

# Mapping South Asian Diaspora

Recent Responses  
and Ruminations



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## Histories of Post-Diaspora

Neocultural Prototyping in Hanif Kureishi's  
*The Buddha of Suburbia* and *The Black Album*

SUBASHISH BHATTACHARJEE AND G.N. ROY

From the start I tried to deny my Pakistani self ... it was a curse and I wanted to be rid of it. I wanted to be like everyone else.

— Hanif Kureishi

Literatures of the diaspora possess a distinctive arrangement of interrogative values that re-present identity, opening 'a vital cultural space, often within the same text, where a revolutionary rendering of the colonized nation is both forged and challenged, and where the political and cultural goals of anti-colonial nationalisms are both acknowledged and questioned' (McLeod, 99). Hanif Kureishi's immensely variegated literary oeuvre, presented in the context of diasporic immigrant authors in Britain, is decidedly magnificent, and substantially argumentative in its augmentation. One of the most prolific litterateurs in the contemporary multi-ethnic scene, Kureishi has practised being a playwright, screenplay writer, director and novelist and excelling in each, and in this process has produced some of the most iconic and representative literary products among the multitudinous creative writing originating from the South Asian diaspora. Kureishi's prolific output can be traced sparsely from such unorthodox plays and films such as *The King and Me* (1980) and *Outskirts* (1981) to *My Beautiful Laundrette* (1985) and onward to his prose fiction, his magnum opus being *The Buddha of Suburbia* (1990), *The Black Album* (1995), *My Son the Fanatic* (1998) and *The Last Word* (2014) from among