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## Diasporic Concern in Sunetra Gupta's Novel -A Sin of Colour

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### ABSTRACT:

The history of Indian Diasporic Literature precedes the emergence of the diaspora itself. The great majority of the Indian diaspora, which is currently dispersed throughout the world, was created through indentured labour. A shift in the global supply chain, migration, and technology advancements have all contributed to the increase in the diaspora's population over the past several decades has made it simpler for people to communicate. These topics are extensively covered by authors from the Indian diaspora in their writings. Sunetra Gupta's literary works illustrate the perplexing dilemma of a diasporic person who is unable to identify his or her identity in terms of an obviously aristocratic self. 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 colour" has been evaluated for diasporic concern.

Keywords: Diaspora, Refugees, Language, Or Cultural Diversity, Hyphenated Closeness.

### Introduction:

People with diasporic ancestry are continuously seeking a way to feel connected to their home country, and they typically develop an image of it through their memories of their home country. The word "diaspora" originated in ancient Greece to refer to the act of spreading oneself. They are spreading their culture throughout the world by leaving their home nation and leaving. Due to the exile in Babylon, the Bible speaks to the Jewish diaspora. The phrase is now more frequently used to denote any significant increase in refugees, linguistic variety, or cultural diversity.

English-language literature from India makes a substantial contribution to world literature. While the Indian Diaspora Literature is an important literary research, it also makes a significant contribution to the concept of dislocation, which looks at the reasons people leave their native country and the difficulties they face when they return. Because of the theoretical arguments they have developed over the past ten years, writers from the Indian Diaspora have gained prominence.

When Indian writers from the diaspora engage with a different culture, language and culture are crucial factors. The works of these artists seem to provide insight into a mysterious civilization. They frequently incorporate nostalgic themes into their writing as a result of their search for a new cultural home. While adjusting to and negotiating with the cultural space of their new home, they write within the context of their own culture.

Diasporic literature aids in bridging cultural divides and uniting people from different nations. Expat writing is more significant when compared to writing from other nations and cultures. Emigrant literature is the result of the thoughts and emotions of writers who have established themselves in new environments. Because they straddle two countries, diasporic writers have a unique perspective on developing cultural theories.

The term diaspora can also be associated with exile, alienation and expatriation. While referring to the term 'exile', Kaptan Singh explains, "Since time immemorial, the term 'exile' has been associated with the idea of physical banishment or separation from one's country or society, either voluntary or forced" (2). The diasporic writers play dual roles as refugees and ambassadors. They seek security and protection as refugees, project their culture, and help place the same in a prominent place among the world culture as ambassadors. [5].

New Indian authors have emerged in recent years emerged in the west, and a number of them have got praise from all over the world beginning with writers from the second generation of the Indian diaspora a proven record of accomplishments. That's why many writers who were born in India have

written across the world that operates in English. Diasporic artwork' key distinguishing features fight among cultures, the search for identity, and feelings of longing and indecision. The Indian diaspora's writers provide a huge web that serves a variety of purposes links the world's inhabited continents. Many Reading diasporic literatures can help solve issues literature. Being displaced can involve traveling in the direction of self-acceptance and self-discovery.

The fresh experiences and emotions that people brought with them when they moved from their original grounds to new ones altered the Indians' minds. India and England have been intertwined for many reasons. For a variety of reasons, including the chance for a better education, more employment prospects, a higher pay, or even to marry an English citizen, many Indians move to England. However, despite England's high standard of living, the sense of homelessness persists. However, the Indian population has shown a remarkable capacity for change, mobility, and accessibility.

Gupta is a member of the Rushdie and post-Rushdie generation of "multinational" writers who are regarded as "primary" "India" writers in the west when it comes to "Indian English" authors. Gupta is a writer from the diaspora and one of the more recent immigrants to the UK. She has mostly concentrated on women's experiences and longings in their new countries, their home countries, and changing roles and statuses since relocating to the United Kingdom. She also investigates their attachment and desire sentiments. The primary audience for Gupta's writings is the first-generation diasporic. Although a wide variety of people are featured in Gupta's books, the novel's main focus is on those who are primarily immigrants.

In Gupta's stories, they go from Calcutta to London to New York. Asian immigrants typically to relocate to areas that later on serve as hubs for England's urban diaspora. Gupta's writings on diasporas focus on those communities that have been most impacted by cultural displacement and migration. Many young Indian people still regard London as a location they would want to reside, despite any challenges they may face in the future. The setting of Gupta's "A Sin of Colo" is Calcutta, but the action frequently shifts to London or New York. It is not surprise that Oxford serves as the setting for Gupta's fourth book, A Sin of Color, given that she is a native of the renowned academic town. Gupta's characters bring to life all of the nations in the world via their recollections, which is an interesting twist. They have a deep romantic attachment to their hometowns rather than to the city they left behind. Furthermore, they acquire a fusion of cultures moving between Calcutta, London, and New York.

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### **Diasporic Concern:**

In A Sin of Color, Gupta's fourth book, she expresses her love and dedication for Calcutta, Bengali culture, Tagore's poems, and her fond recollections of her birthplace. Gupta's writings are characterized by a deep sense of nostalgia as a result of this event. Because of this, Gupta's characters are more reclusive in their mentality and do not establish new bonds with the host nation. When settlers first move to new locations, they often feel a sense of nostalgia and a sense of longing for home. Whether they desire to leave their home nations or not, immigrants encounter several challenges when they do. Suzan Ilcan discusses the topic of desire and belonging in her essay: "For those at the crossroads of displacement, for those who leave or who are forced to leave one home for another, and for those whose belonging has been superseded by longing, there are risks involved. These are always risks associated with the journey of longing to belong, a road that leads towards places less appealing than others and ends with the memories and losses incurred by the places left behind and all the paths forgone". (1)[4]

The immigrants are making an effort to acclimate to their new environment, but it is much more challenging for them because of their recollections of the past. While coping with their present circumstances and recollections from the past, the settlers in the host nation typically yearn to belong somewhere convenient for them. Due to the diversity of the world's diasporas, cross-cultural hybridity and blended identities are rather uncommon. Many academics have been inspired by this incident to examine diasporic literature and recognize its enormous potential. Authors who have roots in diasporic communities may briefly discuss their experiences. For many years, researchers have studied the lives of first-generation immigrants and their offspring, who struggle with the decision of whether to uphold their native culture or accept that of the new nation they have immigrated to diasporic groups might momentarily. Since Gupta is both Indian and British, her characters' experiences with diaspora are particularly well-represented.

The female protagonists in Gupta's works frequently come from comparatively well-off and educated families. They also enjoy listening to Tagore's music, which is an intriguing characteristic. The influence of Tagore on Gupta's first and fourth books raises the question of whether or not Reba and Niharika in A Sin of Color represent an extension of Tagore's songs in her novels. In Gupta's book, one of the protagonists, Debendranath Roy, experiences unrequited love, the winner of the Southern Arts Literature Award, Sin of Color. He has developed feelings for Reba, the wonderfully attractive wife of his brother, who has mesmerized everyone with her grace and talent. The novel says about Debendranath's affection for his brother's wife, Reba, that "... he loved her as he would never love any other woman, his brother's wife, Reba" (SC 6). The novel makes reference to his infatuation to Reba and her musical talent as follows: He had first seen her perform as a young college student when he saw her practise on her delicate

Esraj with her dark eyes fixed on a point so far away that he had come to believe infinity was where two parallel lines met. (SC 7)

Gupta did a fantastic job of developing her characters. The mother of the main character, Neerupama, is a powerful and knowledgeable figure. She is more attractive and does well in school, and she comes from a family with strong beliefs, modest riches, and several daughters. She wants to educate the women of her community how to read and write before she gets married. And she would want to devote her time to saving them from their misery and suffering. But as the story progresses, she is shown to be a lady who cannot give in to every impulse and is plagued by an unfulfilled life aim. As the author of Neerupama points out, women are supposed to bury their goals and dreams when it comes to marriage.

Neerupama is more deeply impacted by her disappointment in not having accomplished much in life. In a culture like India, marriage is typically viewed as a need for all women. For their social position, which is the case for women, they embrace marriage either voluntarily or involuntarily. A Sin of Color characters are based out of Mandalay's enormous and regal estate. The desire for one's native land and its opulent atmosphere is represented by those who have roots there.

A sensitive feeling of loneliness is felt by millions of Indians who have been exiled from their homelands due to the cultural dislocation and displacement they have experienced due to their exile. Spivak explains the term 'diaspora' as, "Diaspora is one of the punishments a people suffer if it disobeys the law" (344) [6].

Reba is shown in the story to have had a significant impact on Debendranath's life. His departure from his birthplace was prompted by Reba, the wife of his brother. She also lends the vast estate a touch of sophistication. She comes from a very sophisticated family and is described by the author as being gorgeous, humble, and dignified. She needs to succeed if she wants to play the wife of the oldest son. In the interim, she will undoubtedly have a relationship with Indra's older son. In this story, Reba enters the mandap with her new husband, demonstrating her enthusiasm for Bengali culture. A young Bengali bride is described as when she is invited to her existing laws as: "That evening, the new bride had arrived with her husband, and he had watched in bemused silence as the women gathered around her, blew their conch shells, and gave her a fish to hold up on a platter as she entered her new home. At the threshold, she tipped a vessel of rice with a decorated toe, and stepped into a bowl of milk, and as his eldest sister stooped to ritualistically wipe her feet with her hair". (SC 46)

Each ritualistic act has a specific significance in India. In order to bridge the cultural gap between the host nation and its ancestral homeland, the Indian diaspora upholds its traditions wherever it goes. The presence of Reba in the home alarmed Debendranath. He secretly longs for the love of his brother's wife. As the story goes on, he begins to realize the importance of this woman. Debendranath Roy's family is musically gifted, and one of them is a superb musician, which seems to detract from his academic work. The narrator says: "He found the music most distracting at first, her strange communion with the instrument, now wounding caressing, but always mournful. He found it hard to digest his calculus while she practised on her esraj, and one morning he decided to tell her so" (SC 47).

In order to escape the forbidden love he had for Reba, Debendranath, his sister-in-law Reba's husband, left India and their opulent home Mandalay. He is unable to stop thinking about his brother's wife despite the fact that he is aware that his affections for her are simply a dream. He consequently flees to Oxford despite his unrequited love for her to pursue his academic career. In order to escape his dishonest love for Reba, Debendranath makes an effort. His family benefits from Debendranath's employment as a teacher in England. He is physically and mentally separated from Reba because of her inexplicable love for him, which has compelled him to live in exile in Oxford. Gupta distinguishes herself from other diaspora novels of her day by focusing on a specific cause for her move.

India's distinctive cultural customs have long been praised and cherished by people all around the world. The most significant aspect of Indian culture is its unshakable regard for women and its consistent elevation of their status as a central issue. In India, if a married woman is surrounded by her husband's in-laws, she will be treated as their mother. She will also treat the siblings of her spouse as if they were her own. The protagonist struggles with remorse over his acts because of his affections for his brother's wife, whom he compares to his mother. He runs away to England in order to erase Reba from his mind and memory. Debendranath flees India to seek a fresh life in England, abandoning his lavish Calcutta home and his unrequited love. The novel depicts him in a pitiful state., "And there he was now, far, far away, tutoring himself to cherish without agony what little he had of her, she who could never be his and from whom he had never had any indication that she might have wanted to exchange her life for one with him at its centre" (SC 25).

Debendranath Roy's passionate love for Reba is depicted in the first half of the book. He runs away and ends up in the region that long controlled over

the native people. For many reasons, the current generation makes voluntary trips there in an effort to better themselves intellectually and financially. As it relates to migration, the postcolonial era saw fast changes. The host country actually falls short of offering the protagonist any type of consolation for his hurt sentiments. The only reason the western region is visited by Gupta's diasporic characters is to flee their "selves." Unfortunately, as they meet new people who seem different, these characters face even more difficulties.

Many Indians travel to countries like the United Kingdom and other parts of the world to pursue better careers and education. For these people, the host nation and its citizens are not important. While remaining calm and silent to conceal their desire for a better life in their own country, they lose interest and begin to hate the nation at the same time. According to Gupta's portrayal of Jennifer, the Bengali man she marries makes her yearn for his love. In the story of this work, we learn about Indians and the thoughts of an Englishwoman. She puts on a brave face for her husband and his family despite the fact that she cannot handle the climate in Calcutta. Reba's twin boys and Niharika, her daughter, become a significant part of Jennifer's life as the narrative progresses.

Like her husband, Jennifer, the English wife of a brown Indian guy, feels socially excluded. She is an outcast in the Indian community since she is English and lives in a dual world that she never meets. She now feels like an outsider and an alien since her health is unclear and unsure where she belongs. Despite what it might appear like, Debendranath still has Jennifer's best interests at heart. The image of her shows that she longs for her husband's and his family's love and acceptance. Because of her fervent love for Debendranath, Jennifer, an English woman with a very different cultural background, has never expressed any animosity toward Bengali culture. Jennifer, a "committe" wife, has been depicted as an addition to her husband's family.

A long and colorful history has existed between India and England. The pursuit of advanced degrees, lucrative occupations, and a narrower pool of potential life partners are major priorities for both men and women in today's society. Many Indians living abroad and their parents share this mindset when it comes to their children getting married to foreigners. In the past, people who were concerned about the status and culture of their family would go to tremendous lengths to uphold their caste, religion, and reputation.

Indranath Roy, the father of the boy, is wealthy and well-educated, but he finds it difficult to approve of his son's relationship with a woman who is of a different race and social class. Gupta explains :“Relation with his father had seen strained since he had returned to Calcutta with his English wife, for his father had found it hard to hide his disappointments that she was not, by his standards, at all pretty, but more so that she had such little education. Whether it mattered greatly to him that she was not of their race”. (SC 60)

India, a nation with a rich cultural heritage, has citizens living there from all over the world. All diasporic Indians are aware of this. Writers successfully convey the need and sense of belonging in their writings, enticing readers from other nations to visit India and experience its rich culture and values for themselves. As imagined by Gupta, India in Britain represents a sympathetic situation for Indians struggling to maintain their cultural identity without compromising their cherished ideals. Debendranath and his niece Niharika, the characters of Gupta's fourth book, *The Sin of Color*, go to England to further their studies. Although they come from two different generations, they share a need for belonging and mental anguish due to their clandestine relationship. Even though the narrative focuses on the protagonist's longing for married people, a closer examination shows that the characters suffer from culture shock, displacement, and conflict.

According to Gupta's vision, Indians living in Britain face a sympathetic predicament as they struggle to uphold their cultural identity without abandoning their deeply held principles. The protagonists of Gupta's fourth book, *The Sin of Color*, Debendranath and his niece Niharika, travel to England to complete their education. Even though they belong to two distinct generations, their covert friendship has caused them to share a yearning for belonging and emotional agony. Although the protagonist's desire for married individuals is the main emphasis of the story, a closer look reveals that the characters experience cultural shock, dislocation, and conflict. Distaste for the host country causes them to think the host land is “unhomely”, as Homi K. Bhabah puts it, causing them to reject it [1]. Bhabha discusses the intricacies of displacement in his *The Location of Culture*, “The recess of the domestic space become sites for history's most intricate invasions. In that displacement, the borders between home and world become confused; and uncannily, the private and the public become part of each other, forcing a vision that is as divided as it is disorienting” (13).

Dislocation events destroy the lives of diaspora in a foreign place. The two main characters of the book, despite the fact that they are strangers in a new land, never consider breaching an Indian tradition despite their knowledge of it. It goes without saying that someone who relocates to another country will bring the majority of their opinions with them as well as their culture. People who adhere to the land law are discouraged from having extramarital affairs. The story ends on a dismal note as a result of the destruction these two heroes have brought about, which trouble them for violating Indian

tradition.

Debendranath and Niharika both receive equal attention from the author. Through flashbacks, the first part of the novel tells Debendranath's story. It is acceptable to conclude that this is an example of Gupta's artistic talent because she used "stream of consciousness" like her predecessor Virginia Woolf did at the beginning of the piece. This is why Gupta uses this technique in the first few sentences in *A Sin of Color*, as he describes an event that occurred twenty years earlier. Because of her emphasis on female characters, limitations on creative creativity, and use of language, she has been compared to Virginia Woolf in the West.

Despite beginning with his arrival in Calcutta, the narrative swiftly changes to his infatuation with his English-born wife, Jennifer, whom he met at Oxford. The tale then talks about Neerupama, Debendranath's motherlongings and unmet dreams. In general, Oxford and Calcutta are visited back-to-back in the story. Debendranath, who was unable to control his feelings of love and longing, is believed to have perished in the river known as "Cherwel." He has resorted to this extreme action as a result of his inability to control his emotions.

One of the main characters in Gupta's *A Sin of Color*, Debendranath, regrets his choice to terminate his life. He has finally arrived in England after crossing many seas in the hope of finding food. He has a deep fondness for his own nation, especially for Calcutta's Mandalay Palace, and a close bond with the Bengal region. He had hoped to find peace in the host nation, but that hasn't been the case. At these moments, his heart is filled with nostalgic reveries of his native land. He longs for his home and everything associated with it" (47).

Niharika, Debendranath's niece, departs for Oxford to carry on his legacy after his passing. She is here to research pygmies. Both Debendranath and Niharika desire to be relocated; they are not required to leave their homes. With all of its residents gone, Mandalay's majestic home is no longer relevant. Despite her best attempts, Niharika is unable to explain her uncle's mysterious passing by recounting his bizarre existence in a book.

In *A Sin of Color*, two significant characters relocate to the West to get away from themselves. Sadly, their expectations were dashed when they felt uninspired by their new surroundings and the new individuals they met. They consider themselves the most affected people as a whole. The settlers' new location and the new laws have caused many of them significant suffering. Since they are in such a dangerous condition, immigrants' lives are full with uncertainty and chaos. Due to Debendranath Roy's inability to have a happy life with her, he arranged Jennifer's death, which is depicted in the narrative. "The punt came back without him, and the world was given to know that he was drowned . . ." (SC 56)

The last person to see Niharika's uncle alive before he perished in the punt at Cherwell was a married Englishman named Daniel Faraday, who later develops feelings for her. In *A Sin of Color*, the relationship between the two major characters is infused with a desire to marry others. Love will never provide them with fulfillment or success. Debendranath leaves India only to get away from his clandestine love for his brother's wife, while Niharika travels from England to Calcutta to get away from her unlawful love.

The female protagonist of this story has always honored the traditions and culture of her mother. This highly educated woman went to a remote location to research and publish a book about her family's history. She is constantly reminded of the moral virtues due of the values she was instilled with as a child. These values give her a sense of security and stability, and they also protect her from a variety of potential dangers.

Exiled diaspora in the host country are first drawn to the new nation and its inhabitants. They'll become tired of it and find it difficult to adapt, which will lead to feelings of alienation. And they're also having problems developing their sense of cultural identity. Stuart Hall, a famous cultural theorist, talks about two different ways of thinking about 'cultural identities' in his essay "Cultural Identity and Diaspora." When referring to the second type of cultural identity, Hall writes [3]: "Cultural identity, in this second sense, is a matter of 'becoming' as well as of 'being'. It belongs to the future as much as to the past. It is not something which already exists, transcending place, time, history and culture. Cultural identities come from somewhere and have histories. But, like everything historical, they undergo constant transformation". (225)

However, after learning more about her parents' culture, Niharika can't help but want to return to it in some form or another. The diaspora is plagued by similar issues such as nostalgia and is influenced by the most heinous things they encounter in their adoptive country. When Niharika sets off from Calcutta to England, she has this tendency. When describing Niharika's agony at having to leave her friends and her native place, the novel's narrator states, "She attempts to carry the memory of her companions like a "basket of sparks". "... although she was leaving the country, she was taking their memories, that they had planted something within her which would not stop growing in a new climate, but perhaps be fostered with more care, like orchids in a hothouse" (SC 85).

Calcutta and Oxford are the primary destinations for A Sin of Color's characters. Oxford, Gupta's hometown, serves as a setting for her fourth book. Aside from being her childhood home and her poetic city of Kolkata, Calcutta has also been given significant attention in this work [3]. A mystery narrative of three generations unfolds in Calcutta, where residents relate their memories of their stately mansion Mandalay [2]. As you can see, the two main characters of this novel are trying to save themselves by taking refuge in their home.

Niharika has a deep love and affection for the cultural tradition of the city because she grew up there. She is also knowledgeable about her cultural customs and practices, so it seems sense that she would be cautious about continuing her connection with an Englishman. She breaks off their relationship and stays away from Daniel Faraday because she is aware that her culture does not support such behavior and views it as a criminal offense. The narrator describes Niharika's mental condition as follows, "She would go out on the river often with her friends, but never with him, for it never felt like the right thing to do anymore, to glide together serenely down the river when all else between them was so unquiet, so much in tumult" (SC 109).

Niharika can endure without Daniel as long as she has confidence in her own abilities. She breaks up with him in order to pursue a peaceful and morally righteous life. After completing her thesis, Niharika has given up on the idea of living abroad. In the United Kingdom, several of Gupta's characters pursue higher education. They never, however, take into account the prospects of a more rewarding life and career in a nation to which they cannot truly belong. Her research into the pygmies' way of life has taken her back to her native land, and all she wants to do is live out the rest of her days in their renovated ancestral home.

The way Niharika behaves suggests that she despises Oxford and longs to go back to her native India where she may lead a normal life. She no longer loves Oxford and believes that she can start a fresh chapter in her life only in India. Niharika's misconceptions of England are shattered after the story. She no longer presents herself as happy in England as a result. Niharika has no reason to stay in a foreign country other than to reunite with Mandalay, thus she is eager to go back to her former residence. On the subject of her future, Niharika tells her aunt Jennifer, "I don't know," "I am going to go home." She again says, "I am going back to Calcutta" (SC 138). Niharika's statement makes it evident that for immigrants, home is always their hometown, where they have saved their priceless memories and happiness, and where they always yearn to be reunited with.

Even though Debendranath has been dead for over 18 years, Niharika intends to publish a book on him when she travels to Calcutta. She imagines that there is an underlying power that could help her unravel the mystery behind her uncle's passing. After returning to Calcutta, the narrator likens Niharika to her uncle Debendranath. Here's what the writer has to say: "... she must return to this house they had both inhabited at such different times in this country that they had both left to come to Oxford where wonderful, painful things had happened to her, whereas he had ostensibly led a very quiet life, married his landlady's niece, briefly tried to reestablish to a teaching job in England ... he had decided that the only real course for him was to take his own life". (SC 140)

Debendranath Roy, the story's male protagonist, returns to the action after a twenty-year absence in a successful way. His appearance astounded Niharika as much as the rest of Mandalay. It has been a massive undertaking for Niharika to delve into her uncle's enigmatic past. Plans for his niece seem to have been derailed by Debendranath's unanticipated presence. Niharika and Debendranath's affection for their home city and sense of national pride in India are on full display as they return to Calcutta. It is possible to identify diaspora members like Debendranath and Niharika by their actions, which reveal how they hid their heart and soul back home. They are native to their country of birth and upbringing, so.

Debendranath, who successfully tricked the public into thinking he drowned in the Cherwell, has managed to live in exile in an Oxford hill resort. After realizing that his vision is failing, he decides to go back to Calcutta. He does this when he feels the desire to go back to Mandalay instead of England, where he lives with his English wife. Only his folks in Mandalay are able to give Debendranath the genuine care and attention he requires, as suggested by his wish to travel back to India as a symbol. The fact that his vision impairment won't be a problem because he was born and raised there is another reason why he has decided to go back in with his parents.

The story takes an unexpected turn when Niharika contacts Rahul Mitra, a local physician who has known Niharika's family since he was a young child. He had grown up seeing her mother's talent for creativity. Niharika gravitates toward the physician when it comes to art and service. For the time being, Rahul Mitra appears to be her only chance in this terrible situation. She gives up the idea of going back to Oxford as she starts to picture her life in Calcutta with Rahul Mitra. She is confident that joining the doctor's office won't be a problem.

The characters come to life in every scene of the movie because to Gupta's true brilliance as a storyteller. Additionally, the abrupt flip in the narrative

will leave the audience in the dark regarding what will happen next. Niharika is completely surprised by the call from Oxford. She was anxious to assist the doctor in helping those in need and was bursting with excitement. She has many traits with her uncle, and when the narrative is through, she ends up being killed.

The catastrophe that has befallen Niharika is the main topic of the book's final third. To their dismay, the uncle and niece are once more forced to live in exile in a strange land. Niharika travels to Oxford to promote the release of her autobiography about her uncle, Debendranath, where he is reunited with his wife, Jeniffer. Niharika must decide between returning to India and being married to the man she believes is the appropriate match or continuing in Oxford for the three years of a scholarship provided by her former college. When she receives a letter from the doctor, her feelings for him are sparked. "She looks in Rahul's letters for some indication that he is waiting for her, and although he is to have embarked upon this tender and honest epistolary relationship, it is not within the radius of his prose to disclose his passionate desire to be with her, should it there at all" (SC 241).

Diasporas frequently yearn for a chance to go home again. Due to his bad vision, Debendranath is driven back to Mandalay by a sense of belonging to his country, where he can live out the rest of his days comfortably. Similar to Niharika, who plans to begin a prosperous life in her native country after her research is successfully completed. Niharika's life demonstrates how destiny always plays a significant role in everyone's life. Niharika is forced to meet her English boyfriend Daniel Faraday by the very forces of fate. They are unable to confess their love and drown in the river where Debendranath was formerly believed to have committed suicide. The couple leaves their family members behind when they commit themselves.

The female protagonist of this story possesses the guts to end her own life together with her English boyfriend, which is a drastic measure. She is self-punishing herself by acting in this way since she disobeyed her country's moral laws. As a result of Niharika's death and Debendranath's marriage to his English wife, whom he has no feelings for, both of the main characters, regrettably, have failed in their endeavors. In a new country, they have lost all of their happiness, optimism, and tranquility.

Gupta has successfully disclosed the death of Debendranath and Niharika. In the case of Debendranath, it is a symbolic death, but in Niharika's case, it is real death. The novel's conclusion demonstrates that the characters, who move back and forth between locations, have not been able to settle down in a more calm environment. Gupta explores the effects of cultural conflict and cultural shock in both of his works. In both stories, exilement is a choice, giving Gupta's protagonists a time to reflect on their heritage. They realize that only in their hometown of Calcutta would they find solace for their tortured souls.

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## Conclusion

Assimilation and cultural adaptation are major themes in Gupta's fictional writings. They delve into the psychology of the characters using the stream-of-consciousness technique. Her travels across continents and the sea, as well as her sufferings and missions abroad, are chronicled in all of her publications. She works and thinks creatively in her in-between role. A new identity might be formed in the country they have moved to thanks to their diasporic status. A glimpse of the heterogeneous identities and sense of belonging that make up the new diaspora can be seen in Gupta's fictional universe. In a cosmopolitan world, the concept of nationality has been rendered meaningless by the platform she has created for the transparency of nations and national cultures. She makes a good case for political activity that challenges the notion that a country and its culture serve as symbols of multicultural identity and belonging. She recommends adopting an accommodating mentality in order to accept and absorb many traditions from other communities in order to live a peaceful and happy life without dominating and interfering with others.

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