Preface

Expatriate writing occupies a significant position between cultures and countries. It generates theory and defines position as it constructs a new identity which negotiates boundaries and confines different temporal and spatial metaphors. Globalization accompanied by a network of heightened communication pathways-physical and electronic- has led to sweeping changes across borders where economic, political and cultural realities of one country influence and are influenced by other countries that may be geographically distant. The notion of diaspora straddles some of the most fundamental and problematic divides in the migration field. The migration of women involves a range of different movements, movements of space across national or other borders and the relations between these spaces, but also movement in terms of a range of social locations, which include those of the family networks and class positions, as well as potential identity shifts, often discussed through the use of notions of diaspora, marginalized or hybrid identities.

Identity and culture are key issues in the ‘post-colonial’, ‘post-modern’ west. This is a world in which the legacies of colonialism including migration and the creation of diasporas, along with processes of globalization have taken for granted ideas of identity and belonging into question. Our culture shapes and determines our identity. Recent work by British South Asian Woman writer Meera Syal is mainly focused in this project. The present work is a study of the selected works of Meera Syal. Meera Syal is a South Asian British comedian, writer, playwright, singer, journalist, producer and actress. She belongs with two cultures specially with Indian culture and British culture. Syal is a versatile artist who started her career by joining a theatre society when she was a young student, and continued by writings novels and scripts and actings in films and shows. The project is divided into eight chapters. The first chapter entitled ‘INTRODUCTION’ shows the representations of migrants in
multicultural society and means to establish the role of diaspora in colonial and post-colonial societies. The second chapter entitled ‘CULTURAL PLURALITY’ shows cross-cultural experience which gave a new orientation to the lives of the new immigrants. The third chapter entitled ‘RACIAL BIAS’ shows the relationship in-between culture and the problem of racism and ethnocentrism in a multicultural scenario. The racial disparity persists between Blacks and Whites. The fourth chapter entitled ‘SOCIAL STEREOTYPES’ shows notions of the people of one country towards other group and also shows the representations and impression of certain groups in a multicultural society and the gender role identity. The fifth chapter entitled ‘POWER POLITICS’ seeks to explore the role of ‘power politics’ in South Asian societies and how it has shaped the world since the early modern period. The Sixth Chapter entitled ‘IDENTITY CRISIS’ deals with men and women identity in contemporary multi-ethnic societies in which diasporic people now live. The seventh chapter entitled ‘WORD VS IMAGE’ shows the rise of a new generation of British Asian Scriptwriters and film programme makers. Ethnic minority film and programme making is often also constrained by the burden of representativeness. In that sense the films based on her novels have a legitimate claim for a place in an anthology on contemporary British fiction. The final chapter is ‘CONCLUSION’ Shows the entire conceptual range of Meera syal’s handling of cultural diaspora, of herself being an immigrant as delineate by her novels, screenplays, television series, radio telecast, articles and films. In this way, the work tries to touch every aspect of the migrants characters diasporic activity in the works of Meera Syal.

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