Meera Syal presents culture politics in her works which is playing a very important role in her fiction. In her first novel *Anita and Me* (1996), shows every time the Kumar's house fills with Indian friends and relatives, the formidable armada of Meena's, the protagonist’s Indian aunties joins a gossipy chorus about the strange customs of the English. As she says that:

Mama shot her posse a knowing look and explained that all this garden frippery, gnomes, wells and the like, was an English thing. They have to mark their territory...’ It was on the tip of her tongue to add' ... like dogs', but the Aunties recognised their cue and launched into their own collected proverbs on English behaviour. 'They treat their dogs like children, no, better than their children [...] 'they don't like bathing, and when they do, they sit in their own dirty water instead of showering ...' the way they wash up, they never rinse the soap off the dishes .... (AM 33).

This catalogue of prejudices and stereotypes is conspicuously reminiscent of the preconceptions applied to immigrants and minority groups by mainstream society. Through reversing the direction of laughter and derision, the aunties construct among themselves a positive image of their Indian identity. The twelve year-old Meena, who feels torn between her Indian and English Midlands identity, observes that the aunties' laughter about the "peculiar going on of the 'gores' " is "tinged with something like revenge" (AM 34). Being only Indian girl in village, she is devoid of the cultural background of the rest of her peer-group and has experienced the out-grouping in
force of laughter: "only the big girls laughed in this way, malicious cackles which hinted at exclusivity and the forbidden" (AM 17).

In Syal's *Anita and me*, Meena dismisses 1960s British cuisine as "over-boiled, under-seasoned ... slop" (Maxey 178). Meena longs to eat the local fish fingers and chips, while her mother spurned the instant or the takeaway: "This food was not just something to fill a hole, it was soul food, it was the food their far-away mothers made and came seasoned with memory and longing, this was the nearest they would get for many years, to home"(AM 61). Meena successfully navigates the two worlds and is caught 'in between cultures', because both are fluid and subject to change, but instead creates a new cultures, a third space, which is a synthesis of both worlds. Next to food comes the comparison in clothes, which unfold layers and layers of cultures. Clothes decked with:"... dancing elephants, strutting peacocks and long-necked birds ...which spoke of bare feet on dust, roadside Smokey dhabas, honking taxi-horns and heavy sudden rain beating a bhangra on deep green leaves" (AM 43).

On the contrary when Meena looks at the shades and the clothes of Mrs. Christmas' frocks that make her think of:"... tea by an open fire with an autumn wind howling outside, horses' hooves, hats, gloves, toast, wartime brides with cupid bow mouths laughing and waving their hankies to departing soldiers ..." (AM 43).

Meena cannot appreciate the efforts put in by her parents to protect their culture at this stage. Why should she hesitate between the two cultures when she can break herself free from one and belong to the other? Adopting, adapting the best in the other culture which has been the way of her parents doesn't appeal to her.

The identity of the author we should focus nor the post colonial or borderland genetic sequencing in the fiction, but rather how effective the author is at using
language and technique to invent his or her story worlds. Meera Syal's *Anita and Me* opens:

I do not have many memories of my early childhood, apart from the obvious ones, of course. You know, my windswept, bewildered parents in their dusty Indian village garb standing in the open doorway of a 747, blinking back tears of gratitude and heartbreak as the fog cleared to reveal a sign they had been waiting for, dreaming of, the sign planted in the tarmac and emblazoned in triumphant hues of red, blue and white, the sign that simply said, WELCOME TO BRITAIN (AM 9).

Syal's narrator is smarter than this hokum, however. Two paragraphs later, she tells us: "of course, this is the alternative history I trot out in job interview situations or, once or twice, to impress middle class white boys sniffing round, excited by the thought of wearing a colonial maiden as a trinket on their arm. My earliest memory, in fact, is of the first time I understood the punchline to a joke" (AM 9-10).

Syal invents a narrator who from the get - goes pokes fun at and deflates this marketing and myth-making material of otherness. In recent years, Bhangra music has reached new heights of popularity in the Western Hemisphere, revealing its appeal not just to those of South Asian heritage, living in Britain, but also to a relatively wide western audience. In Meera Syal's *Life Isn't All Ha Ha Hee Hee* [1999], the phenomena of Bhangra and British-Asian fusion music play a vital role among the younger generations of South-Asian-British in their negotiations with their parents' cultures and those of their British home environment. Bhangra is originally the traditional folk music and dance from the Punjab. The term 'Bhangra' comes from the word bhang meaning hemp, which is grown in the Punjab. Bhangra music focuses on
the heavy beat of the double-barrelled dhol, an instrument with a heavy bass and a high treble double-headed drum, played with two curved sticks or hands we hear the musical rhythms of the dhol at Deepak's and Chila's wedding ceremony at the start of Syal's *Life Isn't All Ha Ha Hee Hee*. The contemporary Bhangra music, since the 1980s and right through the 1990s, has given rise to a specific club culture now popular in the UK and the USA. Bhangra in its current forms presents the potential and adaptability of popular culture in the creation and articulation of new identities in a globalized world. The discourse of multi-culturalism worked with notions of ethnic art, very different things is happening in the non-state subsidized sectors of difference and the success of Black cultural forms has had profound effects on popular culture. At the forefront of this development was the influence of Black American music and Jamaican reggae. This led to the growth of an indigenous Black and South British music scene producing new hybrid forms, like the British South Asian music known as Bhangra. As South Asian filmmaker Gurinder Chadha comments, these new forms of cultural production is very important to the formation of new diasporic and hybrid forms of cultural production is very important forms of identity. As Gurinder Chadha says:

“Bhangra music gave us back something for ourselves, it had nothing to do with English people on white society. It also consolidated the debate about whether we are Black, British or Asian …. What I am saying is that we are not thing or the other – We’re everything when it suits us and one thing when it suits us, it is not exclusive or mutual” (Weedon 66).
The globalization of forms of youth culture that have their roots in Black ghetto culture and include modes of dress and speech. The commercial diversification of the broader ‘cultural’ marketplace has not restricted to music and youth culture.

The rise of identity politics has more recently meant new assertions of cultural essentialism. The advance use of new technologies, evident in the new mixing and sampling techniques of South Asian DJs and the quotability of Bhangra and Hindi 'filmi' songs is combined with western instrumentation, has given rise to a new dance beat. In *Life Isn't All Ha Ha Hee Hee*, the question of British-Asian fusion music as a possible site of South-Asian-British identity politics concerns in the voice of the protagonist, Tania. She presents her view on her friendship with Chila and Sunita. Tania engages in a nostalgic saunter down Memory Lane as she drives past Riz's Music Mart, the trio's favourite hangout when they were teenagers. She says:

It had been a Saturday morning ritual, coming down here with Chila and Sunny, wanting to be the first to bag the latest Hindi film soundtrack, and later on the bootleg tapes flooding in from Birmingham and Southall of the British Bhangra bands. It must have been about fifteen years ago when Riz, the doped-out manager, had slotted a grubby looking cassette into the shop's sound system and carefully turned the volume up to bleeding ears level. 'You curies get a load of this band, British Punjabis, like us, recorded in one of their uncle's garage. Punjabis, like us, recorded in one of their uncle’s garage. Not those fat geezers in the John Travolta suits, swinging their medallions, singing about the bleeding harvest and birds in wet saris. This lot ain't much older than you (LAH 43).
Riz is referring in his last remarks to the stereotypical images that spring to mind when one speaks of Hindi film music. The British-Asian fusion music illustrate the fact that most South Asian-British youth go through the phases of fear, guilt, desire and anger while growing up, which signifies their 'in-betweenness'. Different sorts of musical activity may produce different kinds of musical identity. One of the main applications of contemporary Asian fusion music is that modern digital technology has contributed to spicing up Bhangra to make it more pleasant for South-British youth as well as their consumers worldwide.

Meera Syal's *Life In't All Ha Ha Hee Hee* [1999], explains the paradoxical postmodern politics of indo-chic. As Sunaina Maira has suggested:

> It was super-chameleon Madonna whose TV performance in 1998 emblematized the ultimate cross-over spectacle for Indo-chic. In the video for the single, "Frozen", from her album Ray of Light, Madonna performed pseudo-Indian dance moves with henna-painted hand [...] (Bartels, Wiemann 61).

This Indo-chic can be seen to function as a postmodern puzzle in Indian diasporic community. It is the puzzle of decontextualized fashion. The clue about Indo-chic is that it is paradoxically a western phenomenon. The politics of Indo-chic is conceived as a form of western self-torture, a white mainstream bored with itself dresses shabbily and goes to a cafe-dhaba which has seen better days only to ask to be allowed to pay more money for food that would otherwise lose its status as authentic ethnic cuisine. In Syal's narrative, it is a mode of intervention is Indian diasporic subject creates Indo-chic herself, without even having to shop at banana republic. Tania come to know that a bindi is wear on the forehead not the chin. In other words, hers is a culturally literate Indo-chic; it coverges with Bhangra music in the
hybridization of culture by the diasporic themselves. Tania thinks: "We three managed the oft-quoted juggling act [...] see how I combine this bindi with that leather jacket and make a bold statement about my duality? Look! I can go to a rave one night, and the next morning be cooking in the communal temple kitchen" (Bartels, Wiemann 69). Tania's fashion-choices are a visible manifestation of a conscious cultural politics.

Tania's self-designed Indo-chic may resist a mainstream fashion market's definition of fabric exoticism. The puzzle of 'Indo-chic' describes the dilemma which is not necessarily all impasse, if we watch out for patterns of mainstreaming difference- a mainstreaming which is as welcome as it may be suspect to those calling for an institutionalization of postcolonial studies. Syal's novel Life Isn't All Ha Ha Hee Hee (1999) starts with an Indian marriage ceremony in the first chapter, the narrator sums up the reactions of the guests, Indian and English, to the happy day. The heterodiegetic narrator functions as a cultural mediator in the novel, providing insight into the reactions of the Indian as well as the English guests at the wedding. The exaggerated descriptions, 'lone male in the ocean of having female flesh’, 'cavement[...] dragging their women away’ 'a bit like jive this Indian business, once you get the footwork going' (Reichl 32), highlight a situation than can be seen in accordance with two different cultural codes: to the English guests at the wedding who watch in a 'confused huddle', the group of female weeping at the end of the day comes across as a 'tragic performance' while the Indian guests expect this to happen as part of a well known ritual. The narrator's use of hyperbole indicates the intimate of the cultural insider as well as a certain ironical distance and an awareness of how things might appear to the cultural outsider.
The humorous presentation points to a difference, a gap in cultural knowledge with part of the humour resulting from a structural inversion, in spite of the fact that the wedding takes place in England it is the English who feel at a loss in this cultural context. In contrast to the textual level, where characters huddle in confusion in the face of events that cannot be explained within their frame of reference, the narrative mediation provides hermeneutic guidance through pointing to the existence of two frames of reference: it facilitates understanding for the non-Indian reader-through explaining a certain ritual and accounts for the confusion of the English guests to the Indian reader. This alerts readers from different cultural backgrounds to the fact that behaviour is culture-coded and can be interpreted in very different ways according to the cultural frame employed. It also adds to their cultural knowledge and increases awareness for culture-related misunderstanding.

Many postcolonial texts address the problem of differing cultural norms and values. The theories of humour can provide a sharper focus for the understanding and enjoyment of humorous situations by alerting the reader to the fact that humour works on different levels and can fulfil different function simultaneously. In Syal's novel we see the humorous descriptions of cultural differences, leave the different frames of reference intact, encouraging to reader to switch between two perspectives rather than foregrounding one at the expense of the other. Bhaji on the Beach has been well received critically, and has done well at the box office, securing the success and lasting popularity for its director, Gurinder Chadha, and its writer, Meera Syal. Critical commentary on the film present largely explored it in terms of postcolonial or diasporic cinema, or more especially in terms of a cultural studies reading of the emergence of British-Asian cultural identity. It has also largely been discussed in terms of narrative and theme as follows, a group of intergenerational South Asian
women make a day trip from Birmingham to Blackpool, on their journey discovering each other, as well as coming to terms with their personal issues of British-Asian community, identity and belonging. However, little attention has been paid to one of the key plots in the film that of the interracial romance between the young South Asian women Hashida and her British Caribbean boyfriend Oliver-Hashida and Oliver's romance is depicted from the outset through conventional strategies of narrative cinema, interlaced with inter-generic elements of social drama and comedy too. This humanizes their story as everyday, and as part of a set of socio-cultural issues that seek to explore the opening up of Black identities as complex and non-homogenous by the early 1990s, especially in terms of black African, Caribbean and brown South Asian relationships.

The conversation between Olly and Joe, about the disconnection in social relations, where Joe alludes to the dissolution of the notion of Black political subjectivity, when he claims that 'Black doesn't mean white anymore, and laments the loss of respect between Asian and Black groups in general terms. Stuart Hall usefully articulates this position for us in terms of Black British representation as 'the end of the innocent notion of the essential Black subject and goes on to say:

The end of the essential black subject is something which people are increasingly debating, but they may not have fully reckoned with its political consequences. What is at issue here is the extraordinary diversity of subjective positions, social experiences, and cultural identities which compose the category 'black'; that is, the recognition that 'black' is essentially a politically and culturally constructed category, which cannot be grounded in a set of fixed trans-cultural or transcendental racial categories and which therefore has no guarantees
in nature. What this brings into play is the recognition of the immense diversity and differentiation of the historical and cultural experience of black subjects (Nagib, Chris 120).

Chadha and her creative team are part of a movement in Black British film and media-making who have taken up and articulated such issues that Hall remarks upon. Rather than offer simple, and easy representation that profess good Black subjects versus bad white ones, they look both between and beyond black and brown identities, as well as their political alliances, problems and heterogeneities, and seek to criss-cross between them. The film deals explicitly with how section of both the black and South Asian communities might view each other, at times, can hold opposed but nevertheless similarly ultraconservative positions. When Hashida is taking advice from a health professional about her pregnancy options, Olly is seen searching for her along the seafront and riding the side streets of Blackpool on his motorbike in the scene. What accompanies this scene as its non-diegetic signifier in the song 'Mera Laung Gawacha’? This is a British Bhangra track, based on the lyrics of a very popular Punjabi folk song remixed by the British Asian artist Bally Sagoo, with female vocals sung by Jayshree and male vocals by artist Cheshire Cat.

British Bhangra is an intermix of lyrics in Punjabi with snatches of English and patois Dub catch phrases, alongside musical sounds that fuse together the beats of the Indian drums—the dhol, dholak and tablas—with pop, reggae, RnB, rock and other musical sounds from around the world. This song is an urban British-punjabi-Ragga-Dub-based inflection, which professes multiple musical heritages and associated cultural identities simultaneously and still the male vocalist, Cheshire Cat, is a white British singer who raps in a predominantly black-identified lyrical form, complicating further and disrupting issues of fixed and bounded identities. The track is a deliberate
placement, meant to extend the film's advocacy of mixed-race relationships and their new possibilities through the black and brown male and female characters. Two symptoms of "cultural" consonance and dissonance in the film are music and food. The film's handling of music is very most valuable example of inversion. The women sing traditional songs, and the voice of pop song "Summer Holiday" on the disc, in Punjabi and through a bhangra beat. The title of the film "Bhaji" means a snack or a light food. In the film women bring with her some cultural foods on the beach but they are chastised by the landowner latter: "It's strictly English food in here" (Ciecko 74). In a scene Pushpa reacting about the tastelessness of her chips until Bina old woman, comes to the rescue to spice them up. Women occupy a part of "British" culture and different from the culture. They negotiate about family relations of parent, husbands and children and "sisters" or "aunties" with them.

The protagonists of the film play the role as British and Black subjects, who are inflected both by popular art forms such as hybrid Bhangra music as well as modern art. The vibrant colours, music, suggesting merriment and togetherness, draw on a tradition in popular South Asian filmmaking where the same signs and codes are often used, not least in, say Bollywood cinema. Syal's Goodness Gracious Me is included in a body of diasporic South Asian cinematic and television productions which constitutes, since the early 1990s, an increasingly visible sphere in the culture industries. As Luckett point out; 'the show's form, content, and popularity point to a significant change in the organisation of terrestrial broadcast British 'television', standing for 'a move away from predominantly racially conceived programming for "minorities", (Alvares 119) with its concomitant focus on racial specificity, to genres designed to concentrate more specifically on diapora and its experiences. Meera Syal is one of the multitalented performers of the show. Syal is the co-writer and the standout
performer in *Goodness Gracious Me*, so her words can assist in the understanding of the creative project behind the comedy series. Mary Gillespie has so powerfully put it:

Using strategies of interextuality and deconstruction, the TV show engages critically, even if in a light-hearted fashion, with comic narratives belonging to an era in which white performers mimicked ethnic minority characters. From the outset, the title of the sitcom hybridises a pervasive popular image of Asians current in 1960s Britain. Indeed not only the title of the programme, but also its theme tune were adapted and reclaimed from the hit comedy song 'Goodness Gracious Me' sung by Peter Sellers and Sophia Loren to promote *The Millionairess* (1960). In this film directed by Anthony Asquith, a blackened up Sellers acted the part of Ahmed el Kabir, a Stereotypical Indian doctor, while Loren placed Epifania parerga, his patient. As a sort of counterpart to his brown face make up. Sellers adopted an absurd and caricatural Indian intonation in the song, while at the same time uttering the 'typically British' phrase 'goodness gracious me' (Alvares 122-123).

British imitations of Indian speech- the goodness-gracious-me accent Syal refers to in the passage from *Anita and Me* are re-appropriated in the British Asian comedy series, the theme song is a hybridised bhangra interpretation of the playful and jingly tune. In Goodness Gracious Me, the character of Lady Chatterjee makes a revisionist comeback as leading figure by the hand of Meera Syal. *Goodness Gracious Me* written by Syal mercilessly satirises British food in its well-known 'Going for an English' sketch, where diners at an 'English' restaurant in India request 'the blandest thing on the menu' and then ask the waiter what he has 'that's not totally
tasteless’ (Maxey 178). Syal and the producers pinpoint the highly subversive role of
parodic and comic fiction, which can be manipulated through widespread television.
Meera Syal is one of Britain's best-known Asians. She achieves a breakthrough
success with her role as writer and performer in the surprise hit TV comedy *Goodness
Gracious Me* and *The Kumars at No. 42*. The widespread appeal of these shows
underlines how British Asian cultural forms currently make the greatest impact in
popular culture beyond the confines of literary establishments. Syal's work is not
primarily accessed from a 'literary' perspective; she first came to the fore in the surge
of British Asian women's writings in the 1980s. Along with Ravinder Randhawa,
Leena Dhingra, Rukhsana Ahmad, and others, she brings gendered questions of
cultural identity to the fore, developing feminist themes, and challenging Eurocentric
models of feminism by reformulating gendered ethnicities in her writings.

Meera Syal's startling collaboration with Andrew Lloyd Webber on *Bombay
Dreams* (2002) to the pioneering work with new writers that has taken place at
London's Oval House, and everything in between including established writers such
as winsome Pinnock and Tanika Gupta and a younger group that would include
Tucker Green and Godiwala is among those who, despite its highly questionable
aesthetic qualities, would particularly assert the importance of the 'moment' of
Bombay Dreams as 'a sign of the widespread acceptance of British-Asian theatre ...
as
it marked a boundary line that Asian theatre makers is able to cross' (Blandford 113).
Godiwala argues that even Kitsch mainstream work such as *Bombay Dreams* is able
to incorporate aesthetic strategies which:

Destabilize the political position of the English language and English
drama in England, thereby decentring the imperial hegemony
underlying English culture. British-Asian drama is one of hybridity as
it fractures temporality and rehistoricizes ... British Asian theatre can be seen as a marriage of theatre forms of east and west as it is a hybrid and heady mix of two heterogeneous cultures (Blandford 113).

However a number of critics and academics have been considerable more sceptical about the contribution of *Bombay Dreams* towards a new openness to Asians cultural practices in Britain. Jen Harvie, follows a number of the newspaper critics of the show's London production in concluding that *Bombay Dreams* wants it both ways, on the one hand, revelling in the spectacle of Bollywood excess whilst also retaining a very western ironic distance which is mocking in tone:

The production [*Bombay Dreams*] is deeply ambivalent about its relationship to Bollywood's conventions in a way that compromises its respect for the form. Its narrative logic concludes by rejecting Bollywood's utopianism, but its staging concludes by embracing that utopianism through joyous encores. The production dances a Bollywood two-step: it positions itself as intellectually superior to Bollywood, but it nevertheless exploits Bollywood's sense of carnival ... This knowing attitude towards Bollywood taking what it wants but indicating its shrewd disavowal of the form suggests a classic orientalist practice: *Bombay Dreams* indulges the Eastern form as a means of portraying its own superiority to that form" (Blandford 113).

Harvie and others see, with some justification that 'events' such as *Bombay Dreams* can simply be read as opportunism and clearly it has possessed an enormous mistake to conclude that during Nicholas Hytner's 'evaporation of certainty' over Britain's sense of its national identity has been an unproblematic embrace of its genuinely multicultural nature.
The involvement of the English film business with literary adaptations has given it a mixed reputation. When it tackles canonical literature, English cinema is sometimes berated for the reverence with which it treats the source novel and a reliance on the verbal, the assumption being that cinema is primarily a visual medium. Cinema is conceived as both distinct from and yet at the same time dependent upon literary culture. Some critics invoke the literary as a means of praising what they perceive as 'good' cinema and recommending a film to 'sophisticated' audiences. The important way in which cinema engages with literature, literary culture and literary readerships as audiences is through the literary biopic. In many ways, cinema and literature run alongside each other- and not surprisingly, some of the same themes and trends can be identified in the two media. More specifically, film makers worked with various literary properties in order to tap into particular themes and trends. One of the themes often identified in recent English literature and which equally finds a place in contemporary English cinema is the exploration of the changing geopolitical landscape of the UK, the forces of devolution, regionalism and post-colonialism, and the emergence of multicultural and hybrid British identities. Adaptations of some important novels and other material have enabled filmmakers to explore aspects of the British-Asian experience, through the work of Hanif Kureishi, in both his original screenplays and his adaptations, Meera Syal, in her adaptation of her own novel *Anita and Me* (1996), and Monica Ali, whose novel *Brick Lane* was adapted in 2007. Adaptations of novels by Graham Swift and Helen Cross and among others, enabled filmmakers to focus on very specific local or regional identities. Moving beyond the space of Englishness, other filmmakers used Irvine Welsh's novels *Tainspotting* and *The Acid House*, and a short story by A.L. Kennedy, which became *Stella Does Tricks*, to address the question of what it means to be Scottish.
It is perhaps ironic that the period of greatest opportunity for women within the film industry in Britain, as well as in the world, seems to have been nearest to the restrictions and prohibitions of nineteenth-century feminity. In its earliest days, prior to its achievement of a state of cultural fixity, film was up for grabs for a myriad of pioneers, many of the female. Women worked in a range of positions in the fledgling industry, from scenario writer or culture to exhibitor or publicist—a wealth of female involvement in Britain's early cinema that is only just beginning to be uncovered by research projects such as women and silent British cinema.

The novel has now been made into a blockbuster film, by Metin Huseyin in 2002 film *Anita and Me* is, for the most part, an unproblematic recounting of childhood memories by its central character, Meena's narration of events and her actions within the story that she has a strong propensity for fantasy and make believe, there is no suggestion that her world itself is imbued with these traits. Indeed, we understand Meena's imaginings to be a reaction precisely against some of the mundane aspects of her world, an escape from the monotony of everyday life as she sees it. The film breaks from this pattern, however, in a scene that occurs directly after Meena has been thrown from a horse at a village fete and is recovering in bed with a sprained ankle. Her grandmother affectionately named Nanima by Meena's family, visits her in her room and although it has been clear throughout Nanima's involvement in the narrative that she speaks no English, the old woman addresses Meena in that language. The unusualness of this is highlighted as Meena interrupts her grandmother to ask how it can be possible, but she is hushed into silence and told to listen.

A series of stylistic features define this scene as unusual within the film's wider storytelling pattern, a fade to black precedes it before a fade up frames Nanima's face as she speaks, and a particular lens is used to give the scene a specific
effect. As Huseyin describes in his director's commentary for the DVD of the film: “We use a special I think it's called a tilt and whirl lens or something, I don't know-we use a lens that only has one plane of focus to make it look a bit other worldly” (Walters 27). The effect on screen is of Sehgal's face appearing distinct and sharp, whereas the space around her is rendered cloudy and blurred. The style of the moment's representation furthers a sense of uncertainty over what is taking place, a fact Meera Syal makes reference to on the same DVD commentary: 'you don't know whether this is Meena imaging this or just for this precious moment- their last moments ever together she understands her because what she has to say is so important" (Walterts 27). The shift into this realm of uncertainty within the scene is dramatically out of step with the rest of the narrative and as a consequence the moment is allowed to stand out from the texture of the scenes that surround it. Syal's reading of the sequence is useful as she points us towards the ways in which the words Nanima speaks are also made to stand out from other words spoken them at all. The film thus uses a moment of hesitation between the real and the imagined to create a point of emphasis within its narrative, focusing attention upon a character's speech as the reliability of the sound and visual tracks becomes unstable.

Film historians’ have noted that the state's relationship with the cinema has revolved around two main issues. The first is economic, the second, and arguably most important, is ideological. As cinema audiences grew in the 1920s, it became popular films with British audiences produced in America. Moreover, as film-producer, Michael Balcon pointed out that American film industry has an 'economic stranglehold' on the British film market because of its 'block' and 'blind' booking practices. The result of the 1927 cinematograph films act, which has instrumental in aiding the expansion of British film production because it give increased protection to
Britain's film industry by demanding that a percentage of all films exhibits in Britain has Britain-made, thus limiting the ability for American films to dominate the market.

Since the 1990s film studies has witnessed a surge of publications on diasporic cinema, film and media cultures. Diasporic cinema, by contrast, resists the homogenizing forces of globalization and is centrally concerned with issues of identity and identity politics, making the experience of ethnic minorities and other marginalize groups its central concern. The standardized variety of transnational cinema emulates the universal appeal of Hollywood and is conceived at supra-state level by powerful media magnates of global media corporations. The creative origin of migrant and diasporic cinema is located at sub-state level, in as much as diasporic subjects are often excluded from the social fabric of the host society, but at the same time are no longer fully partaking in the customs and traditions of their parents' country of origin. Diasporic cinema is more specific in its address. It targets primarily audiences in the film makers' 'home' and 'host' countries and the far-flung diasporic networks to which the film-makers belong. The different type of diasporic film culture is associated with Jewish exile and emigre directors, actors and actresses, script writers and producers.

We accommodate the many films about the experience of migration and diaspora made by film-makers of the hegemonic host societies that lack this deep personal investment. The cultural critic Brah's concept of 'diaspora space' provides a useful framework about the notion of origin or of the history of displacement as prerequisites for participating in the diasporic experience:

Diaspora space as a conceptual category it 'inhabited', not only by those who have migrated and their descendants, but equally by those who are constructed and represented as indigenous'. In other words,
the concept of diaspora space (as opposed to that of diaspora) includes the entanglement, the intertwining of genealogies of dispersion with those of ‘staying put (Knott, McLoughlin 160).

Those films authored by film-makers belonging to the majority culture are based on what Landsberg calls 'prosthetic memory'. Mediated through film, television and other mass media, it is a commodified type of memory which allows non-diasporic film-makers to articulate collective memory that is not their own and to make possible alliances across racial, class and other chasm of difference. As a 'cinema of displacement, migrant and diasporic cinema is characterized by 'a heightened sense of spatial activity, a preponderance of liminal spaces and journeys of quest. The films' distinctive spatiality signals a thematic concern with identities in flux. The numerous claustrophobic interiors and a predilection for locations on the urban periphery draw attention to the social exclusion or marginalization experienced by the migrant or diasporic subjects in these films. The internet now changing the experience of diaspora by offering a third space—neither here nor there—which is now particularly useful for diasporas who feel themselves in two or more places at once or live with a sense of dislocation. This third space also offers new opportunities for collaboration and co-production between diasporas and compatriots in the home country.

British film has a long standing relationship with television, personnel, funds, genres, the state, companies, point of exhibition, distribution and a commercially based sensibility link the two industries and mediums. It is, in fact impossible to speak of British film without acknowledging its connections to British television, and most obviously to channel 4 which has played a critical role in boosting a Black-British film practice an independent commissioning structure, which, broadly speaking, expanded
the number of Black film and television producers in the 1980s. By acting as a 'publisher-contractor', channel 4 combined the public service and free market models and became a negotiated site between cultural practitioners, filmmakers and the state. A handful of channel 4 funded and screened features—Young soul Rebels, Bhaji on the Beach, and East is East become the first Black-British features since My Beautiful Laundrette to 'cross over' from relatively selective and international ones. Bhaji made Chadha the first British-Asian woman to direct a feature film in Britain, but years after its vast success, she is still being send things with Asians in or films about young girls being abused.

Theorizing India cinema as a national cinema, film studies have focused on the relationship between popular Hindi films and the Indian nation. The denigration of the Bollywood song and dance sequence as a tested formula to ensure the box office success of a masala film has gradually given away to its elevation as the key ingredient in Bollywood's constitutive difference from world cinema. National popular music is produce through Bollywood music director's cannibalization of national classical and popular regional folk music and dance over the years. Bollywood's cooption of ethnic musics normally proceeds by way of their exoticization. In fact, ethnicity is also the largest source of appeal in Bhangra's insertion into the Bollywood code of significance, which proceeds by way of exoticization. Bhangra must essentially be decoupled from its roots in Punjabi harvest ritual to be reinscribed as a formulaic cinematic idiom.

Bhangra's insertion into Bollywood's popular cultural space has generated pessimistic mutterings from non-punjabi's as well as Punjabis, one side deploring Bollywood's Punjabi invasion on aesthetic grounds and the other bemoaning the insertion of the Punjabi sacred into popular cultural commerce. Bhangra in the
Bollywood song and dance formula show the cross signification through which Bollywood audience decode the popular cultural text to disrupt its reification of Bhangra and reappropriate it to negotiate issues of tradition and modernity in the context of challenges posed by globalization. Bhangra's decontextualization and hybridization while retaining its exoticized ethnicity enable it to perform ethnic celebration as well as romance in non-punjabi contexts in Bollywood blockbusters. Through the Bollywoodization, Bhangra has crossed cultural and linguistic barriers invading the ritual space of other ethnicities.

The literature on nationalism and national identity has been dominated by a focus on the historical origins of the nation and its political lineaments. Nevertheless, the allure of the nation is so powerful that it has proved to be an imaginative field on to which different sets of concerns may be forged between different aspects of social, political and cultural experience. The nation has been subject to very little critical analysis in terms of how it is represented and experienced through popular culture and in everyday life. Traditional cultural forms and practices of the nation are supplemented, and increasingly replaced in their affective power, by meanings, images and activities drawn from popular culture. Popular culture constitutes a terrain where not only ethnic and racial identity is contested, reproduced, and transformed, but also where the struggle for and against social equality is engaged. Popular culture has indeed become widely academicised in recent years. No longer is it thought illegitimate to study, say, Hollywood films or romance fiction. Intellectual retrieval and study of popular culture are not sufficient conditions for the definition of ‘cultural populism’. As McGuigan says, “Cultural populism is the intellectual assumption, made by some students of popular culture, that the symbolic
experiences and practices of ordinary people are more important analytically and politically than culture with a capital C” (McGuigan 4).

It may be that the use of upper case for words like ‘culture’ and ‘Art’ is the immediate typographic signifier of cultural criticism in English. In terms of aesthetics, the discovery of popular culture is related to the Romantic reaction to classicism, the attempt to break with excessively formalistic, dry and unemotional art. The problem of populism is both dissolved and expanded to subsume the whole terrain of politics. Politics is culturally implicated in the interpellation of subjects. As Stuart Hall says; “Popular culture is one of the sites where this struggle for and against a culture of the powerful is engaged: it is also the stake to be won or lost in that struggle. It is the arena of consent and resistance. It is partly where hegemony arises and where it is secured” (McGuigan 16).

Hall’s wish to quibble with Laclau’s formulation because he thinks that it depends on the Latin American experience of subordinate classes being articulated against the dominant classes through popular discourse. Laclau thinks that politics never presents itself as an unmediated struggle between classes. Structuralism and the study of the sign proved to be an important influence for cultural studies in relation to exploring language and popular culture as autonomous practice. Western popular culture is primarily a commercially produced one and there is no reason to think that is likely to change in the foreseeable future. Consequently, for cultural studies the very adoption of the term ‘popular culture’ rather than ‘mass culture’ signals a willingness to accept the creative role of ordinary people in the face of a commodity culture. In taking popular culture seriously as that which is to be both valued and critically analysed, cultural studies works against the grain of the analyses of both the conservative leavis and the Marxist Adorno. The works of the critics McRobbie,
Willis and Fiske has the merit of displacing the idea of a monolithic and impenetrable culture industry that imposes its meanings on a passive set of consumers. According to the view of critics this line of argument runs the risk of turning almost every piece of pop culture and youth style into resistance. The critic McGuigan argues that the work of Fiske, Willis and others represents an uncritical embracing of the pleasures of consumer sovereignty in the market place. According to McGuigan, these writers have lost their conviction that there are grounds for criticizing the current order or for providing alternative visions. Morris (1996) finds a banality in cultural studies by which an endless series of writers find resistance in popular culture at every turn. She parodies this as a formulation in which people in modern mediatized societies are complex and contradictory, mass cultural texts are complex and contradictory, therefore people using them produce complex and contradictory culture. Morris says that what is missing is a balance sheet of gains and losses, of hope and despair. For, women, popular culture has always been a sinister mix of friend and foe. It draws us in with pretty images, sweet sounds, and arresting promises- and it’s only upon looking more closely that we realize what it’s really trying to tell us and sell us. Even the best movies, the giddiest television romps, the most memorable and campaigns speak of what women can and should – or shouldn’t-be.

The recent debates on post-modernism possess both a positive attraction and usefulness to the analyst of popular culture, unlike the various strands of structuralist criticism, postmodernism considers images as they relate to and across each other. Postmodernism deflects attention away from the singular scrutinizing gaze of the semiologist, and asks that this be replaced by a multiplicity of fragmented, and frequently interrupted, ‘looks’. Structuralism has also replaced old orthodoxies with new ones. McRobbie goes on to comment: “Pop in the broadest sense was the context
in which a notion of the postmodern first took shape ... and the most significant trends within postmodernism have challenged modernism’s relentless hostility to mass culture” (McRobbie 13). Popular culture has never signified within one discrete discourse, but instead combines images with performance, music with film or video, and pin-ups with the magazine form itself. Cultural poetics—often called new Historicism in America and cultural materialism in Great Britain—declares that all history is subjective, written by people whose personal biases affect their interpretation of the past. Historians can articulate a unified and internally consistent worldview of any given people, country, or time period and can reconstruct an accurate and objective image of any historical event are key assumptions that cultural poetics challenges. Cultural poetics can never provide us with the truth or give us neither a totally accurate picture of past events nor the worldview of a group of people. Cultural poetics began to develop as a direct result of New Criticism's dominance of literary criticism and its response or lack thereof to questions concerning the nature, the definition, and the function of literature itself. Cultural poetics posits the interconnectedness of all our actions. Today, the role of culture in politics is being studied from a variety of angles and perspectives. Edward said has used culture to deconstruct orientalism, itself based almost entirely on examination of culture traits and characteristics. Culture and politics are innately intertwined, but neither is overwhelming and overpowering of the other. Cultures and civilizations are not clashing: politicians and diplomats may be cultural politics in its broad sense, deals with political dimensions of culture or more specifically, with the influence and role of culture within politics.
Culture is a varied and nuanced phenomenon. It is not a maker or breaker of civilizational fault lines, nor is it a unified, universal phenomenon which, in a single form, emanates from the west and eventually overtakes and overwhelms its lesser, local varieties. There are two cultures, local and global, and each has its own adaptive and material sub-components. How deeply cultures converge or differ from one part of the globe to another is as much a product of scientific advancement and know how as it is a result of state policies and agendas. There is no cultural universalism, no impending clash. Postmodernism certainly appeared in the UK like a breath of fresh air. This refers to the incursion of imagery and communication into those spaces that is private- where the psyche has the chance at least to explore the other; to explore for
alienation. Hip-Hop culture is a global phenomenon. Sociologists have begun to define cohort effects in a more specific way that may shed light on the Black hip-hop generation’s curious position of invisibility and hypervisibility. Hip-Hop culture shows the patterns of converging and cross-cutting racism, nationalism and feminism that are vitally important to the Black hip-hop generation. The growing attention that has recently been paid to the work of directors with a migratory background goes hand in hand with a more general shift from national to transnational film studies.

Popular culture is also developed in printed form to the extent that it could incorporate elements of the previous folk culture and versions of the ‘great tradition’ commercially altered for a wider readership. Before the rise of the newspaper, chapbook culture, newsheets, broad sides, printed ballads and the almanac provided the links from the older traditions to the modern capitalist culture of printed entertainment and information. The new popular culture’s ability to blend elements of tradition into a new cultural setting which supported its claims to be representative of the people. The construction of national identities is inevitably situated within global and local historical contexts. It follows that the interface between national identity and music is constantly in a state of flux.

The study of popular culture is a relatively recent phenomenon in academia, dating back to the 1960s and the founding of the centre for contemporary cultural studies at the University of Birmingham. According to Oxford poet and cultural critic Mathew Arnold (1869), culture was about "the best that has been thought and said in the world" (Dittmer 23). Most definitions of popular culture involves mass consumption-popular culture is available to most people in a society relatively easily. This includes a wide variety of goods and activities, such as magazines, television shows, sports activities, the cinema, comic books, novels, and the internet. According
to Marxist thought, popular culture is only understandable through analysis of the economic structure that produced it. The concept of popular culture provides a common cultural framework for seeing, interpreting, and ultimately finding meaning in the world. As Dittmer says:

Culture, it is argued, is not so much a set of things-novels and paintings or TV programmes or comics-as a process, a set of practices, primarily, culture is concerned with the production and exchange of meanings- the "giving and taking of meaning"- between the members of a society or group ... Thus culture depends on its participants interpreting meaningfully what is around them, and "making sense" of the world, in broadly similar ways (Dittmer 30).

Popular culture can be something good or bad. It can be something essential, it can provide social cohesion and common understanding. Items of popular culture can include products such as reading material, music, visual image, photos, film, television, advertising, video games, celebrity culture, professional sports, talk radio, comics, ipods, and items on youtube. Popular culture also refers to a seemingly endless variety of goods, including modes of transportation, fashion, toys, sporting goods, and even food, Meera Syal's recent fiction is nearly akin to popular culture whose sources include the world of TV, cinema, music and even internet. Popular culture is the totality of ideas, perspectives, memes, images and other phenomena that are deemed preferred per an informal consensus within the mainstream of a given culture, especially western culture of the early to mid 20th century and the emerging global mainstream of the late 20th and early 21st century. Syal's texts are clearly indebted to other cultural media like music, cinema and theatre and their influence witnesses the author's involvement in a number of intellectual experiences. Her
television credits and filmography includes the well-known comedy show *Goodness Gracious Me* and films like the eponymous *Anita and Me, Beautiful Thing, Sammie and Rosie Get Laid*, and more.

In Syal's films, the characters, fantasies in the inflated style of Bollywood movies fracture notions of an unmediated reality and foreground the illusion of an authentic transcendental voice. The culture and history of India very important to many South Asians today, as a reminder of how white settlers differentiated the good and bad migrant on racial terms and also of acts of resistance by members of the South Asian community. Syal's narrative reflects her captivation in British popular culture, evident particularly in the style of humour and sitcom aesthetic of her films and novel. *Bhaji on the Beach* is largely ascribable to its enthusiastic evocation of Indian popular film culture, with its Punjabi version of Cliff Richard's 'We're All Going on a summer Holiday', its aesthetic quality of bright colours, energy and scene reminiscent of Bollywood movies. It draws on Bollywood fantasy and popular morality tales painted in vivid strokes to provide an ironic frame to the action, In Syal's novel *Anita and Me*, Meena parents' Punjabi folk songs realise that India is good place for her rather than Engand. In *Life Isn't All Ha Ha Hee Hee* Syal presents younger second and third-generation British Asians' exacting selection, reamalgamation, and alteration of the origin culture and youth culture in British Asian society.

Diasporic or postcolonial authors’ writings or adapting for cinema or television expresses an excruciating anxiety by exposing the novelty of intercultural forces at work in British society to the western theatre. The assessment of their results may vary or alert the audience of the peril of ambiguous hybridity that distorts the empty concept of assimilation by cementing the 'US versus them' dichotomy. The
migrant's technique is structured through either confrontation or mimicry, and in Britain this new kind of cinema should be viewed as an effort to stage the challenges and confusion of ethnic minorities, loaded with the burden of mixed belonging. This constitutes a fragment, to wit, of a nation to come, with the expanded meaning or rather questioning of Englishness. The literary voices of the Asian diaspora in Britain derive from a variety of different histories. The voices of the new generation of Asian British writers of the 1980s should perhaps be seen to represent less a 'symphony' of polyphonic voices, celebrating the utopian possibilities of hybrid fusion or transcultural relocation for a new generation of Asian Britons, than what has been called an 'atonal ensemble'. Culturally English filmmaking is a local, a national, a transnational and a global enterprise. Within the complex world of film production, it is a niche practice, in which the representation of various versions of Englishness provides an element of diversity and difference within the global film business that is one aspect of the cultural value of national cinema.