

The Depiction of migrant trauma as a Gendered Experience: In Relation to the Cinema of hanif Kureishi

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Migration from the periphery to the Centre in the acquisition of migrant fantasy is traumatic in responding themselves to the migrant turbulence through the pathway of assimilating to the Centre while adhering to inculcated implications of home. The borders of migration from east to west negated female diasporic subjects that reflected in a way their passive reaction to the migrant fantasy. Hanif Kureishi as a Pakistani cinematographer with tangible experiences of the migrant turbulence upsized diversified underplays of migration as a Gendered experience in his respective movies, 'My Beautiful Launderette' (1989), 'The Buddha of Suburbia' (1993) and 'My Son the Fanatic' (1997). The research is predominantly qualitative in nature and the researcher deployed theoretical interpretations of Homi. K. Bhabha, the Freudian conceptualization of the trauma theory with feminist theories of Simon de Beauvoir and Judith Butler. In data interpretation, the researcher had utilized evidence triangulation to derive diversified perspectives. The plight of female subjects in the diaspora addressed by Kureishi as female exclusion from the masculine success journeys in the west. Kureishi's forte of the implication of female gaze point employs the idea of one generation holding the ethical doubt regarding the entire scenario of migration. Females' fluctuate between the masculine counter-parts financial dreams and their inculcated roots of the east. Females were upsized as epitomes of passive, de-sexualized beings and symbolized female sacrifice at the verge of queer diasporic subjectivity. The findings of the study are reminiscent of females' incapability to mingle themselves in the center that constantly upsize traumatic psychology. Kureishi's matriarchs had identity formations of flexible roots in the periphery than in the Centre that reverses back to the homeland as a fixed idea. The findings of the research will derive novice avenues for future research paradigms that will be effective for the future research dimensions of migrant cinema.

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