Chapter-2

Cultural Plurality

Meera Syal remains one of the most high-profile Asian women in Britain and has been able to articulate her views on what being Asian and British might mean from an unusually privileged platform. Roger Bromley describes *Anita and Me* as detailing Meena's 'becoming British Asian', suggesting that this is an identity that needs to be constructed. Berthold Schoene-Harwood describe that "the novel traces how Meena is able to reach a position where the possibly restrictive element of cultural hybridity are negotiated into a fruitful and liberated identity" (Gunning 112). While similar issues about the formation of identity are raised in *Life Isn't All Ha Ha Hee Hee*, in this novel they are explored through several different characters. The diffusion of narrative focus from one to many characters might allow for a more complex account of British Asian identities. The key difference is the move away from the nostalgia-tinted past of the earlier book into a recognizable contemporary Britain. Meera Syal perhaps fail to acknowledge the full implications of her import of diachronicity, and specifically, how the acceptance that constitutive communities evolve might undermine the 'authenticity' of the parental generation which seemed so crucial in grounding her heroines. Accepting the temporality of identities seems necessary to challenge the exoticism of multiculturalism from without, however, once-such temporality is introduced, Syal nonetheless shies away from the rejection of ethnic timelessness and authenticity which may seem necessarily entailed.

Meera Syal's 1996 novel *Anita and Me* (1996) is probably the first work by a woman author of the British Asian Community to achieve international recognition, and it very quickly became the subject of academic interest. The theme is childhood, but specifically childhood against the backdrop of racial diversity and cultural
hybridity. Meena is nine at the beginning of the novel, and the plot follows her through two formative school years in which events are dominated by the boisterous, dangerous, sexually precocious figure of her neighbour Anita Rutter, three years her senior. Much of the colour of the novel comes from the characterisation of the local personalities, and the description of the decaying working class community in a village which has lost its mine. With her perfect command of the Black Country dialect, Meena appears at first sight to be fully adapted to this society, though the compromise she has to make to survive at school and in the "yard" - the space enclosed by the square of former miners' tithe cottages - create conflicts with value-systems of her parents. Shyam and Daljit Kumar are educated Indians, liberal in religious questions, but nonetheless strict in their views on parenting by comparison with the other families of the yard. Becoming "best friends" with Anita and thus joint-teacher of a gang, an equal with Anita's other mates, Sherrie and "Fat" Sally, gives Meena a greatly enhanced status in the yard, but also stretches the tension between her two cultures close to breaking point. For Meena, the challenge of migration is above all a personal one. As a second-generation migrant she has to cope with a confusion of identities and find her own place within them. Colonial situations always produce an element of biculturality', the India which the family left was already partly English-speaking.

Over the past few decades, feminist writers and scholars have offered comprehensive critiques of traditional cultural canons, uncovering a multitude of works by women that had been marginalized or lost. Feminists of colour, critical of the white bias in much feminist research, have brought a wealth of texts by women of colour to critical attention. Moreover, the impact of the Women's Movement on Contemporary Culture and the creation of new markets have helped to promote new
writing by women of colour. One of the key concerns of this writing has been to redefine hegemonic versions of women's 'otherness', whether this be constructed in sexist and racist terms. The effect of this abundance of fictional, historical and critical work has been to contest the apparently universal criteria of value in the liberal humanist tradition and to strengthen mainstream commitments to what has recently become known as 'cultural diversity'. It is deconstructing patriarchal models of femininity, questioning heterosexism and racial stereotyping. It has begun to articulate new forms of subjectivity and identity using both postmodern and realist literary forms. In the recent debates on hybridity, Homi Bhabha (1990) and Gloria Anzaldua (1987), among others, have argued for hybridity as a 'third space', which offers the possibility of moving beyond those binary oppositions that constitute differences in hierarchical ways. They have argued for hybridity as a space from which it is possible to deconstruct and reshape the dominant hierarchies, be they of gender, sexuality, race or colonialism and to create new forms of identity. This chapter looks at how identity and difference are textually constructed in representations both of the South Asian and White Communities in the UK. It asks whether difference is envisioned as a source of enrichment, choice and liberation, or rather of confinement, contradiction and oppression. It further asks: what is the cultural political potential of this writing in the struggle towards a more egalitarian society in which identity and difference are no longer structured through long established ethnocentric, colonial and racist oppositions, stereotypes and assumptions?

In their process of defining and redefining their identity and the struggle this involves, South Asian Women in Britain have had to confront the combined issues of gender and Ethnicity. The procedure has produced a range of female voices which, in recent years, have echoed through the mediums of literature and film. Many of us
have watched 'Bhaji on the Beach' and 'Bend it like Beckham', and yet how many deconstructed director Gurinder Chadha's explorations of racial, ethnic, religious and gendered identities, or the dynamics of the ethnic minority family in contrast to that of the indigenous white? To quote Chris Weedon:

Cultural hybridity, the fusion of cultures and coming together of difference, the 'border crossing' that marks diasporic survival, signifies change, hope of newness, and space for creativity. But in the search for rootlessness-a 'Place called home'- these women, in the process of self-identification, disidentify with an excluding, racist British colonizing culture. They articulate instead a multi-faceted discontinuous black identity that marks their difference"(Weedon 104).

Feminist critical theory is considered to be a political discourse, a literary and theoretical commitment to the struggle against patriarchy and Sexism and not merely a gender study in literature. In fact, feminist critical perspective and theory become pertinent to the study and analysis of the social, institutional and personal power relations between the sexes. Besides the recurrent themes common to women writers, Feminist literary criticism also examines the gender-genre relationship and the language used by women writers. In the light of Feminist critical theory Meera Syal's novels can be examined as the manifesto of female predicament. Post-colonial criticism invites a reappraisal of colonial texts and develops a vocabulary for discussing post-colonial literature, and then feminist criticism extends that process to include an analysis of how women are represented in colonial and post-colonial literature. Postcolonial criticism- the way it has emerged today-with its identity politics and the question of differences, functions as cultural theory within this second level. The notion of culture as a tool for social engineering begins to acquire serious
significance only when it has to be reckoned with politically. Cultural debates in England go back to the 1930s but it is only in the postwar British society that it gained currency. Most discussions on the significance of culture by postcolonial scholars go back to the works of the British cultural critic, Raymond Williams. Williams’ has contributed significantly to the debates on culture by placing it at the very centre of political and social arguments and treating it as a 'constitutive force' in social formations. This opened the possibility for postcolonial scholars to examine the constitutive rather than the reflective role played by the colonized in culture. In his revisionist rendering of culture he argues that:

Cultural work and activity are not now, in any ordinary sense, a superstructure: not only because of the depth and thoroughness at which any cultural hegemony is lived, but because cultural tradition and practice are seen as much more than super structural expressions-reflections, mediations, or typifications- of a formed social and economic structure. On the contrary, they are among the basic processes of the formation itself and, further, related to a much wider area of reality than the abstractions of 'social' and 'economic' experience (Abraham 97).

Meera Syal's novel *Anita and Me*, like so many semi-autobiographical first novels, is an initiation narrative, a rite of passage and transition from the rural idyll of an eternal summer perspective to the dark and conflicted experience of a racialised and sexualised world. The novel begins by distancing itself from stereotypical migrant narrative which it mocks in a prefatory section by staging and stylising the 'windrush' moment: deference, impoverished housing, sweated labour, pregnancy, and
exclusion. In some ways, this has become a staple documentary, the obligatory realism of the migrant narrative.

In *Anita and Me*, it is made clear at the outset by the narrator that this is a work of invention, and even if, tonally, it often sounds like a document of observation and synthesis, its positionality is put into question by the flux of the text, the point of intelligence destabilised and disestablished. This is not only a matter of form but can also be related to the construction of identity in the narrative, an identity which places itself, and is placed, at constant risk:

Multiple identifications within the same subject can compete with each other, producing further conflicts to be managed; identifications that one appeared permanent or unassailable can be quickly dislodged... It is a profoundly turbulent history of contradictory impulses and structural incoherencies (Bromley 144).

The novel works with a series of Multiple and contradictory identifications as Meena and her family negotiate a conflicted space in which individually, they are treated with respect but as part of a larger category of racialised 'others', they are excluded. Their experience, as sole Asian immigrants in a rural English situation, is atypical of this particular period- the late 1960s- and is one of the few 'migrant' texts not set in an urban context. The concept of diaspora lies the image of a remembered home that stands at a distance both temporally and spatially. This 'place of origin' may be the focus of a sustained ideology of return. It can still figure as a home in the present or be seen as belonging entirely to the past. It may have been left recently or generations ago; it may not exist anymore or be the destination of regular 'home trips'; it may be a focus of nostalgia and nightmares, it may feel welcoming or strange upon return visits or it may be never have been that homey in the first place. Somehow, it is
imagined, recreated, longed for, and remembered in the present through the diasporic imaginary. Syal's *Anita and Me* (1996) re-visit the first-generation immigrants stories of the dislocation of partition, arrival in Britain, the different ways they have adopted to life in Britain through the eyes of their offspring, providing a very different perspective to that of Dhondy's short stories. Her novels explore the different generations’ relationship to the ‘host’ and ‘home’ countries and the impact on identity-formation of her contrasting formative experiences. Her works articulates the gap between the first-generation immigrants from the former colonies in the subcontinent and their offspring who have little first-hand knowledge of South Asia, which is mediated through a variety of sources. The mass, differentiated appeal of diasporic forms of transportable culture, such as Bollywood films, increasingly marketed to diasporic rather than local audiences, further emphasizes the mediated nature of the cultural input that informs some British Asian experiences of growing-up with a minority community.

Syal observes that she had a ‘rather mythological impression of India for years’ until her first visit on her own at the age of 22. She suggests that the cultural resources from 'home' that first generation immigrants attempt to impact to their children are frozen and fossilised in the “usual immigrant bubble where Indians abroad are more traditional than their counterparts at "home", over-anxious to preserve what they remember as the homeland” (Ranasinha 224). The first generation represents an 'authentic' India is disrupted in her work "...in actuality, the India they all knew had vanished around the time of black and white movies and enforced sterilization” (Ranasinha 224).

Meera Syal appears to politicise her own work by positioning herself as “one of the generation who had watched the footage from Southall and vowed that things
must change" (Ranasinha 225). The financial support for minority art by The Greater London Council and the British Film Institute led to the creation of several Black and Asian Theatre and film collectives, and the Asian women writers’ workshop of which Syal was a founding member. Syal recalls how she benefited from the promotion of the rights and sensibilities of racial and sexual minorities through education, positive discrimination, and culture. As she herself asserts: "It was the first time that an elected council was making very public and legislative steps to tackle racism and inequality"(Ranasinha 226).

The migrant question has indeed entered all forms of cultural representation and intellectual argument. Broadly speaking, we have to add that the reproducibility of diasporic issues, shifted from the terrain of fiction onto the big and small screens is also conceived as a commercial operation to sell a 'new' product. Some recurring motifs of Indian films, such as arranged marriages, impossible romance or traditional patriarchal families, are echoed or adapted so as to be incorporated in diasporic cinema. In my discussion of Syal, we see that how her plays, prose, and films disrupt conventional racist and sexist representations of Asian women. There is a tendency to mix the subjectivity of the characters with authors, so her novels can be read as a journey of self-discovery an exercise in cross-cultural criticism.

Meera Syal's second novel *Life Isn't all Ha Ha Hee Hee* (1999) shows the diasporic culture clashes with the dullness of pure Britishness-may not exist in the first place. What is at stake, in this paradoxical politics of Indo-chic? Is the West celebrating its own demise, its having been taken over by the ethnics, or has it successfully contained this ethnicity by decontextualizing it? It is this puzzle that Syal's narrative begins with. This novel centres on the attempt by three indo-Anglian
women-Tania, Chila and Sunita-to make sense of an increasingly multicultural Britain and a mainstream's nostalgia for whiteness:

Not even snowfall could make Leighton look lovely sootfall was what it was [...] Pigeons shook their heads, sneezing, blinking away the icy specks, claws skittering on the unfamiliar roof which had once been the reassuring flat red tiles of the methodist church and was now a gleaming minaret, topped by a metal sickle moon. The moon at midday, dark snow and nowhere to perch. No wonder they said Coo (LAH 9-10).

Like the pigeons, the mainstream may have nowhere left to perch in this bric-á-brac of cultural diversity. Indo-chic may be the mainstream's way of turning necessity into virtue. Before the British can be displaced by the diasporic, they consider Indian themselves:

A fine drizzle of ash [...] sprinkled the pavements and terrace rooftops, dusting the rusty railings and faded awnings of the few remaining shops along the high road. They formed a puzzling collection of plucky bric-á-brac emporiums (All the plastic Matting you'll Ever Need!) and defeated mini-marts (Cigs 'N' Bread! Fags'N' Mags!), braving the elements like the no-hopers no-one wanted on their team (LAH 9-10).

Economic rejuventation is anticipated by cultural take-over: what the now outmoded "rivers of blood" rhetoric against immigration could not have foreseen is precisely the self-imposed indianization of British culture. Life Isn't All Ha Ha Hee Hee resists a facile coding of Indianness as absolute difference. Tania's fashion-choices are a visible manifestation of a conscious cultural politics. The dilemma between self-representation and a mainstream marketing of difference is the same:
Tania's clothing style must be negotiated against the overall trend of ethno-chic as much as each Indian narrative written in English enters a marketplace saturated with and yet on the lookout for new replays of the "Rushdie phenomenon". On a literary level this resistance may not be readily evident to mainstream eyes and is thus liable to containment in precisely these exoticist terms. This convergence of the literary and the fashionable may be a semiotic of cultural difference and its coding by the mainstream which may permeate all walks of life. Hybrid ethnicity and pseudo ethnicity may end up equality true ethnicity. The point of Syal's narrative is precisely that the question of the true ethnicity underneath all these performances is unanswerable. Tania wears a leather Jacket and put a bindi on her forehead and wonders: "Watch how I glide effortlessly from old paths to new pastures, creating a new culture as I walk on virgin show! And then it was time to cut the crap and own up to who we really were" (LAH 148).

As postcolonial critic Huggan concludes, we may not know what this "true" ethnicity is, but is certainly is hybrid. This fleeting ethnicity, then, is what postcolonial studies set out to describe. Syal's work charts the uneasy relationship between postcolonialism and multiculturalism addressing the legacy of colonialism, and its effects on immigrants and their descendents in contemporary Britain. The politics of first-generation migrant writers' reconstitution of the foreign country for the target western audience contrasts with the later minority genre that juxtaposes challenges and reinforces dominant notions of these communities. Kureishi and Syal differ from and enlarge the space created for them by their forerunners by articulating what it is like to feel British, grow up in Britain, and be regarded as foreign. Syal's regional upbringing in the west Midlands, and contrasting relationship to her community and cultural background, on the other hand, results in a very different take
on these issues. Diasporic writers are deeply attached to their centrifugal homeland, yet yearn to belong to their current abode. They are caught psychically between two worlds and this double marginalization by both their root culture and host culture negates their belonging to either location. This condition of being "unhomed" is associated with alienation, a desire to reclaim the inability to move out, and the urge to show solidarity to the homeland but unwillingness to threaten relations with the host country. Black and Asian writers have struggled for prominence since the middle of the twentieth century but the last decade has seen their work become increasingly prominent. The separation of Black and Asian drama is very problematic, threatening to continue its division from plays considered as the dominant or mainstream and also imposing an unhelpful Umbrella term for what is a broad and diverse field of work. The need for recognition and the identity of Black British experience and aesthetic as different from the mainstream, however, provide counter arguments to these points.

One of the most prominent contemporary 'hybrid' Asian-British performances of the last decade was *Bombay Dreams* (2002), the result of collaboration between West End impresario Andrew Lloyd Webber and A.R. Rahman, a prominent composer of Indian film music. Compared to the politicised nature of Tara Arts' interdisciplinary work and its specific aim of moving away from the mainstream to create a unique cultural space, this glitzy musical instead sold a disappointingly saccharine picture of the capitalist dream through the slums of Mumbai. Parks' evocation and of a dominant culture choking the unique characteristics of another, seems particularly apposite in this context, and extends further to an exploitation of the Bollywood form. Lloyd Webber and Rahman's musical "assimilates any cultural difference into a hegemonic ideology of a globalized utopia, where economic success equates with heterosexual fulfilment" (Lane 121-22). A young boy, Akash, finds love, prosperity
and happiness through his career as a Bollywood actor, and whilst the musical illustrates 'Indian flavourings', the presentation of the slums from which he escapes is largely tokenistic and stereotypical, "Part of the Kitsch aesthetic, subsumed to the colour and spectacle of the big dance numbers" (Lane 121-122). This commodification of culture is perhaps less surprising when one considers the commercial context of the production, and its role as part of Lloyd Webber's global empire of uniform theatrical exports. It is largely in the subsidized sector that the most prominent contemporary Black and Asian writers now operate, and one can trace the imprint of these politicised dramaturgies-Tara Arts' hybridised forms, issue based realism in the plays of the last decade.

Many of the plays by contemporary Black women playwrights, especially of the 1980s and 1990s, which focus on what have been termed first-generation migrants, bear witness to their histories of coming to Britain in an effort to better their economic circumstances. This is particularly but not solely true of the female characters they portray. The ambition for a life beyond drudgery and child-bearing leads to the often heart-breaking and fraught decision to leave the Caribbean in order to gain a better life. Such decisions are made within three contexts: the experience of abject poverty in the home country; women following their menfolk who have gone ahead to Britain, and Britain advertising campaigns to attract labour to the UK. A number of plays bear witness to the experiences of maldistribution and misrecognition Black and Asian women are confronted with once they arrive in England.

In these plays which centre on inter-generational conflicts between mother and daughters such as, 'song for a sanctuary', river on fire, 'Rose's Story', The 'S' Bend, Unsuitable girls, and 'My sister-wife'. In the plays main focus on the issues of individual freedom and suitable marriages, on the crucible of 'eastern' and 'Western'
values, on individuals' right of choice versus community traditions, the role of honour, custom, and practice in a context, England, which does not support, that is recognize, many of these values. Neither the issue of resources, nor the issue of teenage pregnancy is commonly raised. These plays thus deal primarily with recognition rather than with redistribution, recognition in fact that is as much about intra-community differences as it is about inter-community differences. In Mary Cooper's 'Heart game', Anju, a girl living in a village in the Sylhet region of Bangladesh, from where many of the Bangladeshi community who have settled in Britain come, dreams of marrying Raju, a boy from Sylhet living in England, not least because it will improve her materially deprived life and she assumes give her the recognition she craves. Raju meanwhile has been seeing Reeta, a girl from the same community who has grown up in England and who chafes against the dictates of her community which forbid romance unsanctioned by parents and demand an arranged marriage.

A similar triangular structure, involving a woman from rural Pakistan, the Pakistani woman who has grown up in England with Western values, and a Pakistani man, is at the heart of Meera Syal's 'My sister-wife'. 'Heart game' and 'My sister-wife' are both tragedies, revealing the gendered and racialized nature of misrecognition both within Asian Communities, and between Asian communities and 'White' communities, which leaves first-and second generation migrant women stranded between two worlds, unable to inhabit either fully because neither will accept their specificity or recognise the legitimacy of their claim for equality and self-determination. These plays produce a powerful argument for an egalitarian politics of difference as advocated by young (1990), premised on the recognition and productive engagement with, rather than suppressions of difference, since it is the suppression of
difference, both within and across communities, which produces the tragedies at the heart of these plays.

Meera Syal's *The Kumar at No. 42* is a recent new development in British Comedy which is significant for two reasons. First, The Kumar is a key manifestation of the overall growing cultural visibility of the ethnic minorities in British media. Secondly, the Kumar is, in fact, a double hybrid text, because it mixes both cultural worlds and television genres. In its shared media space and cross cultural dialogues. *The Kumar at No.42* creates the kind of "new transcultural forms within" a"Contact Zone" or "third space" that have been heralded as the hallmarks of cultural hybridity in postcolonial studies. *The Kumar* is a complex and varied text: it stages Polyphony of voices and shifting positions. The Kumars' highly original format is due to its multi-levelled hybridity: on one level it is a chat show containing interviews with real-world celebrities, but its central thrust is created by the situation comedy framework depicting a fictional British-Indian family. This fictional second generation unwittingly becomes an intermediary between an East and West that occupy the same physical space. Within these novels, well established British Asian Communities in the midlands and London's East End fictionally evidence. Critic Peter Van der veer's argue that "Non-western cultures are no longer located outside the west, but form an increasingly important social element of the western cultural scene itself" (Borg Barthet 289).

British cultural geography is changing. Meera Syal joins the ranks of those whose fiction is becoming gradually more representative of multicultural Britain. According to critic Suresht Renjen Bald argue that:"In the last two decades, the fiction authored by (migrant) writers has expanded our understanding of the complex negotiations of identity that south Asian migrant and their children engage in every
day in a dominantly White Britain" (Borg Barthet 290). Bald identifies the significance of migrant literature in the process of identifying and representing culture change. The British-born children of South Asian migrant are represented as indisputable physical reminders for these cultural changes. The host culture and the culture of origin are shown to play a significant part in the construction of the identity of these migrant children, who are both British and Asian, as well as a multi-faceted fusion of the two. The dual-cultural positioning of second-generation migrant children renders them useful literary devices for deconstructing various aspects of multicultural British society. Victor Shklovsky in his essay "Art as Technique" (1917) introduced the theory of 'defamiliarization' when he argued that "the purpose of art is to impart the sensation for things as they are perceived and not as they are known" (Borg Barthet 290). Shklovsky concept provides a tool for identifying the areas in which children and youth are used as fictional literary devices for deconstructing aspects of culture. This conveniently provides the very adult writer Meera Syal with a platform for offering social critiques. The present global frame of massive economic restructuring represented through multinationals across the globe, cultures too have been restructured by capitalist economics into many 'variants' of the 'worldwide capitalist civilization'. The surface of capitalist homogenization of culture, there is another level where racial, ethnic and other differences are encouraged in order to create the impression of freedom. The cultural critic Aijaz Ahmad alerts us to the fact that these differences are not really seen as potential alternatives to capitalism, but as many options-within the larger capitalist frame-for the West. This is necessary for capitalism not to seem too oppressive:

Civilizational homogeneity exists at the deepest level, the level of co-modification. But at the level of second-order reality- that is to say, in...
the differences are maintained, encouraged, even manufactured—because without that diversification, the illusion of freedom and choice cannot be maintained which is the very essence of the market. That is why ethnicity is such a major component of modern fashion design, for example, in the global market but also in the national markets that have been re-arranged in the image of the metropolitan markets (Abraham 123).

The twentieth century draws to a close, we are witnessing the growing assertiveness of racial, ethnic, and other social groups both in the United States and abroad. Critics alleged that integration is a mask for cultural domination and that it signals the triumph of social and cultural difference. Advocates of cultural pluralism seek a kind of cultural autonomy for themselves; for the larger society they call for toleration. Cultural pluralism asks us to acknowledge and embrace difference, rather than assuming that there was a neutral, a cultural institutional reality, in public schools or other places. This recent advocacy of cultural pluralism and identity politics has been met by a wide variety of responses. Some critics worry about essentialist tendencies in the way advocates of cultural pluralism and identity speak about culture and identity. They worry that cultural pluralism and identity politics treats the terms of personhood and membership as historical givens or accidents of birth. Another response to cultural pluralism and identity politics highlights the emergence of a new level and intensity of culture.

Globalization can be seen as a mechanism that also results in the merging of cultural practices, the assimilation of the foreign into the native and the encounter between different cultures. In this respect, globalization theory offers a new understanding of the texts in question and their role in debates of the politics of
representation and identity. Both poststructuralist and Marxist critics of contemporary literature identify a sea change in the publishing industry in the last thirty years, brought about by the economic reforms of neoliberal globalization. Multiculturalism, which might be defined as a careful attention to and respect for a diversity of cultural perspectives, has been a crucial part of cultural studies throughout the history of the discipline. Cultural studies and multiculturalism at some fundamental level share the common mission of destabilizing the entrenched bodies of knowledge, ideological perspectives, and most particularly the representational and interpretive practices through which the dominant culture shapes and regulates the production and consumption of knowledge. Both academic discourses, in their original forms, fundamentally challenge traditional literary and culture canons, what counts as "literature" and "culture", as well as what are considered appropriate tools or modes of interpretation for assessing and analyzing literature and culture. "Culture" as well as what are considered appropriate tools or modes of interpretation for assessing and analyzing literature and culture. Multiculturalism in the United States putatively and in principle, in its progressive forms, also entered the academy as a controversial challenge to the mono-cultural basis of knowledge production that tended to establish disciplinary foundations rather exclusively on the historical experiences and cultural productions of white males of Western States.

The main thrust of multicultural theory that complements its critique of the culture-bound and even deeply racialist or stereotypical premises of much academic practice is its focus on developing culture-specific methodologies. The term 'postmodernism' generally use it refers to a specific style of art and thought that rose to prominence in the united states and Europe offer World War II, reaching its full definition as a movement by the early 1970s. Postmodernism is generally defined in
relation to Western modernism; the exact nature of this relationship is still contested. All theorists of postmodern agree on, is that, it draws in significant ways upon the modernist tradition of "high" art, postmodernism also maintains a close connection with popular culture, bridging the gap between "high" and "low" art that many see as central to the ethos of modernism. The concept of multiculturalism now occupies a central place in the public culture of Western liberal democracies and increasingly in global political discourse too. Some of the fundamental ideas associated with multiculturalism underlie a remarkable shift in approaches to minority rights that have occurred over the past 25 years in domestic and international law. Multiculturalism has also become a central topos in modern social and political theory, as well in the contemporary social sciences more generally. There is no question that there has been a fundamental shift in our thinking about the nature of ethnic and cultural diversity. Multiculturalism is used in the British context in two ways. First, at a descriptive level, it is used to describe the factual changes that have occurred in Britain which have resulted in a more marked racial, ethnic and cultural diversity. Second at a normative level, it is used to as a term to describe a state response to this increasing diversity which advocates policies of 'recognition' and 'accommodation' of difference. There have always been recognizable and distinct cultural communities in Britain, that is, social groups that can be distinguished by reference to criteria such as race and ethnicity, region, religion or language. Concepts such as 'cultural pluralism' and 'multiculturalism' are now being deployed to describe such a wide range of phenomena that they are at risk of losing their intellectual power.

Like most societies, Britain has never had a singular and homogenous culture or national identity. It has always had strong different white ethnic groups with their own senses of history and identity. It has always had strong regionalism and different
forms of class and gender identity. The last fifty years have seen a massive expansion in cultural diversity in Britain, as a wide variety of migrants have settled in the UK, diversity that is often strongly grounded in religious differences. Britain is one of many societies in which questions of cultural and ethnic diversity, multi-culturalism, nation and identity have come to the fore in recent decades. While changes in different societies have their own local dimensions and momentum, the global moves towards decolonization, post-coloniality, post-modernism and globalization, have helped shape these developments in many countries. From critiques of western colonialism to the struggles of indigenous peoples in white settler societies, moves have been made to redefine hegemonic discourses of culture, nation and identity. Central in this process has been the challenging of dominant narratives of history, racial and ethnic stereotyping and white supremacy.

These challenges have produced both-counter hegemonic discourses and new forms of identity. The tenacity of resistance to racial and ethnic diversity in contemporary Britain has long established and deep roots in the discursive field of racialized thought and practice. Racist and ethnocentric ideologies, derived from earlier eras of racial science and colonialism continue to inform commonsense thinking among many white Britons about Britain's non-white populations. During the colonial period Englishness, Welshness, Scottishness and Britishness were all, in part, defined in opposition to non-white others and this legacy has also shaped popular knowledge about race in Britain. There are definitions galore of what constitutes a diasporic literature or diasporic writers. A simple definition would say that it is the dispersal of people around the world, often forced by major historical and political upheavals. One of the definitions of Diaspora is:
The dispersal of people around the world—which is often forced by major historical and political upheavals, carries along with it seeds from the original land that help people on the move and their descendants to root themselves in new places....The experience of displacement; the idea of-home; problems of acculturation; hybrid identities; the gaps between generations; the tension between individuals and their communities; the link between past and present; aspects of gender, race, class, religion and power; ghettoization and alienation; globalization and diasporic communities (Singh 187-188).

Diasporic population flows and the additional culture flows brought about by technology and globalization of the media are transforming our world, globally and locally. Many of the world's people are living in translation, inhabiting transitional and translocational realities as migrants, diasporas, the colonized. The translation is shaped by unequal, asymmetrical relations of power and by the politics of representation. Representational acts of closure and naming are simultaneously enabling and exclusionary, as they enclose and define space at the cost of constituting another or outside. As Stuart Hall has noted:

Though they seem to invoke an origin in a historical past with which they continue to correspond, actually identities are about questions of using the resources of history, language and culture in the process of becoming rather than being: not 'Who we are' or 'where we came from', so much as what we might become, how we have been represented and how that bears on how we might represent ourselves. Identities are therefore constituted within, not outside representation (Prentice, Devadas, and Johnson 7).
While 'becoming' opens to the future and to transformation, and the very notion of identity has been subjected to critique that emphasizes its instability and precariousness. Black cultural studies address the interests, concern, ideologies, and locations of Black cultural work within a national and global context. Although no specific theory posits a separate discipline called Black cultural studies, the analysis and critique of work around questions of race and ideology, race and culture, race and material practice, race and gender emerged out of and within the absences and legacies of existing critical and cultural studies. But where race is merely incidental to the axis around which different trajectories of cultural studies emerged, Black cultural studies accounts for the crucial role of race in Feminist, Marxist, psychoanalytic, and postcolonial theories of culture. In the UK, the struggle for the human rights of black and minority women, especially South Asian women also involved a robust challenge to the politics of multiculturalism which although useful in confronting racism, is problematic in respect of struggles for gender equality. In recent times, this struggle has developed under the shadow of the politics of multifaithism, a regressive development at the heart of which lies the use of religion as the main basis for social identity and mobilisation. Cultural studies finds its origins in the British cultural studies movement of the late 90s and early 1960s, particularly through the publication of influential works by Richard Hoggart and Raymond Williams. Ideology is built into the material apparatus that are determined by the relations of production. Marxist ideology has a tangible, material from which is not only completely independent of individual subjectivity but is also able to create and mould subjects. But the structural Marxism of Louis Althusser, describes ideology is not the system of the real relations which govern the existence of individuals, but the imaginary relation of those individuals to the real relations in which the society live.
Althusser shows that culture is a collection of categories and signifying systems in which human beings understand the world and express their identity. As Althusser says:

Ideology is indeed a system of “representations”, but in the majority of cases these representations have nothing to do with “consciousness”. It is above all as structures that they impose on the vast majority of men, not via their “consciousness” . . . . It is within this ideological unconsciousness that men succeed in altering the “lived” relation between them and the world and acquiring that new form of specific unconsciousness called “consciousness (Poovey 618).

This structuralist pattern pushes intention, experience and rationality away from culture and its analysis. Cultural studies are less concerned with the long-term consequence of media for social order and more concerned with looking at how media affect our individual lives. Cultural theories which are less concerned with developing detailed explanation of how individuals are influenced by media and more concerned with how the social order as a whole is affected. The contemporary literary criticism, even as the companion to an explicit political agenda, does not provide the vehicle for a dialogue on the vital concerns of the intellectual, cultural and political life. In culture and imperialism, said argues that imperialism is the major, in fact the determining, political horizon of modern western culture. Edward said states:

Instead we have on the one hand an isolated cultural sphere, believed to be freely and unconditionally available to weightless theoretical speculation and investigation, and, one the other, a debased political sphere, where the real struggle between interests is supposed to occur.

To the professional student of culture the humanist, the critic, the
scholar- only one sphere is relevant, and, more to the point, it is
accepted that the two spheres are separated, whereas the two are not
only connected but ultimately the same (Wallen 129).

The guiding assumption of cultural criticism is that there is an alternative and
an antidote to imperialist ideology that is so historically and morally obvious that one
need not even articulate or defend it. The identity of cultural studies is closely bound
up with the more traditional attitude to cultural criticism. Contemporary cultural
criticism cannot be set up in terms of an opposition between cultural optimism and
pessimism, inside and outside, critical distance and objectivity versus a populist
celebration of the popular. Cultural studies is a hasty and simplified notions of
globalization and the local, or an over generalized resort to the idea of postcoloniality
and now foster the illusion of a new post-national condition and a corresponding
inattention to the continuing force of the nation-state in the patterning of large-and-
small-scale social relations today. Politics is everywhere in cultural studies. A cultural
study is the study of the production, distribution, exchange and reception of
textualised meaning.

Cultural criticism is the study of meanings wherever they are to be found. It
therefore breaks with the limitations of cultural studies, in so far as cultural studies
concentrates on the present and the popular. Cultural criticism embraces cultural
history, if only in order to throw into relief the character which is to say, the
difference- of the present. Cultural criticism also breaks with the isolation of
traditional humanities disciplines as this has obtained since the nineteenth century.
Cultural studies goes beyond the frontiers of a particular discipline such as literary
criticism proper or social sciences. It is interdisciplinary in approach and it
encourages intertextuality. Cultural studies goes beyond the power structures of
society and denies autonomy of a work of literature. Cultural criticism raises questions about the new critical concept of the autonomy of 'text' and denies the notion of 'Great Book'. Cultural studies does not divide culture into subgroups like 'high' and 'low', and elite and popular culture. According to Guerin: "Cultural studies are committed to examining the entire range of society's beliefs, institutions and communicative practices, including the arts. This might mean studying the poetry of Ezra Pound alongside rapping in Central Pak" (Das 201).

Cultural criticism like any other school of criticism such as formalism, structuralism and post-structuralism etc. has its validity though a limited one. Raymond Williams is of the opinion that cultural studies are hard to define because the term culture is elusive. Cultural studies are not an approach in the strict sense of the term and on the contrary it is a set of practices. W. L. Guerin and other famous critics have pointed out in A Handbook of Critical Approaches to Literature the basic premise of cultural studies in the following words:

Arising amidst the turmoils of the 1960s cultural studies is composed of elements of Marxism, new historicism, feminism, gender studies, anthropology, studies of race and ethnicity, film theory, sociology, Urban Studies, public policy studies, popular cultural studies, and postcolonial studies: those fields that focus of social and cultural forces that either create community or cause division and alienation (Das 201).

Postcolonial criticism has no master text for it issues out of so many schools of thought post structuralism, post-modernism, orientalism and so on. Terms like 'marginality', 'subaltern', 'hybridity', 'expatriate', 'immigrant', 'multiculturalism', 'Diaspora', 'colonialism', 'postcolonialism', 'postcoloniality', 'mimicry' and 'the other'
frequently occur in the texts of postcolonial criticism. Some famous names like Edward said, Homi Bhabha, Gayatri Chakravorty Spivak is frequently taken as the pioneers of postcolonial criticism. Gayatri Chakravorty Spivak uses the term 'subaltern' for the colonized, the working class, blacks and the women. The term 'hybridity' popularised by Homi Bhabha means to weave the culture and literature of the native and the invader. The term 'expatriate' means the native who goes to the West and works there but keeps the option open to come back home. The term 'immigrant' refers to that person who leaves his country for a foreign land for good. There are quite a few expatriate and immigrant Indian writers in the West particularly in the U.S.A Gayatri Chakravorty Spivak, Homi Bhabha, Raja Rao, R. Parthsarthy, and Bharti Mukherjee belong to the category of expatriate intellectuals and writers. 'Multiculturalism' springs from multicultural commitment on the part of postcolonial writers who belong to one country but whose origin lies in another country and what is more, they work in a third country. The U.S., Canada and Britain now experience tremendous ethnic and racial diversity as a result of a long history of immigration. Immigrant adaption theories are interlinked with theories of race relations. The functional theory of adaption assumes that immigrants as well as ethnic and racial minorities is ultimately give up their culture and blend into mainstream Anglo-Saxon culture, now they become indistinguishable from the dominant group. According to Gordon (1964), cultural assimilation-the adoption by minority groups of the behaviours, norms, values, attitudes, language and religion and so on of the dominant group-is prerequisite to the eradication of prejudice and discrimination by the majority group. It is also prerequisite to structural assimilation, the incorporation of minority groups into the structure and social institutions of the host country.
This theory views the outcomes of immigrants and minorities as the result of the presence or absence of marketable skills rather than the result of cultural assimilation. Immigrants are expected over time to increase their host-country specific labour force experience and possible improve their educational qualifications and job skills in order to move up the social hierarchy. U.S. racial formations have been structured as the relations between a dominant centre and raced margins; one of the most troubling questions that have attended the emergence of minority discourse is the resilience of assimilation as a viable model for cultural, political and economic access within the United States. Ethnic studies, during the 1960s and 1970s, influenced by the dual political projects of the civil rights and Black Nationalist movements, Asian Americans and chicana/os began considering their own positions within the nation and developing an oppositional cultural politics that interrogated hegemonic discourses. Cultural nationalism is interested in resisting the debilitating stereotypes that dogged racial minorities by insisting upon Asian American and Chicano self-representation. The minority discourse writers like Rodriguez and Liu heighten their own disavowal of the category by rhetorically thematizing it and grounding it in autobiographical narratives of minoritarian subjectivity. Both writers describe minority discourses as a "self defence" based in "the myth of victimization" and deployed by "professional minorities", nonetheless harness the ethos and pathos of minority subjectivity toward their own rhetorical ends as effectively as they do?” (Parikh 70). Minority discourse attempts to achieve representation on a multiracial terrain, engaging and negotiating the hegemonic nation in the interests of the minority subject.

Feminist thinkers regard feminism as somehow different from the mainstream-as innovative, intenive and rebellious. In particular, they see their work of attending
to the significance of sexual perspectives in modes of thought and offering a
challenge to masculine bias. It is evident that Feminist theories and commentaries
upon traditional thought have developed in parallel with mainstream social and
political thought. Feminism appears to offer ethical or moral norms in terms of a
critical stance regarding the position of women and envisioning a more desirable state
of affairs. It does not have a neutral attitude towards its focus on womanhood. Though
feminist thought is often, especially more recently acknowledged to contain many
tendencies or factions, textbook definitions usually evidence a belief that feminism
does consist of some values. Feminist criticism begins with a materialist assumption:
that gender is socially and discursively constructed and that its construction enforces
unequal relations of power. Most Feminist criticism may be said to engage in a form
of ideology critique as well, in that feminist criticism often explores the complex and
hidden ways that contesting interests shape the construction of social identities and
relations. Barbara Smith’s essay on “A Black Feminist Criticism” is a classic example
of this multifaceted approach: “A black feminist approach to literature that embodies
the realization that politics of sex as well as the politics of race and class are crucially
interlocking factors in the work of black women writers is an absolute necessity”
(Newton 7).

Black critics protest the “massive silence” of feminist criticism about black
and Third world women writers and call for a black feminist aesthetic that would deal
with both racial and sexual politics. For some decades now, British cultural studies has
tended to either disregard or caricature in a hostile manner the critique of mass culture
developed by the Frankfurt school. Feminist criticism as a lively and growing body of
work is one aspect of that Cultural Revolution. Indeed, Feminist criticism today
prefers to play down the question of its origin and to emphasize instead the present
richness, diversity and intellectual influence of its product. Its rubric now includes the criticism of visual narrative from avant-garde cinema to pornography, interdisciplinary studies that fully integrate social and cultural material, and the work in which theory is read and written through the strategies of literary analysis. Competing perspective, theoretical and political, reflect debates within Feminism, within literary and cultures studies generally and at the busy intersections of English-speaking academia where they meet and engage.

Cross-culture is firstly useful for stressing the cross-cultural nature of all analysis, whether this occurs across or within cultures. However, its appropriateness is most apparent in its emphasis on the border as a site of interaction: a point of departure and arrival, a place of familiarity and difference, a zone of commingling and contestation. The border thus represents both a crossing and an interaction, while at the same time implying divergence and difference. This emphasis on the border runs counter to certain postmodernist proposals for the dissolution of all boundaries and categories, which would lead to the undifferentiated globalism of a cinema without walls. Rather borders are sites for analytical and creative activity informed by concepts such as hybridity and syncretism, which are constructed through processes such as translation, transformation and adaption-often grouped under the label of intertextuality, cross-cultural analysis, like cultural studies in general, is an interdisciplinary practice, drawing on existing disciplines and methodologies and is therefore itself transtextual. The term cross-cultural analysis is acknowledges the existence of boundary between two or more cultures, discourses on histories. The writer works on the border, constantly and consciously being aware of the forces of interaction and conflict that inevitably operate in her works. She also suggests that differences do not only exist between outsider and insider-two entities-they are also at
work within the outsider or the insider-a single entity. Bakhtin suggests that cross-cultural analysis represents the most productive form of cultural and textual engagement.

The mode of cross-cultural analysis also recognizes that texts can be read in multiple ways and that particular reading occur because of the analyst’s ‘cultural opacity’ in relation to the text or the culture in general. When the analyst is only too aware of the difficulty of making sense of particular text or an aspect of a text. When the borders asserts itself so blatantly, there are ways of acquiring an intra-cultural interpretation for the analyst to consider. When the analyst adopts an ethnographic persona by reading texts as culturally, socially and historically authentic, thereby interpreting social behaviour and even the presence of artifacts and particular landscapes as culturally accurate. The cross-cultural criticism does not deny the importance of an awareness of cultural specificity or the need for sensitivity to the social and cultural aspects of the society, within which the particular text is produced.

More specifically in relation to film studies, this caveat also requires the rejection of the often-stated universality of film language and of particular textual strategies.

The migration of women involves a range of different movements: the movement of across national or other borders and the relation between these spaces, but also moments 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, marginalised or hybrid identities. Some writers have argued that migration is important in terms of testing the boundaries of who belongs to the ‘community’ or the nation. Moreover, migration from outside Europe tests the boundaries of inclusion and exclusion within Europe itself. Although migration is a global phenomenon, it is also a diverse one; There have
been and still are different stages and forms of migration, although they are not necessarily either analytically or substantively distinct in terms of Gastarbeigers, settlers, refugees, exiles, sojourners and denizens all denote particular forms, as well as the ways in which the phenomena of migration have been distinguished. The critic Julia Kristeva’s provocation that “should one recognise, that one becomes a foreigner in another country because one is already a foreigner from within” (Dutt-Ballerstadt 53) is not just a provocation, but a radical shift in the way one determines migrant subjectivity. Being a foreigner, and more so what constitutes foreignness like a sense of detachment, alienation, unfamiliarity with language, place, culture, people, indifference, animosity from the new culture, etc. is no longer something that is imposed upon by the host.

The story of global displacement is a kind of double confinement, a double strangeness, a double foreignness for women and second-generation subjects. Based on the traditional definition of postcolonial migrancy, a second-generation subject who is born and brought up in the West doesn’t quite fit the category of being a postcolonial migrant. The second generations born in the United Kingdom or America are not “foreigners” in the traditional sense of the term; they share similar feelings of displacement and alienation both in their own countries of birth and upon returning to their parents’ homeland. The second generation comes face to face with their blood relations. This interaction itself, both literally and symbolically, manifests into shared spaces of differences experienced by the second generation in their ancestral home. Secondly, for the second generation a series of maladjustments that takes places within dominant culture and their home front provide for them feelings of alienation, estrangements and dislocation in two or more space simultaneously. While the first generation longs to go back to their country of birth and perform temporary moments
of belonging, the second-generation struggles to ‘fit in’ within their country of birth itself. The concept of home, or a lack thereof for the second generation, is conflicted from its inception. No amount of return (ing) for the migrant can ever restore the subject’s original relationship to home with any resolution. Renato Rosaldo argues that:

On the one hand, hybridity can imply a space betwixt and between two zones of purity in a manner that follows biological usage that distinguishes two discrete species and the hybrid pseudo species that results from their combination ...on the other hand, hybridity can be understood as the ongoing condition of all human creatures, which contain no zones of purity because they undergo continuous process of transculturation (Dutt-Ballerstadt 132).

As subjects are caught in this “continuous process of transculturation”, what is at stake is not so much the identity of the already hybrid objects, but the hybrid’s relationship to home and nation. Even as migrants plan their sojourns, balance family against self-interest, and gain at least some satisfaction from exercising their mobility, they are also sometimes challenged by internal conflicts, which can come in many forms, including ethnic or religious disputes; in their destinations they may face xenophobic responses to their moves. Internal disputes and anti-migration sentiments in destination countries are just two aspects of the conflicts take into account as dynamic building blocks on improved understanding of transnational mobility. All migrations are culturally framed and socially defined by the migrants and nonimmigrants and the conflicts and contests they are involved in and that they perceive. A culture of migration relates to the strengths and weaknesses of the individual migrants themselves as well as the strengths and weaknesses of the
individual migrants as well as the strengths and weaknesses of their homes, families, and sending and receiving communities, the sending and receiving nations, and the global patterns of social and economic life. A migrant’s strengths and weaknesses reflect the gender, age, experience, schooling, and security and, the history and experiences of other movers and nonmovers involved in the social networks that characterize migration history and experience.

The concept of hybridity has in recent years undergone a remarkable rehabilitation. For much of the nineteenth and twentieth centuries, within racialised theories of identity, hybridity is a perjorative term. Often the concept is known by another name like half-breed, half-caste, Sambo, mestizo, etc., but it essentially meant the same thing, the mixing of 'races' has seen as a sign of 'contamination, failure or regression. Traditional concepts of the nation having one rightful and dominant culture have been crucial in rationalising cultural purity and separation, at least in the West. Indeed the term miscegenation, another perjorative word for hybridity, literally means mixed nation. The notion of mixing, of hybridity, has undergone a substantial re-evaluation. Partly the ground for this has been laid by a shift away from an obsession with a biological definition of 'races' and blood, towards the question of culture. Hybridity thus comes to be articulated with a politics which is opposed to borders, boundaries and pure identities. Mikhail Bakhtin proposes that novels are a prime example of what he calls heteroglossia. Heteroglossia is the simultaneity of many levels of dialogue and language. The basic condition of human communication is "heteroglossia", the simultaneous presence of competing languages and their social, historical, psychological, and physical conditions of utterance. The condition of heteroglossia dialogism is the necessary and characteristic mode of the production of
meaning both speech and writing are always dialogical. Bakhtin views discourse as composed of multiple competing languages.

Recent decades have witnessed a growing interest in the study of the relationship language, discourse and culture. Linguistic diversity has become a key issue in policy decisions, ranging from the growing role of English as a world language, to the challenges of multilingualism in Europe and the widening of a communication gap between people of different cultures. Communication is the medium by which we come to know things in personal and professional life.

Language is a socio-cultural resource constituted by "a range of possibilities, an open-ended set of options in behaviour that are available to the individual in his existence as social man" (Baraldi, Borsari and Carli 138). Language helps us establish aims, negotiate means, reconceptualize issues, establish and manage our individual identities. The notion of dialogism and heteroglossia offered by Mikhail Bakhtin:

There are 'neutral' words and forms-words and forms that belong to 'no one': language has been completely taken over, shot through with intentions and accents. For any individual consciousness living in it, language is not an abstract system of normative forms, but rather a concrete heteroglot conception of the world. All words have the “taste of a profession, a genre, a tendency, a party, a particular work, a particular person, a generation, an age group, the day and hour. Each word tastes of the context and contexts in which it has lived its socially charged life: all words and forms are populated by intentions (Baraldi, Borsari, and Carli 138).

The notion of hybrid can be extended to any heterogeneity revealed by contact and draws attention to the liminal space in-between the designation of identities,
which becomes the process of symbolic interaction. The South Asian diaspora is the direct result of the history of colonialism and imperialism. Labour shortages in the UK and labour surplus in the ex-colonies led to the British government and employers appealing to Asians as well as African and Afro-Caribbeans to 'come home'. South Asian is already the product of a recent diaspora, having been located to East Africa as indentured labour. But wherever they came from, migrants from the ex-colonies suffered similar conditions of discrimination in terms of poor housing and employment. The term 'Black' functioned as a political category to unify people of colour in the face of white racism.

The quest for new demographic ground mirrored in the geographic and cultural displacement to the European metro poles that we have traced thus accompanied by a search for a new discursive ground as well. The plethora of cultural intersections that shape and undergird the several visions of contemporary modernity, inscribing set patterns of language, culture, ethnicity, or point of view undermines rather than enhances the exploration of communitarian praxes of affiliation. Robert Fraser's views on the shifting perspectives and paradoxes that have been its corollaries is instructive: "the metropolitan language, once perceived by imperial apologists as an instrument of imperial control, came to be viewed as a vehicle for national, as opposed to regional or colonial, ideology and literature" (Murdoch 139). This post-colonial praxis of linguistic appropriation came to serve the assertive and identitarian ends of a community. This, while not effectively national in scope or character, certainly found itself forced to defend and define those resemblances that shaped it as an independent community on its new turf. Despite the long-standing presence and pervasiveness of Creole, and of its penetration and transformation by a plethora of rhythms and accents and a variety of African and Indian lexical and grammatical
influences the deepened the dichotomy between the limited social reach of English as the "official" language and the ease and popularity of its oral avatar, these island communities do not really communicate among themselves in a foreign language. As Walder shrewdly observes:

Any study of writing in and from the Caribbean has to acknowledge this basic sense of its diasporic nature-both in terms of its roots in Africa and Asia, and its generation in the wider world ... West Indian countries have resisted attempts to found regional identities ... instead, situating themselves within modernity, writers from the Caribbean have concentrated upon the power of language itself to create a sense of who they are, and where they come from-countering, while inevitably incorporating, imposed colonial identities (Murdoch 140).

It is in this sense that a modernist vision of Caribbean narrative comes to embody a simulacrum of voices, as the perspectives of both narrator and characters seek to instantiate a version of Gilroy "intercultural and transnational formation" (Murdoch 141), so that a migrant outgrowth of the black Atlantic becomes the foundational core of the quest for Black British expression.

Diasporic identity demands the management of an unsettled self, of a subject permanently entre-deux, in process rather than 'becoming', without a necessarily teleological structure to support that process and relieve it of some of its destabilizing impact. This is particularly evident in the context of the lives of second-generation migrants. The first generation migrants may think of their country of origin as 'home', especially when faced with discrimination and racist experiences in the country they migrated to, for second-generation migrants the question of where you belong is not easily resolvable, either in terms of a spatialization of belonging that points to a
geographical place as the site of their belonging, or within the imaginary. The increasing racial diversity of Britain since the second world war is often captured in the idea of 'the multicultural', a term that gestures towards differences without needing to define how it may be managed; 'multiculturalism', however speaks immediately to the problem of management, asking exactly how the difference of peoples might be philosophically, ethically, and politically addressed.

Despite the significant level of cultural diversity that exists in contemporary Europe as a consequence of immigration and Diaspora, state policies on multiculturalism in several countries have not kept pace with the complex and dynamic processes created by pluralising social forces and realities. The concept of diaspora lays the image of a remembered home that stands at a distance both temporally and spatially. This 'place of origin' may be the focus of a sustained ideology of return. It can still figure as a home in the present or be seen as belonging entirely to the past. It may have been left recently or generations ago; it may not exist anymore or be the destination of regular 'home trips'; it may be a focus of nostalgia and nightmares, it may feel welcoming or strange upon return visits or it may be never have been that homey in the first place. Somehow, it is imagined, recreated, longed for, and remembered in the present through the diasporic imaginary.

Defining migration as something that must last for at least a year leaves uncounted the millions of people who move for only a short period of time, and those individuals who cross borders regularly yet return nightly to their sending home. This last group includes those movers who live in the border areas, or "borderland people". All migrations are culturally framed and socially defined by the migrants and nonmigrants and the conflicts and the contests they are involved in and that they perceive. Postcolonial literature has highlighted the importance of concepts of
liminality and hybridity to understanding migrant identities. The concept of diaspora in particular has been used to explore the ways in which the dislocations and boundary-crossings of migration challenge hegemonic discourses of identity.

Migrants and minority groups in different contexts highlights the contradictions inherent in hegemonic ideals of identity by revealing the interstitial spaces in between them, which are occupied by those on the margins of such constructs. Migration is now a key feature of contemporary global, national and regional economic development policy because it is seen as central to the integration of the global economy and the competitiveness of individual nations. Some migrants stay in their new country and some go back home. Minority ethnic group participation in labour markets is quite complex and different from that of citizens belonging to a nation's majority ethnicity. "Lack of effort' can arise from the desire to maintain a cultural heritage or separate identity that would be lost or reduced if the group assimilated.

Any study that compares the cultures of two or more societies may be said to be a cross-cultural study. The Writer's individual talent should be rooted in the tradition of a particular society and culture, the real strength of the modern literary imagination lies in its evocation of the individuals predicament in terms of alienation, immigration, expatriation, exile, and his quest for identity. Culturally and even linguistically estranged as the individual feels about himself, the whole question of his social, emotional, ethnic or cultural identity assumes mythic proportions and thus becomes an unattainable ideal. The Diaspora studies builds on earlier work such as multicultural studies and intersects with post-colonial studies, recent cultural critics have attempted to differentiate it from the areas and to situate these endeavours within newer ones such as globalization and transnational studies. Meera Syal’s works
explores the problems of dual identity which is faced by two generations of Indian migrants in Britain struggling to discover and preserve their ethnic identity in a multicultural society. Syal also addresses the problem of individual and group identity in which she is affected by ethnicity and gender. Through different dimension of her dual heritage, she creates changes in the meaning of diasporic identity and creates the challenge about the notion of Asianness as a homogenous and in easy sort.