



Study of Diaspora Elements in Sunetra Gupta's Novels

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Abstract— *The Diaspora is a key element of colonialism because millions of people habitually travelled to industrialized nations in search of better opportunities overseas. Themes of transformation, alienation, loneliness, and self-discovery are prevalent in the novels written by diasporic authors. Whether you leave your own country deliberately or are forced to, it can be distressing. Authors of diasporic ancestry do a fantastic job of capturing the emotional and physical suffering that their heroes go through when they relocate. People from the diaspora are emotionally and physically cut off from their home country and the rest of the globe despite being crowned, projected, known, and adored in their new community. Sunetra Gupta, an experienced member of the Indian diaspora, looks at how immigrants do in the United States. Most diasporic authors' books deal with themes of change. Characters find tranquilly by staying in their own country in a Sunetra Gupta's novels. They are overjoyed and satisfied because their prior encounters have left them with positive and lasting impressions. This essay makes an attempt to describe and evaluate the problems and experience in her Memories of Rain and A Sin of Color. Examining Sunetra Gupta's works reveals how the West is beginning to recognize migrant Indians as well as how this diasporic Indian adjusts to such a shifting plane of recognition through the never-ending process of re-creation.*

Keywords— *Re-creation, Identity crises, Distress, Memories, and Loneliness, Alienation, Self-discovery*



INTRODUCTION

Diaspora Meaning and its Origin

The personality emergency is highlighted by the hyphenated proximity of two defining selves, which makes it a natural norm for diasporic living in general. The most important thing is to be perceived as both a local and an outsider at the same time. These divergent viewpoints cause a sense of discomfort in diasporic existence. In this article, the author Sunetra Gupta's novel "A sin of color" has been evaluated for diasporic evidence. People of diasporic heritage are constantly trying to find a way to feel like they belong in their home country, and they typically develop an image of it through their recollections of it. Ancient Greeks used the term "diaspora" to describe the process of dispersing oneself. By leaving their own country and traveling the world,

they are bringing their culture to new people. The Bible speaks to the Jewish diaspora because of the exile in Babylon. The expression is now more frequently used to refer to any appreciable rise in refugees, a variety of languages, or a variety of cultures. The act of characterizing oneself leads to identity strengthening. Character development is a dynamic process that is constantly changing. This dynamic causes a personality crisis when a person's life is dispersed.

Exiles, refugees, and migrants are urged by the movement to stand in for themselves at a later date. It involves creating new personas as well as modifying classic characters. Identification is "the names we deliver to the unique methods we're placed by using, and function ourselves within, the narratives of the beyond," according to Stuart Hall in his article "Cultural identity and

Diaspora" (236). Due to the lack of a shared past with their new country of residence, the United States of America, migrants may find it challenging to establish their identities. As a result, rehabilitative identities are formed as a front to hide their aspirations, devotions, and racial preferences. This technique is heavily reliant on simulation. If there are any historical connections between the migrant population and the host country, the country will always be split along the lines of master/slave and colonizer/colonized. Impulses are generated by these dichotomies, whether they be racial, nonreligious, or of another kind.

The post-globalization, postmodern society has made steps towards becoming very welcoming, accommodating, and facilitating in an endeavor to create a global city. In its definition of character, "shared beyond" has been swapped out in favor of "shared gift," and this somehow gives character a new definition. Migrants are given new meaning by the host culture itself as a gift for everyone. This amazing self-description occurs in globalized expressions. These three means of self-identification are essential for first-generation migrants as well as for those who are descended from them in a variety of contexts.

Theme of Diaspora in Sunetra Gupta's Memories of Rain

Second generation diasporic individuals frequently carry along the core traits of their parents, just like everyone else. As a result, the diasporic population is experiencing a crisis as they attempt to balance their strong personalities. Authors from the second generation like Sunetra Gupta have demonstrated that diasporic protagonists in their books must reconsider their identities by foreseeing this condition of "modified nativity." *Memories of Rain* by Sunetra Gupta also exhibits a romantic English worldview. Before she falls passionately in love with Anthony, she already has a crush on England as it is portrayed in the country's writings. The England Anthony takes her to is not the same England that encouraged her to explore her creative side by reading English literature. She accepts her failure, just like any of her miserable literary girls. In truth, she still hopes for love while experiencing heartbreak despite the distortion in her connection with Anthony caused by Anthony's evolving objective with Anna. By being unfaithful and disengaged from her situation, Anthony violates Moni and denies her sense of pleasure. The incessantly emotional Moni returns to India with her child after having her jewellery of agonized ardor taken away. Moni has the moral freedom to return to the United States because of her reputation among the diaspora. In fact, Moni is keeping her sense of appreciation for herself

through her passionate yearning—but not for her country, but rather for her love—instead of appearing as a result of any disappointment. Backtracking in response to India in an effort to defend herself results in hostility, which appears to be the remedy for the curse in her love.

Theme of Diaspora in Sunetra Gupta's A Sin of Colour

Estrangement also has a significant role in Sunetra Gupta's other book, *A Sin of Color*. To keep himself from giving in to his forbidden love for his eldest brother's wife Reba, Debendranath employs isolation in this predicament. Debendranath departs from India, makes his way to Oxford, and marries Jennifer without ever being able to fully appease his longing. Although he has physically isolated himself from his forbidden love, the wrong of his longing torments his soul. He wants to finish his migration—his escape into invisibility and insensibility—in a stronger way as an act of atonement. Years later, his niece Niharika firmly takes on a similar tendency. Daniel Faraday, an Englishman who is married, and Niharika are in love. They explore alienation as a possible solution to their absurd issue, but ultimately decide to take a punt on the Cherwell River near Oxford and never look back.

Even the ghost of their old selves won't look for them because they have concealed themselves behind new identities. Niharika has left the family's ancient home in Calcutta, Mandalay, because it is inert and would soon crumble. With Daniel's assistance, she has chosen the direction of the waters, a symbol of the arena's ability for movement, migration, exchange, and the never-ending process of self-definition. Debendranath and Niharika made choices that moved them away from their former selves rather than farther from their roots, but Moni and Adit chose to mould themselves more closely to their roots.

Niharika had travelled to the University of Oxford to "research 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" (*A Sin of Colour*). However, the pygmy who achieved himself effectively carried out a demonstration of volition, whereas the pygmy in the zoo became without volition. Pygmies extinguish themselves, demonstrating their human nature. He creates his own identity by ignoring reality, as opposed to being like the brave girl in Tagore's well-known short story "The Living and the Dead": "by way of biting the dirt, Kadambini had given verification that she was no longer useless."

The main character Moni in Sunetra Gupta's

Memories of Rain is the epitome of a romantic who "had loved Heathcliff before she loved any man" (Memories of Rain). She discovers in Anthony a hero who resembles the hetero protagonists of Jane Austen's or Thomas Hardy's novels. From India—"a bizarre and wonderful lands"—to England—"this island, this demi-paradise"—Anthony is tasked with guarding her (Memories of Rain 6). By chance, King Richard the Second, a character in a play by William Shakerpeare set in the 1590s and dealing with events in the middle of the 13th century, speaks in nearly the same words as John of Gaunt, the Duke of Lancaster ("This other Eden, semi-paradise") in Act 2 Scene 1. This echo of comments spoken almost 750 years before Sunetra Gupta and Moni shows that for certain middle-class Indians, England is a spiritual and cultural state rather than a pointless geographical location. Moni has a place in her subconscious called Britain. According to Amit Chaudhuri, Moni possesses "the vague, intense longings of the feminized, adolescent imagination" (Chaudhuri).

As a result, Moni receives a terrible shock when she meets her English spouse in an England that is dreadfully dissimilar from the England from her English literature class. Moni's ideas are influenced by her life experiences, and when she encounters the horrifying truth of a modern, fast-paced England, her sensibilities are gravely offended. Moni's bad situation is made worse by her futile interest in the feel-oriented style of life. She has surely been prevented from finding even the romantic solace she may have found in terrible recollections by her husband's relationship with another female. Her fable of "wandering as a spirit together with her beloved upon English moors" (Memories of Rain) stays unfulfilled because Anthony is not any Heathcliff. Moni's brother had brought Anthony, his English companion, home during the Calcutta rains of 1978. Moni, a second-year English student at a university, captivated Anthony. Later on, he quoted the following line from John Keats' "Ode on Depression": "No, no! pass no longer to Lethe, nor twist the tight-rooted wolf's bane. To Moni's utter sorrow, he subsequently asked her to translate for him the Bengali track she had been working on for a song in the morning (Memories of Rain). Years later, when they were huddled in a deserted tin mine in Cornwall, she translated a similar melody for him while she stared into the sheets of rain that kept passing by like solidified ghosts over the crumbling passage. He sat back against the mildew-covered dividers and paid her enthusiastic, frightened interpretations only a passing attention, instead being enthralled by the two-part concord of the tempest and the sea, until, similar to Unexpectedly, she realised that he was no longer tuning in—in fact, he was not tuning in at

all. The tenth Memories of Rain Anthony is misguided in his intensely romantic views of making love with Anna and is utterly disconnected when it comes to Moni. Moni is prevented from entering melancholy's "Sovran shrine" by the disavowal of even the "magnificence that need to kick the bucket," the "pride pronouncing goodbye," and the "throbbing pride." Moni's exclusion is acute because of the philosophical necessity of being denied the aesthetic response that one longs for in agony. So when Moni decides to go back to Calcutta seven days before Durga puja, she remembers 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 realises that "this year she will be able to return with the Gods, a daughter come home" (Memories of Rain). Moni turns to her cultural traditions for solace.

CONCLUSION

The physical migration of people from India to England in Sunetra Gupta's book *A Sin of Colour* turns out to be a too simple form of exclusion to provide any kind of separation. Niharika also expelled herself, but in contrast to Debendranath, she did so near the person she loved rather than far away. In these circumstances, the outcasts aren't just physically separated; they're also exiled from their prior lives and flung into anonymity, the world, and relationships. When Debendranath returns to Mandalay, his hauntingly deserted home, after being gone for twenty years, Niharika sums up his absence for that reason by saying, "You have been capable of reinventing yourself totally" (*A Sin of Colour*, 134). Similar to the "agyatavasa" that the Pandavas experienced in the Mahabharata, this exile from one's personality surpasses the idea of uprooting fabric and raises exclusion to a metaphysical dimension. Exile turns become a cure for the spirit paralysed by existential estrangement. The potential of one's own free will as well as the possibilities of the arena perplex.. In the end, people free themselves from the wickedness of their desires by acting dead. Their removal will have a stronger psychological impact.

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