



## Diasporic Aspects in the Novels of Sunetra Gupta's "Memories of Rain" and "A Sin of Color"- A Study

*Taufiq Ahamad Bashir Ahamad Pathan*<sup>1</sup>, *Dr Mohammad Aslam Sheikh*<sup>2</sup>

<sup>1</sup>Research Scholar, Department of English, Institution of Higher Learning, Research and Specialized Studies Nevjabai Hitkarini College, Bramhapuri

<sup>2</sup>Profressor, Department of English, Institution of Higher Learning, Research and Specialized Studies Nevjabai Hitkarini College, Bramhapuri

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### ABSTRACT:

In her writing, Sunetra Gupta depicts how a diasporic person is in an ambivalent situation and is unable to define themselves according to a particularly elite definition of self. The personality emergency is highlighted by the close proximity of two defining identities, making it a natural norm for diasporic living. The self is most importantly perceived as both a local and an outsider depending on the situation. There is emotional unease in diasporic existence because of these obviously opposing perspectives. However, self-moulding allows the state to persist. An examination of Sunetra Gupta's various works demonstrates not only how the West is coming to recognize vagrant Indians but also how this diasporic Indian adapts to such a shifting plane of recognition through the never-ending process of identity creation.

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Identity enhancement is triggered by the process of characterizing oneself. A child is now distinguished by favorable physical characteristics like length, weight, gender, etc. when they are conceived. The right of parenthood and the place of birth determine several aspects of a child's self-definition, such as nationality and religion. The infant is then provided with evidence of his or her identity, such as a call and birth testimony. Character traits such as morals, relationships, social reputation, lifestyle, financial situation, and academic qualifications are added to the character's self-definition as the child matures, behaves, moves, and practices them. A character's personality is made up of all of these kinds of characteristics, which serve to define who they are as individuals. It is clear that a person's personality isn't always stable and frequently demonstrates symptoms of change, despite the fact that many of the characteristics that contribute to a person's development, like economic function or weight, are themselves erratic. As a result, developing one's identity through character is a dynamic process that changes continually. When a person's life is fragmented, this dynamism results in a personality crisis.

The Movement of exiles, refugees, or migrants calls for such people to represent themselves another time. It is not only adjusting vintage characters however making new personalities. Stuart hall in his essay "*Cultural identity and Diaspora*" defines identities as "the names we deliver to the unique methods we're placed by using, and function ourselves within, the narratives of the beyond" (236). Therefore, it appears to be difficult for migrants to reaffirm their identities when they lack a shared past with their new home, the United States of America. It turns into a method steeped in simulation in which rehabilitative identities are created as a front to conceal their aspirations, devotions, and racial preferences. If the migrant population shares any historical ties with the host nation, the nation will always be divided along the lines of master/slave and colonizer/colonized. These dichotomies give rise to impulses, whether they are racial, non-religious, or in another way. The refugees' response to a prejudiced, unwelcoming society is undoubtedly to cling to their ethnic identities in disobedience and for solace. The migrants' instinctive response identifies them as a count number of paths in comparison to their old personalities, but made unyielding and impenetrable, stating the new definitions started as a safeguard against antagonism. There seem to be two dominant ways for dislocated populations to identify themselves along this route—defensively or aesthetically.

In an effort to become a global city, the post-globalization, postmodern world has made strides toward becoming incredibly accepting, accommodating, and facilitating. In its definition of character, "shared beyond" has been replaced by "shared gift," and this has somehow given character a new meaning. By the host society itself, migrants are given new significance in terms of a gift for everyone. Shared present-day reality does not allow for any deception, and the absence of any overtly threatening energy does not necessitate any defensive behavior from the migrants. Because of this, the migrants identify themselves in new ways rather than in corrective or circumspect terms in this particular situation. This marvel of characterizing selves takes place in globalized phrases.

These three methods of identifying oneself in a variety of situations are not just necessary for first generation migrants but also for their descendants. The children of migrants are born and reproduced in the nation through their parents' adoption, thus it is safe to say that they are no longer migrants. Instead, they must define themselves despite everything since they inherit their parents' sense of non-belonging, dislocation, and alienation. The migrants retain their distinctive personalities when describing themselves.

Diasporic people of the second generation tend to inherit the fundamental characteristics of their parents, just like everyone else. Because of this, there is a crisis among the diasporic people as they try to balance their strong personalities. By anticipating this condition of "modified nativity," authors like Sunetra Gupta from the second generation have shown that diasporic protagonists in their novels must reevaluate their identities. A romantic English mindset can also be found in Sunetra Gupta's *Rain* book. She already has a crush on England as it is depicted in the country's works before she falls hopelessly in love with Anthony. The England Anthony transports her to is no longer the same England that inspired her creative abilities through an examination of English writing. Like any of her unhappy literary girls, she accepts her failure. In fact, despite the distortion in her relationship with Anthony brought on by Anthony's developing goal with Anna, she still hopes for love coupled with suffering from a severed heart. Anthony violates Moni and denies her sense of pleasure, but not just by being unfaithful but also by being detached from her position. The endlessly emotional Moni, stripped of her jewelry of agonized ardor, returns to India with her kid. Due to Moni's diasporic reputation, she has the moral freedom to return to the United States. The appearance isn't a result of any disappointment; rather, Moni is maintaining her sense of admiration for herself through her amorous yearning—but not for her country, but rather for her love. Backtracking in reaction to India in order to protect herself causes animosity that seems to be the cure for the curse in her love. In *A Sin of Shade*, another book by Sunetra Gupta, estrangement plays a further important role. Debendranath uses alienation in this situation to prevent giving into his forbidden love for his elder brother's wife Reba.

Without being able to in any way satisfy his yearning, Debendranath leaves India, travels to Oxford, and marries Jennifer. He has physically distanced himself from his forbidden love, but his soul is tormented by the wrong of his need. To make amends, he seeks to have a stronger impact on his migration to complete—an escape into invisibility and insensibility. Many years later, his niece Niharika firmly adopts a comparable trait. Niharika and Daniel Faraday, a married Englishman, are in love with one another. To resolve their ridiculous problem, they initially consider estrangement; but, in the end, they also take a punt on the Cherwell River near Oxford, never to return. They have hidden themselves behind new identities, and nobody, not even the ghost of their former selves, will seek them out. The ancestral home in Calcutta, Mandalay, has been abandoned by Niharika since it is dormant and will eventually fall into ruin. She has decided on her choice for the flow of the waters, a sign of the arena's capacity for movement, migration, exchange, and the never-ending process of self-definition, with the help of Daniel. If Moni and Aditi made decisions to mold themselves closer to their roots, Debendranath and Niharika made decisions to self-mild themselves, moving away from their prior selves rather than farther from their roots. Niharika had come to Oxford to “research the life of a pygmy who had been saved in the same cage as an organ out an inside the Bronx Zoo in 1905, who had finally been released but then had devoted suicide in Virginia” (*A Sin of Colour* 71), in a residence in which he was at closing dwelling as a person. However, the pygmy who achieved himself successfully completed a demonstration of volition, while the pygmy in the zoo became without volition. The pygmy extinguishes himself, and this action implies his human nature. Instead of being like the brave girl in Tagore's well-known short story “The Living and the Dead,” he makes his own identity by denying reality: “by way of biting the dirt, Kadambini had given verification that she was no longer useless.”

In Sunetra Gupta's novel *Memories of Rain* the heroin Moni is the quintessential romantic who “had loved Heathcliff before she loved any man” (*Memories of Rain* 177). She unearths in Anthony a hero make feel of hetero of the books of Jane Austen or Thomas Hardy. Anthony is to protect her from India - “a bizarre and wonderful lands” - to England - “this island, this demi-paradise” (*Memories of Rain* 6). By way of hazard, John of Gaunt, the Duke of Lancaster, in Act 2 Scene 1 of William Shakerpeare's play, *King Richard the second*, shaped in the 1590s and managing the subject of the mid 13th century, talks in basically the equal as phrases (“This other Eden, semi-paradise”). This reverberate of lines talked over 750 years formerly Moni, and before Sunetra Gupta, demonstrate that for a few middle-elegance Indians, England is a spiritual and cultural state as opposed to an unimportant physical space. Britain is a area in Moni's unconscious mind. Moni has, as Amit Chaudhuri suggests, “the vague, intense longings of the feminized, adolescent imagination” (Chaudhuri 583). In this way, Moni is in for a nasty surprise as she meets up with her English spouse in an England that is inconceivably not very comparable to the England of her English literature lesson. Moni's opinions are shaped by her experience of life, and when she is confronted with the dreadful reality of a fast-paced, modern England, her sensibilities are brutally hurt. Moni's miserable predicament is made worse by the futility of interest in the way of life of feel. Her husband's romance with another girl has undoubtedly prevented her from finding even the romantic solace she could have found in tragic memories. Anthony is not any Heathcliff and her fable of “wandering as a spirit together with her beloved upon English moors” (*Memories of Rain* 177) remains unfulfilled.

It became inside the downpours of 1978 Calcutta that Moni's sibling had introduced home his English accomplice Anthony. Anthony were fascinated by Moni, the second one-12 months university scholar of English. Later he had mentioned from John Keats' “Ode on depression” - “No, no! pass no longer to Lethe, neither twist wolfs bane, tight rooted...” (*Memories of Rain* 17) - and later on to Moni's absolute shame he had approached her to interpret for him the Bengali track that she had been making a song in the morning. Many years after, clustered within the forsook tin mine at the Cornish go with the flow, she translated a similar melody for him, staring at into the sheets of rain that kept walking by means of like solidified ghosts over the disintegrating passage, and he sat back towards the mildew included dividers, paying simply half word to her enthusiastic, frightened interpretations, entranced instead by using the 2 component concord of the tempest and the sea, until, similar to the

unexpectedly hit her that he turned into now not tuning in, he was not tuning in at all [...] (*Memories of Rain* 10) Anthony is misplaced in his passionate insights of lovemaking with Anna and is unmitigatedly detached closer to Moni. It's far the disavowal of even the "magnificence that need to kick the bucket", the "pride [. . .] pronouncing goodbye", and the "throbbing pride" that bars Moni from getting into melancholy's "Sovran shrine". The intellectual imperative of being denied of the aesthetic reaction that one aches for in torment makes Moni's outcast intense. In this way, whilst Moni chooses to return lower back to Calcutta seven days earlier than Durga puja, she thinks lower back how "each autumn she had watched the town burst into joy to welcome the Goddess Durga to her father's home" (*Memories of Rain* 173) and realizes that "this year she will be able to return with the Gods, a daughter come domestic" (*Memories of Rain* 174). In order to comfort herself, Moni turns to her local beliefs.

In Sunetra Gupta's novel *A Sin of colour*, bodily migration from India to England turns out to be too easy a form of outcast to supply any form of separation. Debendranath needs to stop thinking about his illicit love for Reba, the wife of his older brother. Long after, Debendranath's niece Niharika causes a comparable problem when she confesses to adoring a married man named Daniel Faraday. Niharika expelled herself as well, but unlike Debendranath, she expelled herself with the person she loved rather than far away from them. In these situations, the outcasts are not simply physically separated but rather cast out of relationships, cast out of the world, cast out of their former selves, and cast into anonymity. Niharika sums up Debendranath's absence for that reason after twenty years, when he returns to Mandalay, the eerily deserted home: "You have been capable of reinvent yourself totally" (*A Sin of colour* 134). This exile from one's individuality transcends the concept of fabric uprooting and elevates exclusion to a metaphysical plane, echoing the "agyatavasa" that the Pandavas endured in the Mahabharata. For the spirit paralyzed by existential estrangement, exile becomes a remedy. Not just the possibilities of the arena, but also the potential of one's own free will, confounds. Given that to demonstrate is to assert one's will, Debendranath and Niharika desire to distance themselves from the world of recreation. In the end, by pretending to be dead, they liberate themselves from the unrighteousness in their wants. The psychology of their uprooting will take on greater significance.

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