 123 Ibid., 121.
- 124 George Eliot, *Daniel Deronda* Wordsworth Classics (1876; Hertfordshire: Wordsworth Editions, 2003), 154.
- 125 Derek Attridge, *The Singularity of Literature* (London: Routledge, 2004), 123.
- 126 Ibid., 4.
- 127 Darwin, *The Expression*, 358–359.
- 128 Eliot, *Daniel Deronda*, 153.

Chapter 3

- 1 Francis Collins, 'Remarks Made by the President'.
- 2 Bill Clinton, 'Remarks Made by the President'.
- 3 Craig Venter, 'Remarks Made by the President'.
- 4 Brigitte Nerlich, Robert Dingwall and David D. Clarke, 'The Book of Life: How the Completion of the Human Genome Project Was Revealed to the Public', *Health: An Interdisciplinary Journal for the Social Study of Health, Illness and Medicine* 6, no. 4 (2002): 458.
- 5 Ibid., 460.

- 6 Ibid., 465.
- 7 Collins, 'Remarks Made by the President'.
- 8 Venter, 'Remarks Made by the President'.
- 9 Jackie Stacey, *The Cinematic Life of the Gene* (Durham, NC, and London: Duke University Press, 2010), 71.
- 10 Patricia Waugh, 'Science and Fiction in the 1990s', in *British Fiction of the 1990s*, ed. Nick Bentley (Oxon: Routledge, 2005), 58.
- 11 Steinberg, *Genes and the Bioimaginary*, 52, 55.
- 12 Ibid., 56.
- 13 Lily E. Kay, *Who Wrote the Book of Life?: A History of the Genetic Code* (Stanford, CA: Stanford University Press, 2000), 2.
- 14 Roof, *The Poetics of DNA*, 48–50.
- 15 Clinton, 'Remarks Made by the President'.
- 16 Venter, 'Remarks Made by the President'.
- 17 Collins, 'Remarks Made by the President'.
- 18 Steinberg, *Genes and the Bioimaginary*, 59.
- 19 Waugh, 'Science and Fiction in the 1990s', 69.
- 20 Goldberg, *The Threat of Race*, 15.
- 21 John A. Powell, 'The Colorblind Multiracial Dilemma: Racial Categories Reconsidered', *U.S.F.L. Rev.* 31 (1996): 790.
- 22 Goldberg, *The Threat of Race*, 192–193.
- 23 Waugh, 'Science and Fiction in the 1990s', 69.
- 24 Goldberg, *The Threat of Race*, 1.
- 25 For Dominic Head, the novel demonstrates that 'we are all hybrid post-colonials, biologically as well as culturally, and the pursuit of ethnic origins is a pointless objective'. Dominic Head, 'Zadie Smith's *White Teeth*: Multiculturalism for the Millennium', in *Contemporary British Fiction*, ed. Richard J. Lane, Rod Mengham and Philip Tew (Malden: Polity Press, 2003), 114. Molly Thompson argues that *White Teeth* reveals 'an inevitable consequence of multiculturalism is a fusion of culturally and biologically derived-roots'. Molly Thompson, "'Happy Multicultural Land"? The Implications of an "excess of belonging" in Zadie Smith's *White Teeth*', in *Write Black, Write British: From Post Colonial to Black British Literature*, ed. Kadija Sesay (Hertford: Hansib, 2005), 135. An anonymous reviewer in *The Economist* called the novel 'post-post-colonial' – 'Pulling Teeth', *The Economist*, 17 February 2000, <http://www.economist.com/node/283204>. For Tracey L. Walters, 'Smith's point is that racial homogeneity is on the verge of extinction' and she 'persuades us to accept that racial categories in Britain have transformed into alternative modes of representation and therefore a new discourse is required to discuss identity'. Tracey L. Walters, "'We're All English Now Mate Like It or Lump It": The Black/Britishness of Zadie Smith's *White Teeth*', in *Write Black, Write British: From Post Colonial to Black British Literature*, ed. Kadija Sesay (Hertford: Hansib, 2005), 316.

- 26 Lionel Trilling, *E.M. Forster*, 3rd edn. (New York: New Directions, 1964), 65.
- 27 Zadie Smith, 'Love, Actually', *The Guardian*, 1 November 2003, <https://www.theguardian.com/books/2003/nov/01/classics.zadiesmith>.
- 28 Waugh, 'Science and Fiction in the 1990s', 70.
- 29 Steinberg, *Genes and the Bioimaginary*, 66.
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- 34 James Wood, 'Human, All Too Inhuman', *The New Republic*, 24 July 2000, <https://newrepublic.com/article/61361/human-inhuman>.
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- 36 Zadie Smith, 'A Interview with Zadie Smith', Book Browse, accessed 4 March 2019, https://www.bookbrowse.com/author_interviews/full/index.cfm/author_number/344/zadie-smith.
- 37 Smith, 'Love, Actually'.
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- 39 Smith, *White Teeth*, 190.
- 40 Ibid.
- 41 See for example Molly Thompson, "'Happy Multicultural Land"? The Implications of an "excess of belonging" in Zadie Smith's *White Teeth*'; Head, 'Zadie Smith's *White Teeth*'; Tracey L. Walters, 'We're All English Now Mate Like It or Lump It'.
- 42 Claire Squires, *Zadie Smith's White Teeth: A Reader's Guide* (New York: Continuum Contemporaries, 2002), 38.
- 43 Susie Thomas, 'Zadie Smith's False Teeth: The Marketing of Multiculturalism', *Literary London: Interdisciplinary Studies in the Representation of London* 4, no. 1 (2006), <http://www.literarylondon.org/london-journal/march2006/thomas.html>.
- 44 Ashley Dawson, *Mongrel Nation: Diasporic Culture and the Making of Postcolonial Britain* (Ann Arbor: University of Michigan Press, 2007), 152.
- 45 Smith, *White Teeth*, 327.
- 46 Roof, *The Poetics of DNA*, 149.
- 47 Smith, *White Teeth*, 525.
- 48 Roof, *The Poetics of DNA*, 201.
- 49 Smith, *White Teeth*, 161.
- 50 Ibid., 314.
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Conclusion

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- 21 Kandice Chuh, "'America" Is Not the Object: An Interview with Kandice Chuh, President of the American Studies Association', interview by Sarah Mesle, *Los Angeles Review of Books*, 9 November 2017, <https://lareviewofbooks.org/article/america-is-not-the-object-an-interview-with-kandice-chuh-president-of-the-american-studies-association/#!>.

- 22 As Kanta Dihal contends, literature and science studies has not been as adept at confronting its past and present Western bias and racial prejudices as other related fields such as science fiction studies. Kanta Dihal, 'On Science Fiction as a Separate Field', in 'State of the Unions', ed. Melissa M. Littlefield and Martin Willis, special issue, *Journal of Literature and Science* 10, no. 1 (2017): 34.
- 23 Sielke, 35.
- 24 Ibid., 31.
- 25 Ibid., 34.
- 26 Levine, *Forms*, 59.