**Abstract**

This thesis contains a detailed study of contemporary South Asian diasporic literary and cinematic works in English. The majority of the works analyzed and discussed are those produced from the 1980s onwards. My research investigates how selected diasporic texts and films from South Asia problematize representations of homeland and host spaces. I reveal in the course of this study, how these works, actively negotiate alternative modalities of belonging that celebrate the plurality of cultural identities within and outside the homeland. This exploration of diasporic narratives of homeland and host land is explored by examining these narratives across two mediums: the cinematic and the literary. In so doing, the thesis initiates a dialogue between the two mediums and locates these selected diasporic works within a larger tapestry of contemporary cultural, literary and global contexts. The thesis shows that these literary and filmic representations celebrate as well as present an incisive critique of the different cultural spaces they inhabit. The thesis also reveals how, in representing the experiences of multiple-linguistic, geographical, historical dislocations, these texts invite readers to see the changing faces of diasporic cultures and identities. My thesis complements this analysis of representation with a broader analysis of the reception of these diasporic works. My analysis sets out to move away from the critical tendency to scrutinize texts in relation to a politicized rhetoric of reception which privileges a reading of texts through insider/outsider binarism, by drawing together and contrasting academic and popular responses in the reception of diasporic texts. In so doing, my thesis reads these texts as agents of cultural production, focusing on interpretative possibilities of the literary critical mode of reading and enabling nuanced modes of analysis attentive to issues of diasporic identity, the identity of nation-states and the emergent global dynamics of migrant narratives.

The diasporic space has been explored extensively in films and literature - narratives of diaspora stemming from diasporic authors as well as from South Asian-based authors. In the first case diasporas have been often analysed using the Bhabhian concepts of liminality, third space and the (very much contested, see Shackleton 2008) celebration of hybridity. On the other hand, narratives of diaspora from the subcontinent, especially those offered by Hindi popular cinema, tell a very different story and generally relate back to the internal social and political vicissitudes of India. In this pane You are here: Home » Research. From the Postcolonial to the Transnational: Issues of Identity in Michael Ondaatje’s Anil’s Ghost. Lists. The central argument asserts that Ondaatje’s text moves beyond the concept of a postcolonial literature of “resistance”, into an area that requires a theory of “process” rather than “product”. Transnationalism is shown here to be just such a theory - in that it captures something of this fluidity - and therefore to be very suitable for the analysis of Ondaatje’s discourse. Diasporic Agencies addresses the neglected subject of how architecture and urban design can respond to the consequences of increasing migration. Arguing that diasporic inhabitations can only be understood as the co-production of space, subjectivity and politics, the book explores questions of difference, belonging and movement in the city. Instead Diasporic Agencies makes a case for a non-representational approach, where the displacement of the diasporic subject and their consequent reterritorialisation of space are developed as modes of thinking and doing. In parallel, mapping otherwise is proposed as a tool for spatial practitioners to work with these multi-layered spaces. Homing diaspora/diasporizing home: locating South Asian diasporic literature and film.