

Exploring Diasporic Themes in The Novels of Sunetra Gupta

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Abstract- *A major component of colonialism was the diaspora, since millions of people regularly migrated to developed countries in quest of better prospects abroad. Novels by diasporic authors frequently deal with themes of self-discovery, alienation, loneliness, and transformation. It can be upsetting whether you leave your home country voluntarily or are compelled to. Diasporic authors are excellent at depicting the mental and physical anguish that their characters experience upon moving. Despite being crowned, projected, known, and loved in their new society, diaspora members remain physically and emotionally isolated from both their homeland and the rest of the world. The majority of diasporic authors' works deal with themes of transformation; in Sunetra Gupta's novels, characters find peace by remaining in their own nation. Because their previous interactions have left them with favorable and enduring impressions, they feel ecstatic and content. The issues and experiences in her Memories of Rain and A Sin of Color are attempted to be described and assessed in this essay. An analysis of Sunetra Gupta's writings shows how the West is starting to acknowledge migratory Indians and how this diasporic Indian adapts to this changing level of acknowledgment through an ongoing process of re-creation.*

Indexed Terms- *Diaspora, Self-discovery, Loneliness, Alienation.*

I. INTRODUCTION

The hyphenated proximity of two defining selves emphasizes the personality emergency, which is a normal occurrence for diasporic living in general. Being regarded as both a local and an outsider at the same time is crucial. The diasporic way of life is uncomfortable because of these opposing ideas. The

novel "A sin of color" by Sunetra Gupta has been examined for diasporic evidence in this article. People of diasporic background usually form an impression of their home country by their memories of it, and they are always looking for ways to feel like they belong there. Ancient Greeks used the term "diaspora" to describe the process of spreading oneself.

They are introducing their culture to new people by touring the world and abandoning their home nation. Because of the exile in Babylon, the Bible speaks to the Jewish diaspora. These days, the phrase is more commonly used to describe any noticeable increase in refugees, different languages, or diverse cultures. Characterizing oneself strengthens one's sense of self. The process of developing a character is dynamic and ever-evolving. When a person's life is scattered, this dynamic leads to a personality crisis.

The movement encourages migrants, refugees, and exiles to represent themselves later. It entails both changing iconic characteristics and developing new personas. Stuart Hall states in his article "Cultural identity and Diaspora" that identification is "the names we deliver to the unique methods we're placed by using, and function ourselves within, the narratives of the beyond" (236). Migrants may find it difficult to forge their identities since they have no common history with the United States of America, their new home. Rehabilitative identities are thus created as a front to conceal their racial preferences, goals, and devotions. This method relies largely on simulation. The nation will always be divided along the lines of colonizer/colonized and master/slave if there are any historical ties between the migratory population and the host nation. These dichotomies, whether racial, nonreligious, or of another type, produce impulses.

In an effort to build a global metropolis, postmodern, post-globalization society has taken steps to become incredibly hospitable, accepting, and facilitating. "Shared beyond" has been replaced with "shared gift" in its definition of character, which in some ways redefines it.

The host culture itself bestows fresh meaning on migrants as a present for all. This remarkable self-description manifests in expressions that are international. In a number of situations, these three forms of self-identification are crucial for both first-generation migrants and their descendants.

Theme of Diaspora in Sunetra Gupta's *Memories of Rain*

Like everyone else, second-generation diasporic people usually inherit the fundamental characteristics of their parents. The diasporic population is thus going through a crisis as they try to manage their strong personalities. Second-generation writers, such as Sunetra Gupta, have shown that diasporic protagonists in their works need to reevaluate who they are by anticipating this state of "modified nativity."

Sunetra Gupta's *Memories of Rain* also demonstrates a romantic English viewpoint. She has a crush on England as it is depicted in the literature of the nation before she falls deeply in love with Anthony. The England Anthony transports her to is not the same England that inspired her to pursue English literature in order to explore her creative side. Like all of her wretched literary girls, she accepts her failure. In actuality, despite the distortion in her relationship with Anthony brought about by Anthony's changing goal with Anna, she still longs for love while going through heartbreak. Anthony breaches Moni and takes away her pleasure by being disloyal and disinterested in her circumstances. After her jewelry of tortured ardor is taken away, the perpetually emotional Moni travels to India with her child.

Moni's reputation among the diaspora gives her the moral right to return to the United States. Instead of showing up as a result of any disappointment, Moni is actually maintaining her sense of respect for herself through her intense longing—not for her nation, but for her love. Backtracking in an attempt to protect

herself against India leads to animosity, which seems to be the cure for the curse in her relationship.

Theme of Diaspora in Sunetra Gupta's *A Sin of Colour*
In Sunetra Gupta's second book, *A Sin of Color*, estrangement also plays a big part. Debendranath uses seclusion in this situation to prevent himself from giving in to his forbidden love for Reba, the wife of his eldest brother. Without ever being able to completely satisfy his need, Debendranath leaves India, travels to Oxford, and marries Jennifer. The wrong of his desire torments his spirit, despite the fact that he has physically distanced himself from his forbidden love. As an act of atonement, he wishes to complete his migration—his flight into invisibility and insensibility—in a more forceful manner. His niece Niharika strongly adopts a similar inclination years later. Niharika is in love with Daniel Faraday, an Englishman who is married. They consider isolation as a potential remedy for their ridiculous problem, but in the end, they choose to gamble on the Cherwell River close to Oxford and never turn back.

They have hidden themselves behind new identities, so even the ghost of their former selves won't search for them. The family's old house in Mandalay, Calcutta, has been abandoned by Niharika since it is inert and would soon collapse. She has selected the water's direction with Daniel's help, which represents the arena's capacity for mobility, migration, interchange, and the never-ending process of self-definition. Moni and Adit decided to shape themselves more in line with their roots, while Debendranath and Niharika made decisions that took them further from their roots rather than further away.

In order to "investigate the life of a pygmy who had been saved in the same cage as an organ out and inside the Bronx Zoo in 1905, who had finally been released but then had committed suicide in Virginia," Niharika had traveled to the University of Oxford (*A Sin of Color*). In contrast to the pygmy in the zoo, who lost his volition, the pygmy who succeeded himself successfully displayed volition. Pygmies show their humanity by extinguishing themselves. He constructs his own identity by disregarding reality, as opposed to being like the courageous girl in Tagore's famous short story "The Living and the Dead": "by way of biting the

dirt, Kadambini had given verification that she was no longer useless."

The quintessential romantic, Moni, the protagonist of Sunetra Gupta's *Memories of Rain*, "had loved Heathcliff before she loved any man" (*Memories of Rain*). She finds a hero in Anthony who is similar to the heterosexual main characters in books by Thomas Hardy or Jane Austen. Anthony is assigned to protect her as she travels from India—"a bizarre and wonderful lands"—to England—"this island, this demi-paradise" (*Memories of Rain* 6). Coincidentally, John of Gaunt, Duke of Lancaster ("This other Eden, semi-paradise"), in Act 2 Scene 1, uses nearly the same words as King Richard the Second, a character in William Shakespeare's play set in the 1590s and addressing events in the middle of the 13th century. Some middle-class Indians saw England as a spiritual and cultural state rather than a meaningless geographic location, as evidenced by the reverberation of remarks made about 750 years before Sunetra Gupta and Moni. As a result, Moni is horribly shocked to meet her English spouse in a far different England than the one she learned about in her English literature lesson. Moni's past experiences shape her beliefs, and her sensibilities are severely offended when she sees the terrifying reality of a contemporary, fast-paced England. Moni's pointless interest in the feel-oriented way of living exacerbates her precarious circumstances. Her husband's connection with another woman has undoubtedly kept her from finding even the romantic solace she

could have found in painful memories. Because Anthony is not Heathcliff, her fable of "wandering as a spirit together with her beloved upon English moors" (*Memories of Rain*) remains unfulfilled. During the 1978 rainy season in Calcutta, Moni's brother had brought his English friend, Anthony, home. Anthony was enthralled by Moni, a university student studying English for the second year. He later cited the words, "No, no!" from John Keats' "Ode on Depression." Don't twist the wolf's bane or pass to Lethe anymore. He then asked Moni to translate the Bengali track she had been working on for a song in the morning (*Memories of Rain*) for him, much to her dismay. She translated a similar tune for him as they huddled together in a derelict tin mine in Cornwall years later. She gazed into the sheets of rain that continued to pass

by like frozen ghosts over the rumbling passage. Like Unexpectedly, she realized that he was no longer tuning in—in fact, he was not tuning in at all—as he sat back against the mildew-covered dividers and gave her excited, terrified interpretations only a fleeting glance, instead becoming enthralled with the two-part concord of the tempest and the sea. The Tenth *Memories of Rain* Anthony's overly romantic ideas about making love with Anna are misplaced, and he is completely disengaged from Moni. The rejection of even the "magnificence that need to kick the bucket," the "pride pronouncing goodbye," and the "throbbing pride" keeps Moni from accessing melancholy's "Sovran shrine." "The conceptual requirement of not receiving the aesthetic reaction that one craves amid pain makes Moni's exclusion so severe. Moni recalls how "each autumn she had watched the town burst into joy to welcome the Goddess Durga to her father's home" (*Memories of Rain*) and realizes that "this year she will be able to return with the Gods, a daughter come home" (*Memories of Rain*) when she makes the decision to return to Calcutta seven days prior to Durga puja. Moni finds comfort in her cultural customs.

CONCLUSION

In Sunetra Gupta's novel *A Sin of Colour*, the physical migrant of people from India to England proves to be an overly straightforward type of exclusion that fails to offer any sort of distinction. In contrast to Debendranath, Niharika expelled herself close to the person she loved rather than far away. In these situations, the outcasts are thrown into anonymity, the outside world, and interpersonal connections in addition to being physically removed from their former existence. Niharika summarizes Debendranath's absence by stating, "You have been capable of reinventing yourself totally," when he returns to Mandalay, his eerily abandoned home, after a twenty-year absence (*A Sin of Colour*, 134). Like the Pandavas' "agyatavasa" in the *Mahabharata*, this exile from one's identity goes beyond the concept of uprooting fabric and elevates exclusion to a metaphysical level. The spirit paralyzed by existential estrangement finds solace in exile. The possibilities of the arena perplex as well as the possibility of one's own free will. Acting dead is ultimately how people liberate themselves from the evil of their aspirations.

The psychological effects of their elimination will be stronger.

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