

Portrayal of Homeland Reminiscences in Sunetra Gupta's *Memories of Rain* and *A Sin of Colour*

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Abstract—Diaspora is a crucial part of colonialism since it typically consists of millions of individuals who left their homelands in search of better opportunities overseas, frequently to industrialized nations. Majority of the novels written by diasporic writers explore the themes of upheaval, alienation, loneliness, and self-discovery. Leaving homeland is a distressing phenomenon whether it is voluntary or forcible. Authors of diasporic ancestry effectively express the emotional and physical suffering endured by their protagonists upon relocation to a new locale. Diaspora individuals are emotionally and physically split from their natives and the rest of the world, despite being crowned, projected, known and loved in their new society. Sunetra Gupta, an eminent member of the Indian diaspora, examines the experience of immigrants in the United States by employing her characters. In the select novels of Sunetra Gupta, people find serenity by staying in their own country. They are delighted and content since their prior experiences have left positive and lasting impressions in their minds. This paper attempts to explain and analyze the problems that Moni, Nikarika and Debendranath face in *Memories of Rain* and *A Sin of Colour*.

Index Terms—homeland reminiscences, identity crisis, cultural displacement, memories, loneliness

I. INTRODUCTION

The term 'home' is a place where affection, humanity, understanding and hospitality toward people's lives are constructed (Hooks, 2004). "Meanings of home shift across several registers: home can mean where one regularly lives, or it can mean where one's family exists, or it can mean one's native land" (Ahamd, 1999). Having more affection towards our motherland leads our hearts to become attractive and lovable. The homeland is the 'root' from where all get isolated and where they want to return. Since everyone is moving across the country in terms of migration, our home is becoming more impressive. Migration and diaspora generate "the desire for home" (Davies, 1994, p.113). This home attracts all living things in the universe to provide what they want. Even though they embarked on a new path, the depicted characters in Sunetra Gupta have a worldly life full of pleasant memories.

Another component associated with the immigrant's pleasant memory is their native place, where they were born and brought up. Their past and present are often connected using the thread called recollection. This recollection destroys the distance between the motherland and the new alien country. The characters are recapturing their past pleasant memories and incidents through a flashback tool. This tool helps the characters who have landed in the new land and are struggling to adapt to rewind each fragmental incident from childhood to today. In addition to this, a new cultural space is constructed through nostalgia.

A. Diasporic Writers

Flaming Spirit: Stories from the Asian Women Writers' Collective (1994), a book by Asian women writers, explores questions of culture and identity in the context of immigration, racism, and the biculturalism of South Asian second-generation Britons in the UK. Writers in Britain and the Indian sub-continent examine family life, work and other aspects of daily life in their novels, short stories and poetry. They provide both positive and critical views of South Asian culture, focusing on the norms and values understood by various South Asian populations. They investigate the challenges South Asian women in the United Kingdom face and examine how women are disadvantaged by traditional, religious and cultural practices (Ahmad & Gupta, 1994). Diasporic writers like Sunetra Gupta, Bharti Kirchner, Salman Rushdie, V.S. Naipal, Amitav Ghosh, Jhumpa Lahiri, Bharathi Mukherji, Amit Chaudhuri and Hari Kunzru depict their protagonists' memories in their native land. The immigrant protagonists feel alienated and isolated due to their hometown culture's absence. As far as the immigrants are concerned, they feel like a fish out of water and are out of mental imbalance. The transplanted, dislocated, rootless and alienated immigrant citizens initially find some comfort in

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recapturing the past incidents in their native town. This article tries to examine the diaspora concerns of Sunetra Gupta through her novels *Memories of Rain* (1992) and *A Sin of Colour* (1999). Moni, the female central character in *Memories of Rain* and Niharika in *A Sin of Colour* try to overcome their sufferings and challenges in the alienated land by recollecting the evergreen joyful memories of their native land in Calcutta.

B. *Life of Immigrants in an Alien Land*

Modern immigrants may be divided into two different categories. One category consists of persons who have spent a portion of their lives in India and have brought with them the baggage of their home country. The other segment consists of persons who have spent their whole lives outside India. They have seen their own nation from the outside, as an exotic location. The immigrants in the first group experience physical displacement, whilst those of the second group are rootless. The vital aspects of one's country, such as attire, cuisine, culture, language, religion, and customs, are integral to the human condition. Due to the lack of their original culture, immigrants experience feelings of isolation and alienation. They feel like a fish out of water in their new environment, causing an emotional imbalance. All humans are compelled to seek their identity since their birthplace plays a vital role in their existence. From the first generation of the diaspora to the second and third generations, one could see sluggish and progressive development. The consequence is that the third generation has little time to reflect on the past.

II. CULTURAL IDENTITY AND DIASPORA: A REVIEW

The term 'diaspora' refers to the dispersion or diffusion of people from the same group (Butler, 2001). There are many kinds of diaspora, and they are classified according to the reasons why individuals leave their native country in the first place. These factors include work, imperialism, political persecution, religious freedom, and cultural diaspora (Huang & Chen, 2021). Recently, a lot of focus has been placed on these migrant workers' tourism-related activities. This is because they moved for different reasons, every one of which can impact the bond they maintain with their country and the motives for which they have successfully migrated. Despite the diversified nature of diasporas, there is some coherence in the ways that familial legacy and cultural inheritances from the homeland impact travel preferences (Huang et al., 2018). The practice of paying a visit to family and friends, also known as visiting friends and relatives, has been associated with diaspora people who travel to pay a visit to their relatives and friends (Mortley, 2011). However, visiting friends and relatives does not do an excellent job of describing the trips that diaspora members make back to their homeland for several reasons, including business, celebrations, culture, and history (Duval, 2003).

Overall, diaspora identity is only marginally distinct from cultural identity. To begin, those who have roots in a diaspora are more likely to have some familiarity with the nation they are staying in, in terms of the language and culture of that nation. To put it another way, while there is some overlap, visiting friends and relatives during a diasporic journey is not the same (Uriely, 2010). A trip to see a friend who speaks a different language and comes from a different culture as a result of moving from one location to another in order to establish a permanent residence. Diaspora cultural members have a greater propensity to go to locations or places in their home country that the vast majority of individuals from other countries or friends do not visit. One example would be travelling to India and seeing the slums within one kilometer of the villages (Newland & Carylanna, 2010). Emotions and sentiments of first-generation immigrants greatly differ from those of second-generation immigrants. The children of immigrant parents "feel alien in their real roots; they feel like losing their privacy and above all, the sudden nearness and overflowing affection of so many relatives are distressing" (Vijayakumar & Banu, 2013).

Diaspora literature emerged as a result of the colonizers' political corruption and its effects on the nations' lives which lead them to immigrate to a new country. The writers negotiate two ways of life for migrant people all around the world. The cultural conflicts of the migrants are degraded by their own country. On the other hand, people's experience of new land has an essential role in diaspora studies. It means assessing how policies impact women's and men's lives and positions and taking accountability to re-address them if required.

III. SUBALTYERNITY IN *MEMORIES OF RAIN*

Spivak puts up a notion of subalternity and the limits of subalterns by asking "Can the Subaltern Speak?" (283). Even though Moni, the subaltern, can communicate, Anthony does not have the time or patience to listen to her. Because of his immaturity, he is oblivious to the fact that women are the backbone of the family and should be given the same respect as their male counterparts. Anthony considers Moni to be a person of lower rank since she cannot compete with him in terms of intelligence, creativity, or prestige. She is reduced to the status of a subaltern and enslaved to his whims and desires. In this relationship, Anthony plays the dominant male role, while Moni takes the part of the submissive female. With an attitude like that, Anthony would never be able to contribute to the longevity of his marriage. Because of this binary contradiction, racial discrimination was instituted between the white Anthony and the subaltern Moni. Anthony basked in his position of dominance. The Western world now has an advantageous position compared to the third world. Even though she had a voice, she could not tell Anthony how she felt about the situation. Her predicament is pitiful. Moni is under the impression that his conflicted emotions will jeopardize their agonizing love. The sensibility of Moni is shaped by Bengali poetry, which is characterized by agonized feelings, gloom and death.

In addition to reflecting how the world affects people on an individual level, postcolonial literature often extrapolates how people behave in their own microcosms to larger collective structures. Similar to how Gothic fiction may be used to reflect individual and collective anxiety, it has been used to do so (Botting, 1996; Baldick, 1992). Postcolonial writing thus illustrates large-scale cultural changes and their impact on the emotional world. It does this by demonstrating how they affect the subjective sphere. It does so mainly via the lens of one's own experiences, both internal and external, and those of others. The self's initial identity may be altered when subjective impressions of the collection allow external social facts to seep in. In a similar vein, outward personal projections can transform the configuration of sociocultural structures from the point of view of the individual and their particular place on the social map. Every form of civilization is constantly undergoing a process of hybridization. However, Bhabha is not convinced with the statement that understanding the first two moments from which the third originates is what makes hybridity significant; instead, according to him, hybridity is the 'third space' that enables the creation of other points of view (Bhabha, 1990). Instead, it is a nightmare in which it is hard to escape the inexorable rigidity of the entrenched sociocultural norms, a place that the migrant self can positively feel and even be capable of being 'home' to.

IV. FROM REVOLUTION TO REINCARNATION

Sunetra Gupta presents two young people, Moni and Anthony, from different societies and cultures during a 1978 downpour in Calcutta in her novel *Memories of Rain*. Anthony is from England and came to Calcutta to finish his research on Bengali theatre. He has a creative and intelligent personality. Born and reared in a traditional family atmosphere, Moni has a sensitive disposition. She is admired in the works of Jane Austen and the song compositions of Rabindranath Tagore. Later, Moni feels attracted to Anthony's activities, approaches, and attitude. She is an undergraduate student of English, and as far as Moni is concerned, England is a country known for having a more romantic imagination. She has lived a sheltered life and is getting into a traditional, cultural layout.

Anthony is a fantastic artist, but he also has a morally dubious nature. Anthony and Moni's brother are good friends, so Anthony frequently visits Moni's house and gets to know Moni. He expresses his love for Moni by taking advantage of this chance and benefit. Every time he visits Moni's house, her brother insists on bringing him coffee as a sign of goodwill. Finally, Moni and Anthony fall in love; yet, Moni still struggles to get Anthony to propose to her. Her parents don't want to send their daughter overseas simultaneously. Her parents finally agreed to the marriage, but only under the condition that the wedding should follow Indian tradition. After Moni landed in 'Cold London,' she faced disappointments in her routine life, drawn into the clash of two different cultures.

Moni's marital bliss comes to an end when she views her previous, happy home, she recalls the incident. Her current existence is filled with disillusionment, suffering, lack of connection, and adultery. A few years of bliss followed her marriage until Anthony's mistress joined Moni's family life. Anna, Anthony's mistress, is a tall, gorgeous, and alluring Englishwoman. The distance between Moni and Anna continues to widen. Since Moni is an Indian and Anna is identical to Anthony, an English person, they are also matched based on their respective cultures and perspectives. As he has an attachment to another lady, she cannot comprehend Anthony's personality. It causes her to begin living in darkness in a room with a locked door. Since Anthony and Anna's love is strengthening, Moni chooses to leave the location and return to India. She believes her daughter's sixth birthday would be the most incredible time to leave her well-mannered life partner.

They end up calling London home. Their marriage does not even make it to the five-year mark. Moni decides to end her relationship with her cheating husband and makes covert preparations to take her daughter, who is six years old, back to their family home. There are parallels between Moni and the protagonists of Shashi Deshpande, Saru and Jaya in *The Dark Holds No Terror* (1990). Saru falls in love with Mano and eventually marries him, despite her parents being unhappy with the union. Her marriage is painful, and she has a lot of physical and psychological suffering. She moves back in with her parents after having two children, despite having fulfilled her marital obligations. On the other hand, Jaya takes Mohan as her husband, but they eventually divorce after just a few years of marriage. Moni, like Jaya, has maintained an attitude of quiet throughout her whole existence. The same may be said for Moni. Even when Anna is officially adopted into the family, she never says anything negative about either Anna or Anthony (Sindhu & Priya, 2020). The husband-wife relationship between Moni and Anthony is shattered due to her silence, like Jaya's silence in *That Long Silence* (1993). Jaya agrees with Kamat, another main character in the book, and states, "A woman can never be furious." It is only possible that she is neurotic, hysterical, and frustrated (p.147).

Cultural characteristics of the nation, the protagonists are forced to do the following things to survive in a foreign host country: Being literary, Sunetra Gupta's novel *A Sin of Colour* was published in English. The purpose of the work is to tell the story of three generations who originated in a house called 'Mandalay' in Calcutta. A young man called Debendranath Roy and his sister-in-law Reba engage in an impossible platonic relationship. This love endures forever. Indranath Roy travels to Mandalay with his clever and naïve young bride. A wealthy Bengali family acquired her from a British officer, and Indranath Roy transports her there. Debendranath Roy, the younger brother, falls in love with his older brother's wife, a beautiful, composed, and successful lady. Indranath, the oldest son of Mandalay, goes with his shrewd wife. Debendranath flees his home, family, and love, which seems stagnant. He travels to Oxford and marries an English lady, although paying her little attention most of the time. Eventually, Debendranath is supposedly drowned. Niharika, the author's niece, is one of the intelligent and successful women who fill Gupta's narratives and has many

similarities. Niharika is responsible for adding the finishing touches, which she accomplishes in style quite similar to the author. It was determined that Debendranath had returned to India, where he had been residing under a false identity. Due to his blindness, he feels driven to return to his family, notably to his writer-niece Niharika, who is almost the only family member still living in Mandalay, which the next generation has abandoned.

Socio-physical reasons may be ascribed to both of their plights. In Maheswata Devi's 2010 drama 'Draupadi,' the character Moni is contrasted with the nature of Dopdi. As a woman with a strong will, she demonstrates exceptional courage in front of everyone. Moni defended herself against her cheating lover, Anthony. She pursued a personal goal that was unsupported by anybody else. She was capable of subduing male power. According to Hoque (2019), Dopdi subverts the powerlessness of her body into a forceful resistance. The reader is given access to Dopdi's genuine identity. The result of Moni's decision reflects her courage in her behavior. Women should aim to be as courageous and daring as these heroic historical people. Moni determined that she must return to her own country in order to reclaim her wonderful life and individual personality. Due to his incredible and unanticipated behavior toward Anna, she spends extra time attempting to terminate her marriage in the new location. She recalls the wonderful times between Moni and Anthony, what they had on their farm, and how she was Anthony's preference, but in vain.

Angelou's volumes of memoirs provide a credible overview of where she lived and how she adapted to the context of racist white supremacy. The connection between Anthony and his mistress becomes closer each day. She cannot tolerate Anthony's behavior; even if she could, she would not forgive him. She goes to her own country to regain her identity and the beautiful memories she has lost. Moni remembers the grandmother's comments in Calcutta as she helped the child bury the tooth:

Her grandmother had, many years ago, on the frigid patch of land outside the verandah of the Ballygunge residence, placed bait for rats to consume, and with the rat's blessing, sharp rodent teeth would grow on your small gum. While stroking the painful space between her teeth with a horny finger, her grandmother had said that they had knelt beside the steps leading to the veranda and dug in the hard earth. Years later, when playing hopscotch on the area that had been paved over, she would think about her numerous teeth that were entombed under the cement, had the rats ever discovered them. (p.179)

As the teeth imprisoned under the arid ground, Moni's ancestry is intertwined with that of her family. In her adolescence, she would block out the early noises, the cryptic shrieks of the hawkers, and the violent slaps of wet clothing on the bathroom floor by burying her face in a stinking pillow and wrapping herself in the intricate webs of her imagination. Moni disconnects from the present among her adolescent romantic fantasies. She reassumes her connection to the Calcutta home. After many years, she once again finds refuge in her imagination. She renews her appointment with the Calcutta residence. After many years, her imagination becomes her refuge once again. She constructs a dwelling in the domain of imagination, which lacks substance. She remembers "wandering as a pastime over the English moors with her beau; her hot tears had poured over the yellow pages; she had loved Heathcliff before any other guy" (p.77). She picks a very different course. She resolves to 'Burst the Bubble' and lives a realistic lifestyle in Calcutta. When she returns, she will be able to expiate her sins of having lived in a region of wealth by dedicating her life to the destitute, the ailing, and the hungry while working for a charity. "She can see herself, clothed in dull white, soothing a sick child. New energy seizes her; that is what she must do. It is clear to her now that this is how she will spend the rest of her life" (p.108). She decides to keep building herself in a new place, leaving behind both the English house's limiting domestic space and her imagination's cozy isolation. In the novel *Memories of Rain*, songs of Tagore in Bengali are portrayed to expose Moni's communicative dislocation and cultural disappearance in England. Her inner feelings of heart and dark thoughts are highly revealed through the songs of Tagore. According to Moni, Tagore is one of the living Gods, the ideal beloved to whom Moni offers her poems, her being, and her sufferings. Most of his songs impact the rhythm of her world. Tagore's works have a considerable influence on her fantasies and emotions. The affection, dedication, and priority of Tagore's writing are depicted to the readers; she can show affection and anxiety depending on the personalities and their preference for her.

V. FRUSTRATION AND DEFILEMENT IN *A SIN OF COLOUR*

The novel *A Sin of Colour* is divided into seven parts, each of which is called after a different color: amethyst, azure, jade, saffron, ochre, and crimson. Gupta narrates the tale of a wealthy Bengali family with deep roots in a home in Calcutta through three generations in seven parts, titled after the seven primary colors of the Bengali flag. During the colonial era, a wealthy wood trader named Indranath Roy purchased the land from a departing English gentleman and renamed it Mandalay after his idealized picture of paradise on Earth. A British officer erected the grand residence. Niharika (third generation) successfully overcomes the oppressiveness of the Calcutta house and manages to construct her self-identity within a new and nurturing home in England.

In contrast, the first generation is represented by Indranath Roy, founder of the Calcutta house, and his wife, Neerupama. The narrative follows the lives of two characters, Debendranath Roy and his niece Niharika, both of whom make significant decisions in the twilight of their youth. Niharika develops romantic feelings for Daniel Faraday, a middle-aged Englishman who happens to be married. Gupta's hometowns of Oxford and Calcutta play prominent roles in the story, although it also takes place in the United States and rural Bengal. In this job, both the people and the

locations are mobile. Debendranath Roy and Niharika both suffer from unrequited feelings. Reba, the talented artist, singer, and actor, is married to Debendranath Roy's elder brother.

Indranath Roy, Debendranath's father, takes his shrewd, distant wife to the palace-like mansion of Mandalay. Years later, when Debendranath's older brother is ready to be a husband, he brings his bride, with whom Debendranath is destined to fall in love. Having her in the house, gives his feelings new depth. He accepts that, despite his desire to protect her identity and maintain his devotion to her, he will never really be a part of her. Therefore, to free himself from his fixation on her, he chooses to pursue his education in England rather than Calcutta. This prompts him to leave home, abandon his family, and his unrequited love for the English lady he would later marry but whom he would mainly ignore. He is so uninterested in Jennifer that he wouldn't even share a slice of wedding cake with her. And yet, it is pure Jennifer, with her uncomplicated goodness, honesty, and modesty, which is the object of everyone's affection. To bring him the endless cups of tea he liked to drink and to sit with him on the arm of his chair as he watched cricket. "To live quietly by his side forever, waiting for him to return from the library in the evenings, and on days when he stayed in, to raise her eyes from her sewing to his tall back stooped over his desk" (31).

Debendranath is trapped in a haze of constant Reba-related daydreaming and cannot break free. When he goes to Cherwell to punt one day, the punt returns without him. Debendranath's family and friends assume he has drowned, but he consciously decides not to return home to his wife because "his existence becomes too bloated to contain his love for her" (p.72). The mystery he leaves behind takes twenty years to unravel, and he leaves behind a pale and sad widow in Oxford. It was eventually discovered that Debendranath had returned to India, where he had been hiding for some time. Later, as his eyesight worsens, he is compelled to see his niece, Niharika, a writer and virtually the only relative still living in Mandalay. Niharika is the daughter of Reba and the niece of Debendranath. Her academic pursuits bring her to Oxford. She eventually heads back to her Calcutta home to begin work on a book on the mysterious circumstances surrounding her uncle Debendranath's disappearance. Niharika has feelings for Daniel Faraday, a middle-aged Englishman who happens to be married. It's not only that he cares deeply for her and never wants to part with her. Thus, he prefers to keep his connection with Niharika secret. She has a year in Princeton, New Jersey, to finish her thesis after spending a year at Oxford.

Along with Daniel, he travels to New Jersey to visit her. She spent a year at Princeton, but now she's back at her alma mater, Oxford. After much deliberation, Daniel ultimately decides to follow his family to Australia. As they prepare to separate ways, Daniel meets one of his friends, Morgan, in New York City. To meet Morgan, she travels to New York. This exceptional person is also a major depressive. Since he says to Niharika, "he loves women, and thus he will never love me, or even dream about loving me as he loves you," we might conclude that he is a homosexual in love with Daniel (118). Niharika's relationship with Morgan seems to be quite fulfilling. Morgan thinks it's fantastic that she studied a pygmy's life at the Bronx Zoo. Morgan greatly assists her by spending several hours in the Princeton library looking for newspaper stories on the pygmy. He now has hope for the future, and thanks to her study endeavor. She can confide in him completely, and their connection is based only on platonic affection rather than any desire for sexual intimacy. She says that she laughs more complicatedly with Morgan than ever. Niharika begins writing a book to distract herself from the excruciating anguish of her love for Daniel Faraday after Daniel announces his intention to move to Australia. "Her imagination-which had constructed so much out of much less-seized him and weaved him into an infinite thread of illusions," she writes, "first in Bengali, then subsequently in English" (96-97). Now that her dissertation is done, she plans to return to Calcutta. This is her sixth year at Oxford.

Now that it's been 18 years since her uncle Debendranath's strange death, Niharika feels compelled to return home and write about it. Therefore, she returns to Calcutta and resides in the once-great palace of Mandalay, which is now in ruins and abandoned. Debendranath eventually visits Niharika in her newfound isolation in Mandalay. He has remained hidden in a remote hill station since his near-death experience because of "his love for her," which he "had grabbed as his treasure to hide in the slopes of the Himalayas" (p.187). Later, when his eyesight worsens, he returns to his boyhood home. A few months later, Jennifer flies in from London to bring him to the U.K. for an extended visit. In Calcutta, she develops feelings for a doctor who, in addition to spending time in rural clinics aiding the needy, also performs with a theatre troupe.

When she is with Dr. Rahul, she visits his country clinic and sometimes attends his theatre party. They spend time together with great joy. In the meantime, Niharika hopes to get a one-year creative writing scholarship at Oxford. Almost a year has passed since she first left Calcutta. Rahul continues to correspond with her every week, even after she left. The more letters she receives from him, the more confident she is that he will return to Calcutta to take her place alongside her. So now she must decide "whether she continues at Oxford on a three-year Fellowship she has been granted at her former institution or if she goes back" (p.241). Her realization that "her place in this world is with Rahul Mitra" leads her to return to Calcutta and spend the rest of her life with him (p.265). On the day before she is to leave Oxford, however, Daniel Faraday flies in from Sydney to see her. Niharika's hopeless feelings for Daniel Faraday cause her to go to Dr. Rahul Mitra and their comfortable life in Calcutta. After six years apart, Niharika decides to commit suicide with Daniel when they finally reunite.

Color blindness is only one of many faults that obsessive love fuels in the story. Both Niharika and Debendranath have extensive international travel experience. After Daniel left Niharika to be with his kids and his Australian-based wife, Niharika relocated to the United States. Debendranath, seeking freedom as well, runs away to England. Their

occasional trips show their hybrid life in other countries. With her married boyfriend abandoning her in Australia to be with his children and wife, Niharika, while studying at Oxford, chooses to spend a year in New York. Because of all the places they'd been and things they'd seen and done while traveling, they felt like global citizens. Their frequent trips between India and the United Kingdom, and the United States of America give them a global perspective. They live in a world without borders, where nationality is irrelevant, and people can freely interact across continents. They hop from nation to nation without a second thought, as if they already belong in every metropolis they visit. At the same time, their ideas remain firmly rooted in India. Their numerous relocations from one place to another and from one culture to another blur the boundaries of India. Everything merges into one for them.

VI. FINDINGS AND LIMITATIONS

The preceding talks finish by asserting the existence of liminality in individuals who deliberately relocate to different nations to gain experience. Living within the multicultural boundaries of one's native country, one does not directly or indirectly become a member of either the western or the traditional Indian culture but instead experiences the characteristics of both. Although discovered and studied primarily in ritual settings, the idea inherent in the theory of liminality is more pertinent when attempting to determine the link between Indian and western civilizations. The three aspects of language, culinary habits, and clothing fashion have shifted from a condition of the true nativity to assimilation with western cultural influences. It is not feasible to infer that the indigenous inhabitants of India have neglected the significance and use of these variables, which contribute significantly to the development, maintenance, and inspiration of India's traditional culture. Colonization and globalization have changed considerably and adulterated the authenticity of a country's traditional and cultural characteristics. To live in a faraway host nation, the characters must adopt that country's culture and way of life. It is normal to adapt gradually to the new environment and lifestyle of the host country. The essay addresses the recollections and sad circumstances of the culture as seen by the inhabitants in their native area. The talks of the three variables that impact the culture and way of life in the homeland give birth to the view that the residents of the homeland, those who have not attained the status of Indian culture, are also influenced by other cultures. Although Indian food, clothing, and music serve as emotional linkages and powerful reminders of home for immigrants (Lessinger, 1995, p. 32), natives often pick non-traditional options due to the availability of these items and a strong desire to lead a westernized lifestyle. It is a continuation of globalization's effects and colonial hegemony. An in-between state, also known as a scenario in-between, is being experienced by the non-Indian culture, particularly the people who live in their native country, according to the research on the situations that the people confront. This is because the mixture or integration of Westernization into these three factors has produced a condition in which the people cannot be characterized as rigidly adhering to traditional culture or as having moved to it. They live in a liminal state where they converse in their native language and English, eat both meals, and dress in traditional and western clothing when the occasion calls for it. As a result, the nation's citizens adhere to the west and traditional customs, claiming to be different from Indian culture. This liminal life's instability and irregularity are signs of cultural hybridity, third spaces, and transitioning between firmly established identities. It enables the individuals concerned to avoid polarization politics and emerge as the opposite of them.

Numerous Indian writers reside in other nations. This research is confined to the selected texts of a single female author Sunetra Gupta. Of the many novels written by the author, this study focuses only on *Memories of Rain* and *A Sin of Colour*. The novels cover various issues but the researcher can only focus on the diasporic essentials and the experiences of immigrant Indians in their settled land.

VII. CONCLUSION

Millions of Indians who have been driven from their homes have an acute sense of loneliness as a result of the cultural dislocation and displacement brought on by their exile. A significant portion of diasporic literature negates the prospect of returning home by tacitly praising the experience of being an immigrant. In contrast, the protagonist of Gupta's novel must invert the teleology of diaspora to regain her agency in defining and creating who she is. This is in reaction to her husband's creation of her in the context of diaspora. Thus the novel *Memories of Rain* details Moni's former home thoughts which aid her in practically nourishing and maintaining a hopeful, if not successful, life in London. Her home ideas from her prior life enable her to supplement a new pattern of living while she is transferred as a newcomer to London. Moni, who isolates herself, finds solace in reminiscing while strolling down memory lane. In the last words of the novel, Moni has just arrived in Calcutta, and in those lines, her memories and the current moment clash in an overpowering flood of nostalgia. The writer leaves us on the edge of a new day and, hopefully, a new and better life for Moni as she moves forward. The mystique surrounding her life in London has been irreparably harmed; the influence of colonial-era British poets on her imagination has been debunked, and the euphoria surrounding her marriage has sadly ended. All that is left is the humdrum routine of life in Calcutta and the ever-present influence of the great poet Tagore and his *Gitanjali*:

Let me no more vaunt myself in mine occupation,
Accomplish Your own will throughout my life.
I long for the absolute peace from You,

Inside my being Your effulgence,
Protect me by standing on the lotus of my heart,
Wash out all my vanity with mine own tears..” (1906)

In the other novel, *A Sin of Colour*, the tales of various families are chronicled, each of which comes from a very distinct cultural and linguistic background. Gupta’s protagonists often wed people from other cultures and geographic locations, mainly westerners. Because of this, the protagonists are ultimately forced to acknowledge and acclimate to the many cultures in which they find themselves. Debendranath marries an English woman, and Niharika falls in love with the English gentleman Daniel Faraday. Obsessive love is the driving force behind several sins, many of which are related to color. The novel delves into the theme of migration from one country to another. Debendranath and Niharika travel a lot, often going from one nation to another. These characters, Moni, Debendranath or Niharika, can adjust to the new place and culture and find themselves with the new identity. Every conventional practice has significance in India. At the same time immigrant Indians in other countries uphold these practices in an effort to bridge the cultural gap between the host nation and ancestral home.

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