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Theme of Love and Marriage:

A Diasporic Concern with the reference to the works of Sunetra Gupta

Madhu Galchar

Research Scholar

Dept. of English & CLS,
Saurashtra University, Rajkot



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Dr. Audrey Barlow

Associate Professor & Head,

Dept. of English,
M P Shah Commerce College, Surendranagar



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Abstract

Sunetra Gupta has studied the relationship between the individual in her novels as an Indo-British emigrant. The theme of love and marriage is prevalent and repeated in most of the novels. The male belongs to the West or the female to East particularly India in the couple lovers as well as marriages. In all cases, love is obsession and the European man and eastern woman love one another. They then get married, but their wedding continues to be unstable. Because this is the main theme of all her works of fiction, the subject of love and matrimony in this section is examined in Sunetra Gupta's novels.

Keywords: Theme, love, marriage, diaspora, feminism

Introduction:

Sunetra Gupta relates to an iteration of Indian English authors whose linguistic and cultural affinities are primarily cosmopolitan. Its leading figures are from the family of Bengali. They have the stereotypical education. They are highly educated. Their education allows them to decide the course of their action without giving up their respect for themselves. In the worst situations, they show their instinct of survival. They can live without being irritated or mentally stranded throughout their lives. The whole plot has been concentrated in *Memories of Rain* within one day. Monideepa is its main character. She's an Indian female. After marrying the Englishman Anthony, she came to England. Then she chooses to leave her unbelieving husband with her daughter and come back to India. Moni and Anthony's relationship introduces the usual inter-cultural divisions and racialist paraphernalia. The novel shows the indifference between two different "cold" nations, England and Rabindra's customarily wealthy Bengal. The reminiscent of a blessed and captivating voice of a majority ethnic female captured among India and England marks the victorious debut. In fact, Sunetra Gupta built a new tradition and made captivating in the novel. A single weekend is the action of Sunetra Gupta's mesmerizing novel. Moni is a woman born in Calcutta. She is disgusting about the unfaithfulness of her English husband. On the sixth birthday of the child, she plans secretly to take her daughter to India.

Theme of Love and Marriage:

Sunetra Gupta writes in *Memories of Rain*, "She'd wonder if there would no longer be dignity to tell him, now or no, tomorrow after the parties, that she was leaving her forever, but still she studies her body in the mirrored bathroom" (*Memories of Rain* 94). Moni is described in these lines as a durable and productive



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woman.

She can be seen as a person who respects herself. She took the brave measure of leaving the man with her husband's betrayal. His sexual and mental desires are neglected. So, by his imbroglia with another woman in England, she feels deserted and humiliated. In time and place, memories move back and forth. Moni recalls the determination of her husband, Anthony, to marry her at the start of the book in Calcutta in the home of her parents. Her memories don't haunt her for ever since at the end of the novel she's in a situation where she will ever escape Anthony and London. The contemporary woman rejected the patriarchy and domination as her refusals to accept the unfaithful Anthony. From ancient times, patriarchal dominion continues. It's a rule that has been embedded in a woman's psyche. Ursula Tidd in Simone de Beauvoir believes that sexual oppression is continuing because gender roles have been learned since earliest years and constantly strengthened according to Beauvoir's statement. The reaction of Moni is a reaffirmation in a foreign country of a hopeless lady. In her relationship, she feels she is scammed and manipulated. It's an attempt to preserve a woman who is fascinated by the designs of men. Moni's leaving London is her departure from oppression of a woman in marriage and suppression of her.

In fact, her refusal for marriage is a powerful clarification of the departure from obedience to the so-called 'gender roles' of Beauvoir. Ursula Tidd also notes that the patriarchy creates and perpetuates social conventions that do not feel obliged to use women as their complicit agents. Quietness does not mean necessarily that a control position is abandoned, and speech doesn't give the speaker a position of strength automatically. Women in conventional societies around the world are the ones who carry out their role as mother, daughter, sister, wife and, above all, deity, an essence of piety and purity, repentance and sacrifices. The societal norms and the cultural environment that are made and governed by the man's hegemony, regardless of a nation around the world, are perpetuating these roles with great care. In the *Memories of Rain*, Sunetra Gupta, remembrances and images are interwoven with the flow of conscious awareness narrative. It not only provides a delicate love history but also a psychological story for women. It crushes women who are hurt by male domination and unfaithfulness. The feminine self of Moni is rotted and attacked.

She did turn out to be quite a troublemaker and leaves her English house in Calcutta rather than her home. In the downpour night of a Calcutta inundation storm, Moni's brother brings Anthony home. She falls in love with the English student. She anticipates a relentless passion. It is to escape from the years of unhappy and sad memories. She marries in London and makes her home. However, Moni becomes a quiet woman in



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London as quickly just like she faces frustration when Anthony starts to go astray, although her mistress almost becomes a member. Moni thinks his failed relationship will contribute a corner to his eternal and painful Love. She's not able to bear it. The kindness of Anthony towards his ignorance changes. His womanly sensitivity, both English and Bengali, becomes a passion of anguish. It becomes a signifier of obscurity and death. Her platonic aspiration in London begins to disappear.

The *Memories of Rain* and portray, London and Calcutta, reality and darkness are hungry for her. She has a traumatic moment of her love as well as her wedding in Calcutta with Anthony and their conjugal life in London, which Anthony has wiped out with her unfaithfulness and additional wedding. In fact, *Memories of Rain*, a sad tale about Moni, a London Indian woman. She recalls her Englishman's love and marriage. She commits a grave sin to love an Englishman. She marries him and tends to leave for him her family and country. On her last day in London, Moni recalls everything about herself and her husband Anthony. She recalls very clearly the day she was introduced. It was a rainy day, and the floods in 1978. The floods represent the emotional floods. Her Anthony marriage makes her go to a foreign country, to a country, where she had no one but Anthony and he too, not an Indian. Her mother had not permitted her previously to stroll on Calcutta sidewalks. As a Bengali woman, she was raised.

The Indian parents, whose children are married, have a very strong observation. Sunetra Gupta reveals in *Memories of Rain* that her mother had permitted her to wander through her dresses, which she had never allowed to exist if any other colleague of her brother's sleep were on the wet floor. Moni remembers painfully Anthony's Calcutta love for her. He values her naivety and simplicity and respects them. Her changes in the supply is mentioned. She says that he didn't let her watch conventional market films. In the right phrase Sunetra Gupta shows her psyche:

If she had been arrested in her development, she was an inactive, observant child, by crossing sea into an unfamiliar country; she could not find words, right hand gestures, to express her views, participate, and in the most banal, given the partially honors of her extent in English (*Memories of Rain* 13-14)

From an Indian female viewpoint, you can recognize Moni's character, who deeply regrets that in the house of her husband, Gautama, in Desai's *Cry, the Peacock* she was not permitted to take part in intelligent conversations, like the one in Maya; she started getting nervous when she spoke to a group, singing Tagor in plays performed by Antoine and her brother's team.



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She believes of her aunt during her married life to Anthony as well as her life in London, who's been tortured by a cruel matrimony, such as domestic abuse. Her aunt was struggling for training after that. She had been working hard and raising her position from either a junior professor in a local college to a school principal. She also recalls her fear that her marriage would insulate a man and her plans to leave to London from Calcutta. She too had been tormented by the recollections of her Calcutta life when she took the most crucial decision to isolate the one man in her life. The attitude of Anthony toward more Moni illustrates his heteronormative rule. He doesn't promote her to make major choices. The fact that men don't give their wives individual prosperity is an atrocious discovery. So, Moni's love finds solace in darkness, and as Monisha of Anita Desai's *Voices in City*, in Nayantara Sahgal's *A Day of Shadows*, she personifies darkness. With shadows, she committed adultery. It's due to the infidelity of her husband to her. No other partner had left her. He had filled with darkness the future of Moni and their daughter. She isn't a common lady. She decides not to take any happiness from herself.

Conclusion:

The novels Sunetra Gupta were analyzed in this chapter, referring to the topic of love and marriage. Gupta's novels depict the Indian women as being in love with foreign men. They do not love them until they love true emotions. their love will not last. Because of their international status, they were somewhat attracted. Each has very different expectations. While the expectations of the Indian woman are emotional, ideal and platonic, they are practical and physical. The coordination therefore does not lead to frustration and disconnection. The analysis shows how inter-Indo-West love and marriage failed in the Gupta romances.



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