

Evidence of Diaspora in Sunetra Gupta's Novel -A Sin of Colour

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Abstract

Indian Diasporic Literature has a history that predates the very existence of the diaspora. Indentured labour was how the vast majority of the Indian diaspora, now spread across the globe, came to be. Migration, a change in the global supply chain, and technological improvements have contributed to a rise in the diaspora population over the last several decades, making it easier for individuals to stay in touch. In the works of Indian diasporic authors, these issues are well-represented. In her literature, Sunetra Gupta depicts the ambiguous situation of a diasporic person who cannot define his or her identity in terms of a distinctly aristocratic self. The hyphenated closeness between two defining selves emphasizes the personality emergency, making it a natural normal for diasporic living in general. What matters most is that self is simultaneously seen as both a local and an outsider. There is a sense of unease in diasporic existence due to these contrasting perspectives. SunetraGupta's novel "A sin of colour" has been examined in this article for evidence of the diaspora.

Keywords: Evidence of Diaspora, refugees, language, or cultural diversity, hyphenated closeness.

I. INTRODUCTION

People with Diasporic backgrounds are constantly looking for a method to connect with their homeland, and they frequently form a picture of it via their recollections of their homeland. In ancient Greece, the word diaspora was used to describe the act of dispersing oneself. In dispersing from their native country, they are dispersing their culture over the world. The Bible speaks to the Jewish diaspora due to the Babylonian exile. However, the term is increasingly used to indicate any big influx of refugees, language, or cultural diversity.

Indian English literature contributes significantly to international literature. While the Indian Diaspora Literature forms a significant literary investigation, it is also an important addition to the idea of dislocation, which examines why people leave their homeland and the challenges they confront when they arrive. In the recent decade, Indian

Diaspora writers have taken centre stage because of the theoretical formulations they have produced. Saloni Prasad writes in this regard:

"Indian diaspora has contributed a lot to the world literature. Exile plays a significant role in shaping Indian English sensibility. It is a complex process comprising the pull of two different cultural loyalties, loss of mother tongue as well as cross-cultural shifts. This challenging encounter between two cultures antagonizes the mind of the writers, which can be seen clearly in their attitudes, values and approaches (260)". [1]

Language and culture play an important role when Indian Diasporic writers interact with a foreign culture. These artists' works appear to shed light on an unknown culture. Their search for a new cultural home often leads them to use nostalgic elements in their writing. They write in the context of their own culture while also

adapting and negotiating with the cultural space of their new home.

To understand various cultures, diasporic literature helps break down barriers between countries and unify the world as one. Between countries and cultures, expatriate writing is of greater importance. Emigrant literature is the product of the experiences and feelings of authors who have made their homes away from home. 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). Singh also writes, "Exile can also be examined as a self-imposed departure from one's homeland, race, and milieu, and termed self-exile" (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[2].

A new generation of Indian authors has emerged in the west, and several of them have received worldwide acclaim. The first and second generations of diasporic Indian writers have established their credentials. As a result, several Indian-born writers have published works in English in countries all over the globe.

The main characteristics of diasporic works are the search for identity, nostalgia, in-betweenness, alienation, and cultural struggle. The writings of the Indian diaspora serve several purposes and form a vast web that connects all corners of the globe. Many problems can be solved by reading diasporic literature. Displacement can be a journey toward self-discovery and self-acceptance.

The Indians' brains were changed by the new experiences and feelings brought by people moving from their original grounds to new ones. For a variety of reasons, India and

England have been entwined. Many Indians relocate to England for various reasons, including the opportunity for better education, more job opportunities, a higher wage, or even to marry an English citizen. However, despite the sophistication of living in England, the feeling of homelessness remains. However, the Indian community has demonstrated a remarkable ability to adapt, move, and be accessible.

When it comes to "Indian English" authors, Gupta belongs to the Rushdie and post-Rushdie generation of "multinational" writers who are viewed in the west as "primarily" "India" writers. Gupta is one of the younger immigrants to the United Kingdom, a diasporic writer. Since moving to the United Kingdom, she has focused mostly on women's experiences and longings in their new country, home country, and shifting roles and statuses. In addition, she examines their feelings of desire and attachment. The first-generation diasporic is the focus of Gupta's works. Gupta's books include a broad spectrum of people, although the novel's major focus is on individuals who are largely immigrants.

They go from Calcutta to London and New York in Gupta's stories. Indian immigrants tend to settle in places that go on to become centres of the urban diaspora in England. The diasporas that Gupta writes about are those who have been most affected by cultural dislocation and relocation. Despite the difficulties they may face in the future, many Indian youths still see London as a place they would want to live in. Gupta's "A Sin of Color" is set in Calcutta, yet the story often jumps to London or New York.

As a resident of the famed academic town, it is unsurprising that Oxford serves as a backdrop for Gupta's fourth book, *A Sin of Color*. 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.

2. Evidence of Diaspora

A close examination of Gupta's fourth book, *A Sin of Color*, reveals her love and devotion to Calcutta, Bengali culture, Tagore's lyrics, and nostalgic memories of her birthplace. A strong feeling of nostalgia characterises Gupta's writings due to this phenomenon. Because of this, Gupta's characters are more introverted in their psyche and do not form new relationships with the host country. The sense of longing and belonging is at the heart of the nostalgic feeling that settler communities experience when they arrive in new places.

Immigrants face many difficulties when they leave their home countries, whether they want to or not. 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)[3]

The immigrants are attempting to adapt to their new surroundings, but their memories of the past make things much more difficult for them to adapt. The settlers in the host country usually wish to belong somewhere convenient for them while dealing with the current and previous memories.

Diversity amongst the global diasporas has resulted in cross-cultural hybridity and mixed identity that is rather rare. This occurrence has spurred many academicians to research diasporic literature and uncover its great potential. Authors who have been part of diasporic groups may briefly communicate diasporic experiences. For decades, they've analyzed the lives of first-generation immigrants and their descendants, torn between preserving their local culture and adopting the culture of the new country they've relocated to. The diasporic experiences of Gupta's

characters are particularly well-represented since she is both Indian and British.

It is common for Gupta's female protagonists to come from relatively affluent and educated backgrounds. Another fascinating feature is that they like listening to Tagore's music. Tagore's impact on Gupta's first and fourth books begs the issue of whether or not her novels aren't an extension of Tagore's songs like *Reba* and *Niharika* in *A Sin of Color*.

One of the characters, Debendranath Roy, suffers from unrequited love in Gupta's book, *A Sin of Color*, which received the Southern Arts Literature Award. Infatuation has blossomed between him and his brother's wife, *Reba*, a stunningly beautiful woman who has captivated everyone with her elegance and artistry. The novel describes Debendranath's passion for his brother's wife as ". . . he loved her as he would never love any other woman, his brother's wife, *Reba*" (SC 6). His attraction toward *Reba* and her musical ability is mentioned in the novel thus:

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 has done an excellent job of creating her characters. *Neerupama*, the protagonist's mother, is a strong and intelligent character. She comes from a family of strong ideals, moderate wealth, and many daughters, and she is more beautiful and excels in school. Before she marries, she plans to become a schoolteacher and teach the women of her village to read and write. And she'd want to dedicate her time to rescue them from their squalor and torment. But as time goes on, the novel portrays her as a woman who cannot give in to her every whim and is haunted by an unmet life goal.

When it comes to marriage, women are expected to bury their hopes and dreams, as the author of *Neerupama* makes clear in her story. The disappointment that *Neerupama* feels at not having achieved more in life affects her

more profoundly. In a society like India, marriage is generally seen as necessary for every woman. They accept marriage either willingly or unwillingly for their social standing, which is the case for women. Mandalay's large and majestic mansion serves as a home base for *A Sin of Color* characters. People who have roots in their home countries represent the yearning they have for that nation and their luxurious ambience.

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)[4].

In the story, Reba is revealed to have profoundly affected Debendranath's life. Reba is his brother's wife, and she is the reason behind him leaving his hometown. In addition, she adds an air of elegance to the sprawling estate. The novelist describes her as lovely, modest, and dignified, coming from a family of great sophistication. In order to perform the role of the oldest son's wife, she must be successful. A love affair between her and the elder son of Indra is inevitable in the interim.

That passion for Bengali culture is displayed in this tale, notably when Reba joins the mandap with her new husband. Invited to her in-place laws, a young Bengali bride is characterized 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)

In India, each ceremonial activity has a distinct significance. The Indian diaspora carries on its traditions wherever it goes, hoping to bridge the cultural divide between the host country and its ancestral homeland. Debendranath was troubled by the presence of Reba in the house.

He secretly craves his brother's wife's affection. His understanding of this woman's significance grows as the narrative progresses. The musical aptitude of Reba's family, which includes a brilliant musician, seems to distract Debendranath Roy from his academics. The narrator mentions,

"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).

Debendranath, his sister-in-law Reba's brother-in-law, left India and their magnificent mansion Mandalay to escape the forbidden love he had for Reba. Although he knows that his feelings for his brother's wife are only a dream, he is unable to put a stop to his thoughts. As a result, he escapes to Oxford to pursue his academic career despite his unrequited love for her. As a result, Debendranath tries to get away from his deceitful love for Reba. Debendranath's teaching position in England provides honour to his family. Reba's incomprehensible love for him has forced him to live a diaspora life in Oxford, where he is physically and spiritually isolated from her. Gupta distinguishes herself from other diaspora novels of her day by focusing on a specific cause for her move. According to Amit Shankar Saha,

"In Sunetra Gupta's novel *A Sin of color*, physical relocation from India to England becomes too easy a form of exile to produce any sort of detachment" (9)[5].

The unique cultural practices of India have long been celebrated and admired by people worldwide. India's most important cultural practice is its unwavering respect for women and its consistent elevation of their status as a focal point. A married lady in India will be viewed as their mother if her husband's brothers-in-law surround her. In the same way, she will treat her husband's siblings as if they were her own. As a result of his feelings for his brother's wife, whom he considers to be on par with his mother, the protagonist is plagued by

guilt over his actions. To get rid of Reba from his thoughts and memories, he flees to England.

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).

The first half of the novel presents the intense love of Debendranath Roy towards Reba. He escapes to the land that ruled the Indians for many years. The present generation travels to that place voluntarily for various reasons to enrich themselves financially and knowledgeably. The postcolonial period witnessed rapid changes in the matter of migration.

The fact is that the host land fails to provide any sort of healing to the wounded feelings of the protagonist. Gupta’s diasporic characters travel to the west only to escape from the ‘self.’ Unfortunately, these characters are imposed with more troubles while encountering new people who seem different.

To get a better education and a better profession, many Indians go to the United Kingdom and other nations throughout the world. The host country and its people aren’t a priority for these folks. They lose interest and develop a loathing for the country simultaneously as they keep calm and quiet to hide their wish for a better life back in their own country. As Gupta has depicted Jennifer, she longs for the affection of a Bengali guy she marries. Indians and an Englishwoman’s nostalgic sentiments are documented in this novel’s narrative. Even though she cannot cope with Calcutta’s climate, she puts on a bright front for the sake of her husband and his family. 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. In *Bye-Bye Blackbird*[7], AnitaDesai’s Sarah has a similar plight to Jennifer’s. In the book, Sarah’s crisis of alienation is referred to as:

“She had become nameless, she had shed her name as she had shed her ancestry and identity, and she sat there, staring as though she watched them disappear. Or could only someone who knew her, knew of her background and her marriage, imagine this? Would a stranger have seen in her a lost maiden searching for her name that she seemed, with a sudden silver falling on the light of glamour, to an unusually subdued and thoughtful Adit?” (31)

It may seem as if Debendranath has turned on Jennifer, yet she is still a kind and kind person. She is represented as someone who craves the affection and approval of her husband and his family. Jennifer, an English lady from a very different cultural background, has never shown any hatred against Bengali culture because of her overwhelming love for Debendranath. A ‘committe’ wife, Jennifer, has been presented as a family member who joins her husband’s side of the family.

The relationship between India and England has a long and colourful history. Men and women in today’s age put in significant effort to get advanced degrees and well-paying careers in England and narrow down their options for potential life mates. When it comes to their children marrying foreigners, many Indian diasporas and their parents have this mentality. People who cared about their family’s position and culture in the past would go to great lengths to maintain their caste, religion, and prestige.

But even though he is well-educated and rich, his son’s father, Indranath Roy, has difficulty accepting his son’s union with a lady of another race and social standing. Gupta outlines this point:

“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)

People from India, a country with a rich cultural legacy, may be found all over the globe. The fact is that every Indian diasporic writer captures the hunger and feeling of belonging in their works, inspiring readers from other countries to go to India and learn more about its rich culture and values for themselves firsthand. Kiran Desai expresses her love for India in an interview. She makes a statement, "I feel less like doing it every year because I realize that I see everything through the lens of being Indian. It's not something that has gone away- it's something that has become stronger. As I've got older, I have realized that I can't write without that perspective" (Interview by Laura Barton).

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. Distaste for the host country causes them to think the host land is "unhomely", as Homi K. Bhabha puts it, causing them to reject it [8].

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).

In an alien land, diasporas' lives are ruined by dislocation phenomena. Even though they are strangers in a strange nation, the book's two major protagonists, despite their understanding of Indian tradition and custom, never consider breaking the law of Indian tradition. It is a given that a person who leaves their culture and takes with them the majority of their views will do so to the nation to which they have relocated. People who believe in the land law are not encouraged to cheat on their spouses. These two heroes are troubled by their transgression of Indian culture, and as a result, the tale concludes on a depressing note due to the devastation they have caused.

The writer accords Debendranath and Niharika equal significance. Debendranath's story is told in flashbacks throughout the book's first half. Because Gupta used "stream of consciousness" like her forebear Virginia Woolf at the opening of the work, it is safe to say that this is an example of her artistic ability.

Because of this, Gupta employs this method in the opening paragraphs of *A Sin of Color*, in which he recounts an incident from twenty years ago. She has been likened to Virginia Woolf in the West because of her focus on female characters, restricted literary experimentation, and language use.

Though it opens with his arrival in Calcutta, the story quickly shifts to his romance with his English-born wife, Jennifer, whom he met at Oxford. Neerupama, Debendranath's motherlongings, 'ss and unfulfilled aspirations are then discussed in the narrative. In general, the narrative travels back and forth between Oxford and Calcutta. The river referred to as "Cherwel" is thought to have drowned Debendranath, who could not conquer his love and longings. Because he has been unable to manage his emotions, he has taken this drastic measure.

Debendranath, one of the major characters in Gupta's *A Sin of Color*, regrets his decision to commit suicide. Having travelled through seas, he has now made it to England, hoping to find

relief from his hunger. With great affection for his own country, notably Calcutta's Mandalay Palace, he has a strong connection to the province of Bengal. The host country, where he had hoped to find tranquilly, has fallen short of his expectations.

Sumitra Kukreti describes in her article [9], "Despite his love and admiration for England, he feels like an alien and stranger. 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).

After Debendranath's death, Niharika, the niece of Debendranath, travels to Oxford to follow in his footsteps. The purpose of her visit is to do a study on pygmy. Both Debendranath and Niharika choose to be dislocated and are not compelled to leave their homes. Mandalay's stately home has been rendered obsolete by the departure of all of its members. Despite her best efforts, Niharika cannot solve the mystery of her uncle's death by writing a book about him, despite reliving his strange existence.

Two major characters move to the West in *A Sin of Color* to escape the self. Unfortunately, their hopes were dashed when they were let down by the new surroundings and the new people they met. As a group, they believe that they are the most afflicted people. Many of the settlers suffer greatly because of their new location and the new legislation. Immigrants' lives are fraught with uncertainty and disarray because of their precarious situation. Jennifer's death is featured in the story because Debendranath Roy was unable to live a happy life with her and staged his own., "The punt came back without him, and the world was given to know that he was drowned . . ." (SC 56).

Daniel Faraday, a married Englishman who was the last person to see Niharika's uncle alive before he drowned in the punt at Cherwell, falls in love with her. A desire to marry permeates the relationship between the two main characters in *A Sin of Color*. For them, love will never be a source of contentment or achievement. Only to escape the illicit love he has for his brother's wife,

Debendranath departs India, while Niharika leaves England for Calcutta to flee her dissolute love.

The female heroine of this work always respected her mother's culture and its traditions. This highly educated lady travelled to a faraway place to investigate and write a novel about her family's history. She is continuously reminded of the moral qualities because of the ideals she was taught as a youngster. Those principles provide her with a sense of stability and security, and they also shield her from a wide range of potential threats.

Exiled diasporas 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 [10]:

"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)

The cultural identities of diasporas are continually evolving, as is to be expected [11]. 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).

It's very uncommon for diasporas to be bothered by even the tiniest reminders of their home country that they come across in the host nation [12]. Niharika, despite her best efforts, is unable to forget her birthplace India and the city of Calcutta, where she grew up. She was reminded of a little bird-mynah in Calcutta by a small bird in Oxford. Her feelings are conveyed via the speaker's voice. [13], “A blackbird in Oxford looking from its perch reminds Niharika, the mynah which she and her aunt had when they were in Calcutta . . .” (SC 89).

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 [14]. A mystery narrative of three generations unfolds in Calcutta, where residents relate their memories of their stately mansion Mandalay [15]. As you can see, the two main characters of this novel are trying to save themselves by taking refuge in their home.

Because she was up in Calcutta, Niharika has a strong admiration and affection for the city's cultural legacy. She is also well-versed in her cultural conventions and practises, so she is understandably wary about maintaining her relationship with an Englishman. So, she ends their relationship and avoids getting together with Daniel Faraday since she knows that her culture does not condone such activities and considers it an unlawful crime. 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).

As long as Niharika has faith in herself, she will be able to survive without Daniel. In order to pursue a tranquil and morally acceptable existence, she ends her relationship with him. Niharika no longer desires to spend her days in a nation that is not her own after completing her thesis. Many of Gupta's characters seek further education in the United Kingdom. Still, they never consider the possibilities of a more fulfilling life and profession in a country to which they can't genuinely belong. Her studies into the pygmies' lives have brought her back to her home nation, and she now wants nothing more than to spend the rest of her life in their ancestral house, which is now under renovation.

Niharika's demeanour indicates that she dislikes Oxford and longs to return to her own India to live a normal life. She thinks that only in India can she begin a new chapter in her life, and she is no longer enamoured with Oxford. After the story, Niharika's illusions about England are dispelled. As a result, she's stopped acting like she's content in England.

With no reason to stay in a new nation other than reconnecting with Mandalay, Niharika is eager to return to her old home. 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). It is clear from Niharika's statement that for the immigrants, home is always their home town, where they have preserved their valuable memories and happiness and where they always long to unite themselves with.

Debendranath has been deceased for about 18 years now, but Niharika plans to write a book about him when she visits Calcutta. In her mind, she believes that there is a hidden force that may assist her in solving the riddle of her uncle's death. The narrator compares Niharika to her uncle Debendranath now that she has returned to Calcutta. 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 re-establish to a teaching job in England . . . he had decided that the only real course for him was to take his own life". (SC 140)

After a lengthy absence of twenty years, the author triumphantly brings her male protagonist Debendranath Roy to the tale's beginning. Niharika, as well as the rest of Mandalay, are taken aback by his presence. Niharika's investigation into her uncle's mysterious past has been monumental. Debendranath's unexpected arrival seems to have scuppered his niece's plans. In returning to Calcutta, Niharika and Debendranath's love for home and feeling of belonging to India are on display. The diasporas like Debendranath and Niharika may be recognized for their actions to have concealed their heart and soul in their homeland. It's because they're born and raised in their native nation.

Debendranath, who has fooled the public into believing he drowned in the Cherwell, has managed to live in exile in an Oxford hill station. Meanwhile, he chooses to return to Calcutta after learning that his vision is deteriorating. He does so when he feels the need to return to Mandalay rather than England, where he lives with his English wife. Debendranath's desire to return to India as a symbol suggests that only his people in Mandalay can provide him with the true care and attention he needs. Another factor in his decision to go back in with his parents is that his impaired vision won't be an issue as he was born and raised there.

When Niharika gets in touch with the local doctor, Rahul Mitra, who has known Niharika's family since he was a child, the narrative takes an unexpected turn. For him, her mother's creative prowess was something to see as a child. When it comes to art and service, Niharika is drawn to the doctor. Rahul Mitra seems to be a saviour in her hopeless existence, at least for now. As she begins to envision her life with Rahul Mitra in Calcutta, she abandons the thought of returning to Oxford. She is certain that she will have no issues joining the doctor's practice.

As a storyteller, Gupta's genuine genius brings the characters to life in every film scene. Furthermore, the story's abrupt turn will give the audience no hint about what's coming next. The call from Oxford knocks Niharika off her feet. She was full of energy and eager to work with the doctor to aid those in need. In many aspects, she resembles her uncle and suffers the same fate as him after the book.

The latter third of the book focuses on the tragedy that has befallen Niharika. Despite their wishes, uncle and niece are once again compelled to live as exiles in an unfamiliar place. To promote the publication of her autobiography about her uncle, Niharika visits Oxford, where Debendranath is reunited with his wife, Jeniffer. Niharika is torn between staying at Oxford for a three-year scholarship granted by her former institution or returning to India and marrying the guy she thinks is the right person. 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 often strive for an opportunity to return to their homeland. Debendranath's feeling of connection to his nation drives him back to Mandalay to live the remainder of his life with ease following his bad vision. Likewise, Niharika, following the successful completion of her research, intends to start a rich life in her home nation. It is apparent from Niharika's life that destiny always has some key role in everyone's life. The very fate leads Niharika before Daniel Faraday, her English boyfriend. They cannot reveal their love and perish in the river where once Debendranath was thought to have terminated his life. The pair commits suicide leaving their relatives of the family in question.

The female heroine of this tale is courageous enough to take an extreme step by terminating her life with her English boyfriend. Her act is a sign of self-punishment, which she delivers for

herself for having gone against the moral code of her nation. Unfortunately, both the major characters have failed in their endeavours as Niharika commits suicide and Debendranath gets joined with his English bride, for whom he has no affection. They have lost their hope, happiness and peace of mind in a new land.

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. Uma, A. R. describes Niharika's death as, "Once again fate brings Niharika before her English lover Daniel Faraday. The mutual showering of love makes them thwarted. The disappointed lovers commit suicide. It is reported that both are drowned in the river Cherwell" (SC 82).

The end of the novel shows that as the protagonists shuttle from here to there and from there to here, they have failed to find a better place to live a peaceful life. In both novels, Gupta examines the consequences of cultural conflict and cultural shock. Exilement is a voluntary act in both novels, providing a chance for Gupta's characters to look back into their culture. They understand that they can comfort their troubled souls only in their home town Calcutta.

3. Conclusion

Gupta's fictional writings are concentrated on the assimilation and accommodation of cultures. Through the stream of consciousness technique, they explore the characters' psychology. All her writings record her journey across the continents and the sea, miseries, and missions in foreign lands. Her in-between position is productive and creative. The diasporic status allows forming a new identity in their adopted country. Gupta's fictional world offers a glimpse of the representation of multicultural identity and belonging that constitute the new diaspora. She has provided a platform for the transparency of nations and national cultures that liquidates the concept of identity in a multicultural society. She is worth considering for her suggestion for political work that questions the idea of the nation and

culture as a representation of multicultural identity and belonging. She suggests an accommodative philosophy in order to tolerate and incorporate diverse cultures from different communities to live a peaceful and healthy life happily without dominating and interfering with others.

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