



**THE NOVEL 'SIN OF COLOR' FROM A FEMINIST PERSPECTIVE – SUNETRA GUPTA**

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**Abstract:**

The creation of literary works is one example of cultural products made to observe and convey social realities. The reader can discover the range of events, social development, lifestyles, and politics that occurred in a society. Through time, from a piece of numerous literary texts, feminism, or the emphasis of gender justice and equality, is one of the trends that can be seen in Indian diasporic literature.

This essay seeks to understand Sunetra Gupta's socio-cultural background and gender viewpoint in her novel.

In her literature, Sunetra Gupta demonstrates how a person of diaspora is in an ambivalent situation and cannot lower himself below an incomparably elite sense. A natural tradition for diasporic living.

Yo the hyphenated intimacy between two defining selves shows the personality emergency. Most importantly, the self is Perceived in both local five find noteadd to that second message 0 black gallaba circumstances, there is emotional unease. In diasporic existence As a result of these obviously opposing perspectives, however, self-modeling allows this state to persist, as does the analysis of Sunetra Gupta.

Many works demonstrate not only how the west is coming to recognize migrant Indians but also how these diasporic Indians adjust to such a shifting plane of recognition through the never-ending process. This novel is about a family across three generations. It takes place in Oxford and at home, namely Mandalay in Calcutta.

**Introduction:**

The three generations chapters in the current novels are amethyst, indigo, azure, jade, saffron, ocher, and crimson.

Nevertheless, the color themes, due to their inability to ingratiate themselves into the narrative textures.

Despite the journey's enigmatic and speculative dilemmas, 'A Sin of Color' is still a monochromatic book within the family.

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With their self-conscious and unnatural writing styles, neither Oxford nor Calcutta come alive as distinct places.

Sunetra Gupta is a member of the generation of Indian English writers who are basically multiethnic in terms of their cultural and linguistic affinities, despite being primarily read and supported in the West as Indian writers.

Sunetra Gupta spent her early years in Africa. After being born in Calcutta in 1965, she has written five books and is a professor of theoretical epidemiology at the University of Oxford. Her debut work of fiction, *Memories of Rain*, won a Sahitya Academy Award in 1966.

*Memories of Rain*, *The Glass Blower's Breath*, *Moonlight into Marzipan*, *Sin of Color*, and *So Good in Black* are popular novels by Sunetra Gupta.

'The Independent on Sunday' It described her as having 'prodigious talent. While The Times, among other respected journals, newspapers, and reviewers, praised her works as 'excellent,

The majority of Sunetra Gupta's main characters are from Bengali households and had stereotyped upbringings, yet they are well educated, which allows them to make their own decisions without sacrificing their self-respect. In the harshest circumstances, they demonstrate their survival instinct without becoming upset or emotionally lost.

## **II. The story in its three generations**

The goal of Sunetra Gupta's novel *A Sin of Color* is to recount the tale of three generations with their origins in a mansion named Mandalay in Calcutta. It is written in purposefully literary English, beginning with an impossibly platonic love affair between Reba, the sister-in-law of Devendra Nath Roy, and a young man named Devendra Nath Roy. Debendra Nath Roy brings his intelligent and innocent wife to Mandalay after a wealthy Bengali family purchases her from the British commander. The younger brother, devindra Nath Roy, falls in love with the wife of Mandali Debendra Nath Roy, who is also a famous businessman who relocates to Oxford and marries an English woman whom he generally ignores in order to get away from the house his family and his seemingly pointless love they supposedly drew afterwards. The finishing touches are left to his niece Niharika, another of the intelligent, accomplished women who populate Gupta's stories and have a lot in common with the author. It turns out that Debendra Nath got away and returned to India, where he hid. Due to his blindness, he is drawn back to his family and his writer's niece, Niharika, who is essentially the last remaining relative in the city of Mandalay, which is now in ruin and has been forgotten by following generations.

## **III. Thematic Stories**

The books of Sunetra Gupta share a variety of stylistic, narrative, and thematic traits: a mastery of literary language; an abundance of classical allusions (ranging from Euripides to Tagore); a pattern was seen...

The focus of the stream of consciousness technique is on outstanding characters from the Fields and of science and literature, followed by stories that are resolved by or revolve within literature, surrounding momentous occasions like death, disappearances, suicides, drownings, etc.

Sunetra Gupta Fits into two prominent themes in modern Indian English writings, including Salman Rushdie and Vikram Chandra's 'magic realism'. That of Vikram Seth and Anita Desai's domestic realism.

Gupta's compositions, however, are mostly supported by the ambiguous, metaphor-free language of magic, except that, like those, there is realism.

Debendra Nath Roy had traveled there from north Bengal in order to find the Japanese cedar with which they would line their new wardrobes. They later had one of these in their bedroom. and whenever she opened it, the room would fill with the fragrance of his shapeless desire to know and possess her.

Gupta is not the only Indian English author to employ magic realism's terminology in her story, but Arundhati Roy has previously accomplished it at a higher level in *The God of Small Things*, for example.

*A sin of color* Is about the two major characters, Debendra Nath Roy and his niece Niharika, who make decisions at two different points in their late adolescence. The majority of action takes place in Calcutta and Oxford, with occasional ships to rural Bengal, Oxford, and the US. Both are victims of unrequited love, which has a great impact on their lives and finally drives them to commit sin. Niharika with Daniel Faraday, who is married, a friend of Morgan, and the last person to have seen Debendra Nath alive, and Devendra Nath Roy with Reba, who is a well-known artist, musician, and actress and is married to his brother.

Beginning with amethyst and moving through indigo, azure, jade, saffron, ochre, and finishing with scarlet, the various sections of the book are given different color names. Davindra Anath's retirement from this world is ultimate freedom from the shackles of relationships and demands that are imposed upon the majority of us by the very fact that we live in the society that we do, a retirement that begins where he mistakenly believed to have drowned in the waters of the river in Oxford.

The sin of desiring complete freedom from all restraints, social or otherwise, is the capacity to act how you please, when you please, and in the manner you please. In the Indian context, this is known as the sin of sanyas, or abandonment. As it sketches the lives and times of three generations of the Roy family and the Mandalay house, the book repeatedly jumps back and forth in time. Although there are many limitations, this does not change the book's purpose. Therefore, despite the fact that the first ten or so slow pages inform us of Niharika and Debendra Nath Roy's love for Reba, midway through the book, Daniel reads each sentence again. Throughout the book, a new scene or aspect is revealed. That improves our comprehension, maintains our attention, and fosters partnerships.

Similar to Lego construction blocks, it must be constructed gradually and with great anticipation. The language that Sunetra Gupta uses is brilliant; the words would collide with us as they played around and stumbled, describing in long, erratic words individuals, occasions, and ideas that are as lively. A clip from a movie captures the subtle differences between using gestures and mood lighting, with the protagonist taking the least amount of action.

The solemnity of their exchange can be traced to the sincerity of love, the desperate need to reveal one's soul before stripping away one's body's covering, the need to relish shared objectives and to rake out disagreements before entering a concourse where none of those things are likely to matter, and the need to establish faith and hope before moving on to love. Each character also develops throughout time, one point stroke at a time, so that even toward the book's conclusion, there is still something new that we learn about. Therefore, Reba is described in the beginning of the novel as a beautiful woman who colored her room tastefully, cooked delicious cakes, played the Esraj exceptionally well, and could mock someone's lack of delicacy of manner with the slightest lilt of her eyebrows.

As she and her daughter strolled silently through the pine and cedar trees toward the end of the journey, the air appeared to grow ominously silent. When they reached the ocean and she broke into the song, the waves would form in admiration at her feet. Although she remained distant from strangers, she now appeared to be more distracted than contemptuous.

Devendra Nath was deliberately created since neither his affection for Reba nor his alleged suicide or abandonment of Jennifer render him detestable. The poem definitely illuminates the subtleties of man's ideas toward the concept of love itself, tinted with the whims of his psyche and his waywardness. He merely oscillates between his self-defined conceptions of love while being carried away by his prevailing emotions, completely unaware of the chaos and distractions he causes in the lives of women. Contrarily, women who have been indoctrinated with conventional inscriptions or who have been exposed to cultural alterations always submit to male dominance. Devendra Nath Roy is in love with a married woman, but he is unable to tell her how much he cares for her. However, he marries Jennifer, who has a deep love for him. Devendra Nath leaves Jennifer because he can't get over Reba, and his affection is so strong that even 20 years later, he still earns for Reba. She has an open, humble affection for Devendra Nath despite his careless behavior regarding Jennifer. Jennifer goes to India to take care of him after learning she is dead. Even though Jennifer recalls Reba's cruel and aggressive behavior when she was younger, she doesn't have any resentment for her.

She sincerely loves and cherishes Reba's kids and treats them like her own. Her Englishness and delicateness are attacked.

#### **IV. Feministic Concept**

The book 'Sin of Color' is a love tale but also features subtle feminism. Three generations of ladies of the same family are exhibited by Sunetra Gupta. She paints a picture of their goals and lifestyles. Neerupama Roy, the mother of Devendra Nath Roy, wanted to pursue a formal education but was prevented from doing so by home obligations. She later struggled to keep up because of his missed pregnancies. She was forced to give in to custom and take on the role of mother. She does, however, display admirable bravery and tenacity in coping with the relentlessly applied demands of gender norms. Reba, a royal family member via marriage, is the following generation's female. She comes from a musically gifted family and exudes a striking artistic sagacity in her

approach to life. Debendra Nath realizes how much Reba must have wanted to return to her maternal home when he regularly meets Reba's father for academic conversation.

Reba alters the Mandalay a lot, and as a result, her mother-in-law begins to imitate her. Unfortunately, she goes insane, and Avendra Nath blames Reba for her mother's insanity. Devendra Nath finally comes to appreciate the generosity of the things she's done once. He makes numerous trips to the residence and sees them for what they are. Then we see that his affection for Reba has changed. However, his realization cannot restore the damage he has caused in his attempt to defend his only shortcomings, Immaturity and unrefined youth cannot erase the harm done to a lady when she is vulnerable.

This section has been colored indigo by Gupta, which explains anything that is like the deep blue sea. The intensity of Reba's loneliness and Debendra Nath's affection for Reba are both brought to light by this. Reba does not like Jennifer, but Devendra Nath is unconcerned about these things and engrosses himself in Reba's solitude. Reba, however, looks for comfort to go through.

Gupta describes, in a stunning amount of words, the morbid commitment to art' Reba has been given, from the book's author, Devendra Nath Roy's perspective.

He pursues and conveys her loneliness, and he praises Reba for being a powerful lady who commands respect from everyone. The intense restraint of a woman's aesthetic sensibilities and intellectual earnings, which frequently go unnoticed and always remain unfulfilled, is highlighted by Devendra Nath's love for Reba.

Niharika, the artistic and creative Roy family's grand-daughter raised by Reba, is a member of the third generation. She has a strong sense of independence and her own unique perspective on people and circumstances. She has a closer bond with Jennifer than Reba, her biological mother.

Amethyst, a combination of red and blue, is used as the color for the first portion. This suggests Nirupama's ardent desire to learn, symbolized by red, and her acceptance of her family's obligations, symbolized by blue's coolness. With her ingredients, Gupta creates a dish that is deep and delicious because, in addition to modern science, Tory has a full fusion of Bengali and British cultures. These are also undercurrents of folklore, fables, and traditional alchemy. And the substantial part for the devil himself. Niharika is described under the section Azure, which traces her development from a little girl to a lady of 23 years old. She expresses her admiration for the consideration shown to her mother by her fellow performers and everyone else she came into contact with. Every developing girl who merely wants to find true love may relate to Niharika's sentiments. She needed a guy to stop acting as a balancing star, as it is a popular belief that women must constantly be protected in DH Lawrence's world. Not a man who could have her deeply. And still give her complete independence.

#### **IV. Conclusion.**

Gupta skillfully outlines the suppressed emotions and convert sensation of a developing girl in an eastern context. She came to terms with the idea that only unrequited love held any lasting a newer from her dad she preferred to admire from a distance, as she professor, and one or two of her mother. Mother's actor friends. All of whom were much older than her and utterly unaware of the

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state of her feelings. When she arrived at Oxford at the age of 23, she had never been in a romantic connection with a guy. She had even agreed, unwillingly, to her father's hunt for a suitable partner to go with her, or better still, watch over and protect her. These sentences encapsulate an Indian girl's existence, since she must succumb to her father's wishes despite her skills and education, unlike Sunetra Gupta. Women are advised to submit to humiliation and endure self-respect. Nirupama Roy fulfills his description by submitting to her family and tradition. Reba mutters. She reveals it by focusing on theater and music instead of nearika, satisfying the cravings by vanishing with her boyfriend. From the perspective of women's existence, Reba's sentiments about motherhood and love are significant. Reba's advice to her daughter is the most fundamental requirement for a woman to live in Indian culture. Women can only love the guy they marry and marry the man they love. As a result, they must express their love to their children in order to fulfill their desires. Giving birth to children makes her feel the wild love that lives in her life and gives her a feeling of fulfillment. Daniel Faraday's departure from Niharika's life is discussed in this. This explains why she doesn't seem to enjoy or be interested in her daily tasks. It is named after a love that denotes a loss of interest or enjoyment in anything. And this explains why she doesn't seem to enjoy or be interested in her daily tasks. But she makes friends with Daniel's buddy, Morgan, and develops a cordial relationship with him. Niharika considered the lives of Allison Daniel's wife, Reba, and Jennifer in an effort to comprehend the woman's existence. The image of Jennifer's life suggests that it was designed exclusively for abuse. She loves Devendra Nath Roy, but none of them show their love to her, nor do they have children. Her spouse cheated on her during their marriage, but, after his return, she transported him to London and promised to look after him. The family reunion as well as Jennifer's and her husband's, Devendra Nath Roy, are the focus of the section 'Saffron'. The last portion of 'Crimson, the hue of love', brings Niharika and Daniel together as lovers. Niharika also vanishes, but unlike her uncle, she does so with her boyfriend. The suspenseful book by Gupta is open-ended. However, the story expertly illustrates the woman's thoughts in many life stages, circumstances, and civilizations; overall, this book is excellent, heartfelt, and expertly written. Although it moves slowly, it is never monotonous. I wholeheartedly endorse this to anyone who appreciates superb stories and writing, but it does not drown out the exotic aspects of many Indian authors.

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