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Sociocultural Roles in Sunetra Gupta's Sin of Color: A New Approach

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Abstract:
The literary text serves as a discursive arena in which cultural institutions are reconfigured, deconstructed, and reconstructed, allowing for observing, predicting, and enacting cultural changes. Examining literature not just as a I examine the reproductive process of cultural mimesis as a genuine mechanism of cultural production through Sunetra Gupta's fourth novel, A Sin of Colour, to demonstrate that literary texts represent a crucial area of inquiry for cultural anthropology, transcending narrow and temporally confined ethnic identities. Conversely, it provides insight into universal mechanisms of cultural configuration. I will contend that Gupta employs the conventions and symbolisms of the Gothic genre to depict her characters' perception of domestic space, thereby illustrating their experience of the patriarchal family structure as an alienating realm of imposition, oppression, and repression.

Keywords: Literary critique; Collective identities; Postcolonial entities; Migrant individuals; Societal roles.

Introduction:

The conflict between individual aspirations and societal regulations and traditions underlies the dualistic polarization of Postcolonial and Gothic characters. The ensuing tension leads to a Gothicization of both reality and imagination. It obliterates all spatial indicators, milestones, borders, routes, and pathways from both geographical and cognitive domains, with the only exception of the demarcation that distinguishes the One from the Other. In Gupta's works, this condenses space into a continuum symmetrically partitioned into extensions or reflections of the lethal familial space at the core of the protagonists' identity dilemma. All locations are either aligned with the Calcutta family residence or in stark contrast to it. A Kafkaesque compulsive recurrence or a similarly disconcerting void. The in-betweenness experienced by diasporic subjects is not a "third space" (Bhabha, 1990) that is positively perceived or capable of becoming "home" for the migrant Self. Instead, it represents a nightmarish impossibility of evading the stringent sociocultural norms of the place of origin, leading to a state of limbo where the Self is rendered incapable of identity construction, akin to when it was suppressed under the weight of a collective identity. To transcend the tangible confines of the original residence, the haunted and terrifying old mansion in Calcutta, and so to violate its sociocultural norms and expectations does not signify a want to alienate the Self from the concept of home. In contrast, Gupta's characters are all eager to discover a new sense of belonging where they may start the process of self-identity formation, away from the stifling normativity and strict hierarchy of communal domesticity. A location that embodies the essence of "home" without being restricted to the confines of a dwelling. In this context, mapping space is synonymous with mapping the Self (Brah, 1996): the exploration of identity encompasses both geographical space for the migrant subject and the metaphysical realms of memory and imagination alongside socially constructed networks where the character's identity is contingent upon its relative position within spatial and social micro and macrocosms (Nasta, 2002). I will focus on the metaphorical spaces constructed by several principal characters in A Sin of Colour as they navigate the sensory confines of their family home in Calcutta, seeking either to escape or to dominate the associated social space.

In Gupta's fourth novel, like in all prior works, the home space is rooted in a deteriorated, tormenting family residence that now exists as a mere echo of its former Self, simultaneously mirrored and extended across extensive geographical and cultural landscapes.

And psychological distances from a decent, even gorgeous, residence in London. The former was formerly seen as a lethal trap stifling the protagonists' inner development but has now become a tormenting void to which the characters—Niharika and Debendranath—feel an irresistible attraction. The past is associated with the Calcutta home, representing the recalled and conceptualized place of origin, while the present, transformed by the metaphysical experiences of dreams, hopes, and

fantasies, is situated in the London house. Nonetheless, what renders Gupta's work particularly intriguing from an anthropoliterary perspective is the amalgamation of both residential spaces into one spatial continuum, whereby the present, past, and future are contingent upon each character's experience of communal space and their position within it. In the subsequent sections, I will juxtapose many characters' subjective perceptions of domestic space with the manner in which their personal identities are deconstructed by the collective institution of a patriarchal family.

For pragmatic purposes, I shall concentrate solely on the Calcutta home and, as a result, restrict my research to those people who are distinctly objectified and victimized by the social framework associated with that physical dwelling. Moreover, an additional factor that contributes to the thematic coherence in Gupta's works depicts the portrayal of three generations within a family—connected by either biological or emotional bonds—consistently expressed across the diasporic divide. First-generation characters, such as Indranath, the patriarch and founder of the Calcutta household in A Sin, together with his wife Neerupama, reside their entire lives in the original family domicile. The second generation often oscillates, persistently infringing on the realm of origins, endeavoring to recreate it abroad while simultaneously experiencing a pronounced regression to it. In A Sin, this generation is epitomized by characters such as Debendranath, the younger son of Indranath, who becomes infatuated with his brother's wife, Reba. He initially seeks solace from his overwhelming desire in England, and subsequently, after feigning his death, retreats to a hill station in Northern India, ultimately returning, blind and fatigued, to the Calcutta residence to spend his final days. Niharika, Reba's daughter, signifies the third generation in A Sin; however, she will not be examined in depth here, as third-generation characters are those who successfully transcend the oppressive environment of the Calcutta house and establish their self-identity within a supportive home in England.

Death By Nullification

Assigned roles upon entering the household environment of Mandalay, Neerupama is compelled to conduct herself accordingly, anticipating a young bride of her standing. This behavior necessitates her prioritization of wifely responsibilities, as delineated by Bengali tradition, compelling her to defer and ultimately forgo her aspiration of attending university due to the increasing and inescapable expectations from her family. As all these responsibilities are restricted to the domestic sphere, the Calcutta residence is effectively enclosing her. Furthermore, a nuanced tragic irony pervades her circumstances, as she is never explicitly asked or commanded to forsake her studies. Similar to Cinderella, she is just required to manage a continuous array of chores and household duties prior to attending the ball. The symbolic aspect of the Calcutta mansion acquires the authentic characteristics of a monster creature due to the illusion of choice presented to the

character despite her lack of true agency. Her mother-in-law does not react with dismay to the proposal of her resuming her studies; she does not instruct her to abandon her Matriculation exams. Instead, she merely states that she cannot attend that day due to the arrival of "an important elderly relation coming from Chinsurah to visit her, and it would be inappropriate for her to be absent for the entire day" (A Sin, 44). Her spouse exhibits sufficient sympathy by reassuring her that she may have the opportunity to participate in the subsequent year and even promises to secure tutors for her to enhance her preparedness.

Neerupama is the first to capitulate, ostensibly exercising her autonomy, since her "surrender[ing] to the circumstances of her new life" (143) appears to be a result of her own actions. Who has knowledge about what would have transpired if she had not relinquished her struggle?

However, she was aware that it would have been inconsequential, for even if she had successfully escaped that day, she would inevitably have been apprehended the following day, and if not, then certainly the day thereafter. She confined herself in the bathroom and wept profoundly for the duration of her unnoticed presence there" (44).

In the already isolated and isolating environment of the Calcutta mansion, Neerupama can find, if not freedom, at least closeness in the even smaller, more confined area of the toilet, perhaps the only place in the house she can secure herself within. The Calcutta house gradually constrains the individual's subjectivity, aspirations, and the intrinsic drive that cultivates personal identity into increasingly restricted confines until any aspects of the individual that diverge from the collective identity are reduced to mere remnants hidden away.

There is no environment more confining as one necessitating a barred door for intimacy, a realm where the individual is perpetually subjected to the inquisitive and evaluative gaze of the public—here, the patriarchal family is shown as a public domain—rendering feelings impermissible and released that lack approval from the dominant power structure. In such an environment, she is destined to spend her whole life subtly against the constraints of a life crafted and enforced by others while unthinkingly adhering to the established norms. Neerupama asserts her position. She declines to personify the ideals of gender dictated by the power structure. Her insurrection manifests as passive resistance, however. A passivity that disempowers the institutionalized position of the married woman forced upon her while simultaneously undermining her opportunities for self-empowerment. She must fulfill her role as a mother, and indeed she does, but one whose "concern for [her children] remains strictly within the bounds of rationality." It seems that she had resolved to embrace parenthood devoid of its associated suffering and had, in some manner, achieved this. (11).

She must embody the archetype of a wealthy matron, the sovereign of her

domicile; nonetheless, "she, possessing a refined spirit, exhibited minimal discernment regarding material possessions, […] she navigated life devoid of the obligation to adorn her new residence or curate her own attire." This game of subtly undermining the significance of her position without outright rejecting it ultimately exhausted her diminished strength.

Similar to the archetype of the "mad woman in the attic," Neerupama is roused from her protective apathy by another woman, Jane Eyre (Brontë [1847] 1993), who does what she cannot. The lethargy that has protected her from the harsh truth of her confinement is fragmented when Reba elegantly and effortlessly exemplifies the essence of a real homemaker. Neerupama subsequently recognizes that, in addition to not achieving her personal aspirations, she has also not fulfilled the expectations of the household.

Subsequent to her mental and emotional collapse, bodily death swiftly ensues.

Neerupama's disconnection from reality is triggered by Reba's entrance, although it is articulated through her bond with the Calcutta residents. Similarly, in Daphne du Maurier's Rebecca (Du Maurier, [1938] 2003), the Gothic transformation of the protagonist's experience at Manderley is attributed to the oppressive but ethereal presence of the deceased mistress of the residence. In both stories, the detrimental impact of the presence of an Other lady is illustrated through the protagonist's eerie awareness of the house's furnishings and atmosphere. In A Sin, the dynamic between the old mistress and the newly arriving mistress of the house is reversed since it is young Reba who "has finally taken over all of Mandalay" (144). In Rebecca, the first Mrs. de Winter ultimately reclaims the entire ancestral estate with the assistance of her malevolent counterpart, Mrs. Danvers, wresting it from her murderous widower and her successor, the second and unnamed Mrs. de Winter, who concedes that "Manderley was [hers] no longer."

The Calcutta home in A Sin parallels its British counterpart in du Maurier's work, functioning as an extension of the character's identity rather than only serving as a battleground for contests for ownership and dominance of a material containment. Neerupama, like the second Mrs. De Winter, is compelled into a position where her identity is subordinate and must consequently adhere to her new duty within the home framework. The adolescent heroine in Rebecca remains unnamed to the reader, who recognizes her solely by her husband's surname or by the epithets "dear" (Rebecca 19), "child" (107), or "Madam" (73) used by other characters. Her identity is thereby recognized solely in connection with her marriage, either as the imperfect replacement of her predecessor or as the naive child bride of the landlord.

Similarly, Neerupama's identity is exclusively constructed by the members of the Calcutta household based on her roles as wife, mother, and lady. When

Indranath Roy reflects on his deceased wife, he remembers her aloof and detached demeanor towards motherhood (A Sin, 11), as well as the profound, "deep consummated peace" (45) that characterized her final pregnancy, the "angelic" purity that led him to feel "it would be obscene to lay his hands upon her" (11), and her unease at being abruptly elevated to the status of a wealthy woman expected to atone for her privileges through charitable acts.

The potency of the "nomen-omen" dichotomy bestows to Neerupama a novel identity—a "new name"—which she has neither pursued nor embraced. Her lack of choice is apparent in the fact that, before meeting her future spouse, "she had felt compelled to devote herself to liberating individuals from the burdens of poverty, colonial subjugation, and the inequities of feudalism" (12), and "instead, she had become the spouse of a lumber trader, mother of five well-nourished children, and nothing more" (13). Her refusal to accept her status as a married woman is evident since she does not conform to the prescribed position by completing the Intertextuality is extensively employed by Gupta in all her novels to create a dialectical framework that links her discourse with both Western and Eastern traditions, as well as to illustrate how literary, linguistic, and philosophical texts are utilized to shape the individual's self-identification. For example, Gupta's inaugural novel, Memories of Rain, may be readily seen as a Postcolonial, Postmodernist reinterpretation of the Greek story of Medea, namely as a counter-response to Kennelly's adaptation of Euripides' play. A Sin of Colour, as will be seen in this article, reflects several essential elements, both in its narrative and symbolic frameworks, of another, albeit more contemporary, Western classic, Daphne du Maurier's Rebecca.

The Lethal Residence: Domestic Environment assumptions from those who perceive her just as a mother, spouse, or woman, akin to Reba's actions years later. Conversely, Neerupama descends into "the profound stillness that Debendranath Roy experienced, akin to the silence within a shadowy and fractured temple, imbued with the scent of aged sandalwood" (45).

The patriarchal nature of family space ultimately depletes those who do not adhere to it.

Of their distinct subjectivity; yet, rather than replenishing them with a new, collectively selected identity—as occurs with individuals who willingly accept the imposition—it renders them vacant, akin to worthless corpses, abandoned shells, or desolate edifices.

Usurped identities, silence, and stillness result from an enforced role that fails to replenish the void created by a personal identity that has been forcibly removed, so muting both speech and activity. Thus, her son, Debendranath Roy, perceives her as a resigned, diminished woman, an empty shell of her former Self, meticulously doing her responsibilities with the impassive precision of a machine. Although her

husband and youngest son view the emotionless "imperturbable calmness" (12) as indicative of the absence of "all traces of yearning" (45), they are unable to rekindle any semblance of vitality in her indifference. Indranath Roy "suspected that he had suppressed something within her" and endeavored to rejuvenate her by "taking her on a trip to Europe" (12). However, the fleeting enthusiasm with which Neerupama embraces the notion of "traveling to the lands she had frequently envisioned as a child, […] entangling her in histories that were not her own," quickly dissipates, and "by the time they reached London, she was already fatigued and yearning to return to the cool confines of their home in Calcutta" (12). After years of inhabiting a life that is not her own, the possibility of reviving her youthful aspirations and traversing areas that no longer belong to her, much like the home in Calcutta, compels her to want for the cushioned numbing of her husband's mansion.

The Calcutta home has initially transformed her into a docile, self-sacrificing automaton, then extending its power to affect Neerupama, even at a considerable distance from the mansion, resulting in her experiencing a condition analogous to the iatrogenic syndrome among asylum detainees. Her home confinement has transformed into a sanctuary from exterior desires, a realm so distant from the outside world that unconsciousness is readily attained, bringing with it a semblance of tranquillity.

Enforced identities

Nonetheless, her tranquil limbo is abruptly disrupted by Reba's presence, leading to the incursion of the exterior into the interior realm of the Calcutta residence. The bastion residence revives under Reba's proficiency in domestic management, like the mansion in Rebecca that experienced its grandeur under the scrupulous oversight of the first Mrs. de Winter (Rebecca 307). Reba exuded a composed woman's vitality, converting her section of the expansive residence into a space of effortless elegance, adorned with flowerpots on the balcony and framed Moghul miniatures on the walls. Rebecca's section of the grand residence is described as "a woman's room, elegant, delicate, meticulously curated with every piece of furniture selected with precision, ensuring that each chair, each vase, and every minute detail harmonizes with one another and reflects her own character" (Rebecca 93). The vitality of women and the concept of a woman's space: both quotations emphasize a "feminine virtue" that has significantly contributed to the formation of the ideals of domestic bliss and the Victorian "angel of the house" (Langland, 1995). In contrast to Neerupama, both Reba and Rebecca have the ability to transform "a house into a home."

Moreover, they possess the capacity to convert home environments, traditionally seen as the "woman's place," into their own territory, so creating a stark contrast with Neerupama and the second Mrs. de Winter, who are both confined within unfamiliar spaces. Reba is perceived as an individual who adeptly fulfills the

roles of wife, mother, and domestic angel, embodying the triadic ideal of womanhood as envisioned in the collective cultural consciousness while simultaneously maintaining her distinct personality and identity, allowing her to influence her environment.

Reba's presence conveys to Neerupama the notion that one might accept the role dictated by the power structures governing home space and transform it into an identity that, rather than stifling one's subjectivity, appears to accentuate it. The group ideal is internalized, embodied in the individual, and integrated into Reba's identity. This startling news compels Neerupama to engage in a sorrowful mocking of her daughter-in-law. From Neerupama's perspective, the ugliness of the Calcutta home lies in its capacity to obliterate personal identity, rendering the individual self-voiceless in pursuit of community connection. Individual identity, as a dynamic process, is not a definite, predetermined category and is incompatible with the supra-individual structure of the Calcutta home for at least two reasons.

Firstly, within the familiar symbolic order, personal identity equals a functional role, as Elizabeth Bott's investigations prove ([1975] 1990: 238-239). Each member is primordially recognized, accordingly, as a father, mother, son, daughter, uncle, aunt, grandmother, grandfather, and so on. We could even go so far as to say that they are not truly known as individuals. They are recognized; that is, they are first acknowledged because of the preordained niche they occupy: that of father, mother, son, etc. This is obviously due to the fact that inclusion in the familiar space is granted because of the existence of some blood link, which becomes, therefore, a significant aspect of the individual's perception on behalf of others. However, since genetic bonds among the family members do not receive homogeneous consideration but are qualified in an order established according to categories such as age and gender, the significance of one's particular bond is substantially increased. Indeed, blood links would then not only mean legitimate belongingness, locating the subject inside family space, but would also specify their behavior, the way in which they will behave towards and address every other member of the household, locating thus the subject on a particular step of a hierarchical space. Therefore, if what primes is not who a member of the family is but what they are in relation to others, individual identity is not individual at all, but it is only acknowledged as a sub-part of a collective system. Moreover, individual identity is not identity either, but the sum of all the duties and rights that are synonymous with one's status on the family scale. In other words, just as it does not matter who the actor is as long as they play their part as expected, family members need not have a personal identity as long as they fulfill their role. This is exactly Neerupama's case, as it may be deduced by her mother-in-law's words: she did not mind Neerupama's keenness on getting a university degree; she was not upset by her attempt to enrich her identity by locating herself on a wider map than the family one. What is stressed by Gupta's phrasing is that all these

considerations are simply irrelevant and that what matters, from the point of view of family space, is that Neerupama plays her role as a new bride as expected by the visiting relatives. Secondly, since familial duties are contingent upon biological connections—or symbolic kinship, in the case of sons and daughters-in-law—it follows that stability will be one of their most evident characteristics.

An individual's role will only undergo modifications that enable them to engage with various interlocutors with the appropriate level of respect or to adapt their conduct according to the specific responsibilities they must fulfill towards a particular member of the household. However, one remains a mother, father, daughter, or son for a lifetime. Individuals may ascend the family hierarchy as their age or marital status evolves, but interpersonal ties will remain constrained by the established dynamics of the family tree. The well-known environment of the Calcutta residence is established on roles that, akin to nodes in a network (Bott, [1971] 1990: 91-136), are linked to other individuals and are subsequently perceived by them through established channels, pathways, and modes of discourse that prioritize relative positions over personal identities. Anything that surpasses the limits of an individual's node or their designated position within the familial structure becomes extraneous to the interstitial voids that define the family network. This is exemplified by Neerupama, whose scholarly endeavors lie outside the familial framework and are thus rendered inconsequential, overlooked, and invalidated.

This specific depiction of familial space is not universally embraced by all members and will notably evolve based on factors such as age, gender, or generational affiliation. Neerupama's experience as a victim of the patriarchal family structure significantly contrasts with that of Reba's generation, just as hers diverges from that of Niharika in the third generation. As a man, Debendranath has a broader scope of action than his mother; nonetheless, his personal autonomy is restricted by the rigidity and confines of familial space. He embodies the role of the mistreated younger son, a pivotal character in classic Gothic literature, particularly within the "masculine Gothic" tradition of Lewis, Godwin, and Maturin. Frequently, he is portrayed as the archetype destined to evolve into the quintessential villain (Ferguson Ellis, 1989: 40-44). Debendranath will undoubtedly not transform into a hideous tyrant, yet he shares the destiny of other Gothic figures, experiencing the anguish of a "fall from grace" and the wandering alienation of the "outsider." Nonetheless, while he appears to exhibit a notable likeness to Caleb Williams (Godwin, [1794] 19783) – as I will later contend – he also seems to align closely with the uncertainty of the unnamed narrator in Daphne du Maurier's Rebecca. The second Mrs. de Winter exemplifies an "outsider" strangely confined within home space, so challenging the typical "outsider-insider" dichotomy prevalent in 1790s Gothic literature.

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Restoring the Garden of Eden

The parallels between Rebecca and Gupta's fourth novel are undeniably significant, namely concerning the importance and function of the house in both narratives. accounts. The name selected by Gupta, purportedly linked to the Burmese city of Mandalay (A Sin, 10), phonetically resembles Manderley, the name bestowed by du Maurier upon the magnificent and enigmatic estate that serves as the primary setting for most of Rebecca's narrative. Furthermore, the iconic opening line from du Maurier's works, "[l] ast night I dreamt I went to Manderley again" (Rebecca 1), is almost replicated in the fifth chapter of A Sin: "[t]hat night he dreamt he was at the gates of Mandalay again" (127). Both the focalizer in du Maurier's story and Debendranath in Gupta's grapple with their desire to penetrate the gates and the tangible impossibility of transgression. The individual stood by the iron gate leading to the driveway, and for a time, she was unable to enter since the path was obstructed to her. A padlock and a chain secured the gate" (Rebecca 1). The other forcefully rattled the gates, but they remained closed due to a rusted latch.

Similar to the "wandering outsider" in the Gothic novels of Maturin and Godwin (Ferguson Ellis, 1989: 151-177), these two individuals appear to be estranged from the desired allure of the home paradise. Both Debendranath and Rebecca's unnamed protagonist have undergone.

They were banished from the interior of the house. In both instances, a lady was the cause of their deportation. This projects the shadow of the monster feminine into domestic space, and particularly in du Maurier's story, the association between the home and a feminine character deemed terrible ultimately transforms the house

into a horrible thing. The story of Eve's transgression is clearly evident in this design, although it has undergone a fascinating subversive alteration. The female character purportedly accountable for the second Mrs. de Winter's "fall from grace" is shown as a diabolical figure, paralleling the seductive snake in Genesis. Furthermore, her endeavor to corrupt the "innocent" resident of the idyllic Manderley employs the same mechanism to undermine her victim's creativity. The allure of knowledge captivates both Eve and the unnamed narrator in Rebecca, manifested through Mrs. Danvers' withheld disclosures and her exploitation of confidential information; it is this very knowledge that precipitates their exile from the celestial sanctuary. Innocence is, therefore, synonymous with ignorance, aligning with the Eighteenth-century belief that safeguarding women from malevolence is essential.

Thus, there should be no interaction with, nor even the slightest understanding of, "the ways of men" beyond the safe confines of their "separated sphere."

Reversing the divide between outsiders and insiders

Similar to the Radcliffian "feminine gothic" (Radcliffe, [1794] 1980), du Maurier's narrative depicts the malevolent seducer annihilating domesticity by the very tactics employed to dominate and possess.

However, a significant distinction exists between the Twentieth-century narrative and the Radcliffian resolution, which depicts the heroine reestablishing household space and reclaiming feminine authority. Rebecca closely resembles the Miltonic Satan in that her malicious endeavor to obliterate the Edenic sanctuary is motivated by a desire to preclude others from savoring its delights, should she be barred from them herself. This will place Rebecca in the role of a Godwine, an outsider whose whole perspective on domestic space is rooted in vengeance and devastation. Consequently, the subversion of both bourgeois domesticity and Eighteenth-century Gothic conventions would entail the alignment of the ostensibly contrasting characters of the heroine and the villain over domestic space.

Paradoxically, due to their gendered experiences, both Rebecca and her successor would be strangers to household space, rendering them only partially antithetical. The experiences of both the unnamed narrator and her malevolent adversary demonstrate that home space cannot be considered "a woman's place." This is mirrored in Gupta's interpretation of the seemingly dichotomous pair Reba-Neerupama, as I will elaborate on later.

The same undermining of both the Gothic element and bourgeois ideology is seen in the dynamic between Debendranath and the “femme fatale” who instigates his exile. The first is an insider who has been significantly transformed into an outsider; the second is an outsider lamentably transformed into an insider. The proportionate placements of the male and female characters regarding home space adhere to convention. However, Reba's victimization on behalf of the Calcutta

household is initially less apparent than it was in Neerupama's situation. A significant portion of narrative suspense depends on the uncertainty of Reba's involvement.

In the initial chapter of A Sin, she is shown as a disruptive intruder (8), an enchanting exemplar of feminine purity (14), and a sorrowful solitary figure (18). Her attractions are ambiguously perceived as a manifestation of the so-called "feminine virtues" and as The Deadly House: Domestic. Forty indicators of "feminine arts," rendering her both alluringly appealing and perilously bewitching.

In this context, she is seen as a deserving reincarnation of the original Mrs. de Winter. However, the enchantment is disrupted when the penetrating gaze of her brother-in-law transcends mere projections, delving into her innermost being for a duration of three years. He had been satisfied with envisioning her as either the ominous presence who dominated the household while "somewhere in [the] house his mother was still quietly going mad, all because of her" (15) or as the "beautiful woman who adorned her rooms elegantly, baked exquisite cakes, played the esraj with exceptional skill, and could disdain a person's lack of decorum with the slightest elevation of her eyebrows" (17). The descriptions of Reba reflect, on one hand, Debendranath's internalization and, on the other side, the projection of a collective construct, as I will later demonstrate. Debendranath perceives Reba's subjectivity as unmediated by interiorisation or projection just during his visit to her father's residence. Upon entering a spatial dimension distinct from the domestic realm in which she was relocated, Debendranath recognizes that Reba's identity has undergone a transformation within the Calcutta residence. This transformation pertains not to the specific qualities that define herself but rather to the modes of expression of those qualities and, more significantly, to the meanings ascribed to those attributes. The Calcutta home represents a symbolic system in which the traits associated with Reba's personality possess a fundamentally different significance than they did in her original household environment. Debendranath perceives "the radiance of her solitude" at her father's residence.

The formidable influence of the observer's gaze may entirely transform the subject of examination, and the transition from cursory glances to an intense look grants him access to the "solemn." domains of Reba's personal space. Confronted with "the sublime expanse of her loneliness" (19), Debendranath encounters Reba on equal footing, as he, too, has matured in the "great stillness" of his mother's "splendid seclusion" (11).

Both characters experience the profound solitude of an outsider's existence. Despite being seemingly protected within the walled confines of the Calcutta home, neither one is capable of developing an osmotic connection with it. Their failure to harmonize the internal aspect of the Self with the external realm of the collective engulfs them in an overwhelming sense of isolation, rendering them outsiders confined within home space.

Thus, the previously noted subversive aspect of Gothic architecture and the bourgeoisie

Ideology: as seen in Rebecca, the envisioned terrestrial Eden of home space is an elusive illusion. It either isolates or omits, leaving little opportunity for individuality, and is therefore predominantly shown as the domain of a strictly organized collective system.

Remarkably, this striking discovery does not compel Debendranath to forge any palpable connection of solidarity. He remained distant, observing Reba from afar, as he "feared to tread lightly upon the hinterland between her inner and outer selves" (19).

His apprehension over intruding onto her personal space arises after he observes Reba at a different residence, her father's expansive mansion, where she had gone to deliver her kid, as dictated by Bengali custom (15-20). Debendranath, seated still in the chair provided on the porch, observes her as she navigates the home, softly humming a tune "somewhere within the interconnected bedrooms" (18). His status as a visitor restricts him to a predetermined role inside the socially created environment of the house, but Reba, like Moni, asserts her presence solely via the literal and metaphorical barriers of domestic space. Moreover, she appears to let the home convey her essence, as it is through the meticulous analysis of her father's furnishings that Debendranath gains profound insight into her inner identity.

Reba's youth must have been markedly distinct within these silent, book-filled walls, isolated, with her mother resting in her sickroom, her father engrossed in his documents, and the servants murmuring quietly in the kitchen as they tidied up. Awake following lunch. It must have been during that period when she constructed her identity.

From the components of the novels she had consumed in her youth alone, from the pictures indirectly imparted by her father and his acquaintances, and from the scents and hues of the surrounding stillness, she had constructed her identity.

The process of self-construction involves selecting elements from the surrounding sociocultural environment and utilizing them to assemble one's identity. That is why she embodies a significant "feminine presence"; she has transformed her own space from a communal and foreign environment.

Consequently, she will employ "her arts" to establish her own area beyond the Calcutta residence. She will successfully locate an alternative area beyond the prescribed home environment using the same instruments intended to facilitate her function and serve the household. Rather, she will employ them to betray the secluded residence. Nonetheless, due to her construction from common values, her identity and the space she will establish for it will be inadequate to provide her with a robust subjectivity. As would be seen later, her uniqueness is characterized by solitude, and her passion, derived from the books of her youth, will consistently "celebrate the

beauty of love rather than [a] lover."

Debendranath's resemblance to Reba is such that their connection appears to be characterized more by identification than by socially antagonistic love. He also appears capable of appreciating love and life just as abstract, unattainable ideals. Debendranath's affection for Reba is reciprocal.

His engrossed reflection on disembodied feelings, coupled with his futile attempt to escape from the Calcutta residence, mirrors her own ineffectiveness. He only succeeds in relocating his futile aspirations from the physical confines of the home but not from its metaphorical realm. In England, as in India, he will be bound to an interminable cycle of unfulfillment. Similar to Reba, his identity as an individual has been shaped inside and by household space, yet, unlike her, his gender inhibits him from achieving social viability for this identity. His bond with his mother, "his silent ally of so many years" (8), emphasizes his connection to the feminine experience of domesticity and elucidates why his "manhood […] dissolve[d] piece by piece under [Reba's] gaze."

The notable parallels between them suggest the acknowledgment of an "alter-ego" in his brother's wife, so introducing a deviation from the traditional "outsider-vs.-insider" framework in Gothic literature. Reba and Neerupama are both external individuals. Individuals are compelled to occupy a role inside its framework, but Debendranath, an insider, is compelled to acquiesce to the destiny of a transient outsider. However, all of them saw the job assigned to them as conflicting with their personal preferences. This situates the three individuals in a state of liminality that obscures geographical boundaries and positions them in a no-man's land. Due to their common experience as subaltern subjects, or rather objects, in home environments, they are either victims of displacement or misplacement within social contexts, leading them to see space as either alien or absent. Consequently, household space is once more shown, much to du Maurier's Rebecca, as a realm of absolute exclusion, irrespective of one's bodily presence inside it.

Exile and incarceration

For Debendranath, the Calcutta residence represents both a domain of prohibition and confinement. As the second son, he possesses no entitlement to ownership of He must adhere to the regulations of a patriarchal family structure, so modifying his self-construction process to conform to the constraints of an assigned function, like to his mother and sister-in-law.

Despite his gender, he is permitted and even urged to navigate the world independently, departing from the home sphere to pursue an academic degree and a professional job, only to discover the allure of the Calcutta residence more compelling than ever.

His universe, delineated within the confines of the family residence, informs his understanding of diasporic space; hence, when he is not contemplating the

Calcutta home and its residents, he juxtaposes it with the English countryside and its people individuals it. Over two-thirds of the initial chapter of A Sin is dedicated to elucidating the key facts regarding the building and history of the Calcutta home, while the focaliser is, for the first time in his life, situated at a considerable distance from it. His reflections encompass all facets of familial space and existence yet are resolutely focused on Reba's presence. This fact has two implications: first, Debendranath is weaving the bond that confines him to the Calcutta house; second, the domestic space, as internalized by Debendranath, serves as an additional nexus between him and Reba, simultaneously uniting and isolating them through the Calcutta house.

Conversely, the Calcutta home is also reclaiming him. Despite his father's professed disappointment at his return to Calcutta as a married man rather than completing a Ph.D. at Oxford and embarking on an academic career, he has privately harbored a latent resentment at the prospect of Debendranath being estranged from his familial group.

Indranath Roy believed he had lost him, not to Reba, but to her father, the elderly professor in the dusty apartment, from whom he had stolen a cherished daughter. It appeared to be his retribution, to deprive him of his younger son, indoctrinate him in various political heresies, and distort his intellect with poetry and melancholic melodies. Despite this, he loved this child the most, as he perceived a resemblance to his deceased wife, which was starkly lacking in their other offspring. Debendranath's attachment to Reba is not perceived as a threat to Indranath's domestic paradise due to "some grotesque vestige of patrilocal consciousness that Reba was already part of his family and belonged, in some sense, collectively to them" (25). However, the The prospect of losing his kid to another parent and a different household overwhelms him with a sense of possessiveness, akin to the "same longing to possess and enshrine [Neerupama] that had gripped him so many years ago" (42). Debendranath's father, the architect of Mandalay, seen as an idealized earthly paradise, simultaneously endeavors to distance his son from the familial abode, as is customary for a younger man, while fervently striving to keep him inside the family confines.

This inner turmoil jeopardizes Debendranath's stability, akin to how his mother was fragmented by Indranath's simultaneous adoration and denial.

Consequently, the Calcutta residence is perilous for Debendranath, not alone due of its incitement an irreconcilable tension between personality and collectively imposed systems, as it simultaneously propels him in two opposing directions: within and outward.

The Calcutta residence occupies a central position in Debendranath's existence, regardless of whether he is departing from it or approaching it, therefore actually seeing his comings and goings. This expands the influence realm of home

space to the extent that it engulfs all other spaces, transforming into a dimension of colossal magnitude. Prior to its transformation into a deserted haunted home, inhabited solely by the elderly gatekeeper and, momentarily, Niharika, Reba's daughter, the Calcutta residence serves as a site of haunting. What awaits Debendranath inside is not the specter of his deceased mother but his alive father and sister-in-law, who represent the conflicting forces of expulsion and captivity. The initial individual conceals his aspiration to confine himself securely within a home environment through strategies of remote control and possession, transforming his entire existence into an overseas representation of the Calcutta residence and its dynamics (48). The second captivates him irresistibly with the exalted perspective from which she observes life, such that the greater the gap between them, the more potent her allure becomes. The outcome is Debendranath's incapacity to reside in the Calcutta residence or any other location. Condemned to perceive the whole world as an extension of the Calcutta residence, he is also compelled to endure perpetual exile. Consequently, the sole escape is to vanish and depart from the Calcutta residence by simultaneously abandoning all socially built environments. He feigns his demise and positions himself beyond the boundaries of the map.

Interred while living

Nevertheless, as shown two chapters later, a symbolic demise and a corporeal departure do not resolve Debendranath's problem definitively. Conversely, they sublimate the already ephemeral nature of his identity into a spectral existence. As a specter, he reappears at the gates of Mandalay, now an illusory edifice - "You are deceased," declared the gatekeeper, "you are deceased, Debendranath Roy" (127). Existence entails occupying a position inside the space-time continuum (Naber, 1992), whereas human existence necessitates a location within a social space-time continuum (Ang-Lygate, 1997; Brah, 1996). Debendranath has obscured the outlines of his identity by rejecting his position in the social hierarchy, resulting in a complete absence of identity.

Beyond the confines of the identity he had established, Debendranath, having already identified himself, is unable to begin the process of self-construction anew, nor can he create his own particular space. His accomplishment is a concealed niche that allows him to evade definition, affording him the privilege of an indeterminate identity.

Paradoxically, it is only when Debendranath attains this state that he is permitted to return to his boyhood home. When the Calcutta home has forfeited its ability to contain and to exclude, transforming into a ghostly place, it ultimately mirrors Debendranath's own suspended condition. The Calcutta home, no longer living yet not quite dead, symbolizes the void that only Debendranath can occupy. For several characters, admission to the Calcutta house is attainable just through death. The Calcutta home necessitates a sacrifice for acceptance, whether via

Neerupama's prolonged suffering, Reba's intentional abandonment of life, or Debendranath's abrupt conscious decision. Debendranath envisions his future, expressing contentment in solitude during his inaugural night, as it reflects his perception of the forthcoming days (144). Meanwhile, Niharika contemplates the house's future, picturing it in a state of exquisite decay, enveloped by dense green vines and nests of birds cluttering the roofless staircases. In his room overlooking the graveyard, her uncle will remain seated in his old recliner; it becomes more evident that the Calcutta home will persist in a state of undeath as long as it is sustained by someone's presence, drawing vitality from an individual's existence. The residence that has denied Debendranath the opportunity for personal space now relies on him for its preservation; had he not taken residence, Niharika's brothers would have demolished it to construct luxury flats on the valuable land it occupies.

Although the home now exists, like Debendranath, on the tenuous boundary between life and death, the past and the future, the tangible and the imagined, it remains and will perpetually be a familial environment. Given that the Calcutta residence was constructed on the foundations of familial ties, it requires evidence of authentic affiliation prior to granting access. The connection between du Maurier's opening of Rebecca and Debendranath's dream ceases at the iron-clad gates. Du Maurier's unnamed narrator and Debendranath will access the land using distinct methods. The initial appeal to the lodgekeeper about her dream received no response, and upon closer inspection through the corroded spokes of the gate, she observed that the lodge was deserted.

Consequently, she must utilize the mechanisms of the oneiric realm to traverse "like a spirit through the barrier before [her]" (1). In Debendranath's dream, the gatekeeper observed him shaking his head, stating, "I cannot permit you entry, not solely because I discarded the key to that lock long ago, but because you are deceased" (127). Prior to being permitted admission, he must be acknowledged as a member of the familial sphere; he must don the identity he abandoned for two decades and reclaim his position within the family hierarchy. He cannot accomplish this unless he re-emerges from the void of death.

Consequently, in contrast to du Maurier's narrator, who can only access the mansion in her dreams, Debendranath is unable to enter Mandalay inside the ethereal realm, which closely resembles the hazy and fluctuating shadows of the afterlife. He must adhere to the regulations. of the Calcutta residence and consent to be recognized in accordance with his former function, and to be physically inscribed inside its confines. Upon his arrival, corporeal and tangible, at the gates of Mandalay, he capitulates to his past existence and irrevocably determines his destiny, as "[t]he gatekeeper takes his suitcase and leads the way into the house."

Subverting A Mortal Environment

The undermining of the traditional role of women. The gatekeeper at

Mandalay is the one figure who appears to genuinely care about and comprehend Neerupama's emotions and aspirations for opportunities beyond home confines — "Do you believe they will permit me to attend a university?" She inquired of me, an uninformed peasant kid from her village, whether I believed they would permit her to continue to university. She inquired with great urgency" (128). As an outsider to the Calcutta residence, he has traveled from her native hamlet to serve as "the sole remnant of the cherished home that she had transported to Calcutta" (143). Debendranath discovers understanding and recognition alone through an outsider to the Calcutta residence, whereas Neerupama's innermost sentiments are spoken exclusively by her devoted servant. He assumes the role of the gatekeeper to her mental confines, functioning as an omniscient third-person narrator who articulates Neerupama's internal monologues, which both Indranath and his perceptive youngest son Debendranath appear oblivious to. The reality that he has assumed the role of the house's custodian, tenderly adorning the weathered walls with perpetual tributes to his deceased lover Neerupama, implies that Mandalay has eerily transformed into a memorial to her legacy. profoundly ironic conclusion for the place that had served as her mausoleum during her lifetime. Debendranath would then see that the home has only become an enlarged iteration of Reba's rooms. The chambers appear to be claimed by two opposing characters who, despite the antagonism created by the house's hierarchy, have now transformed.

Mandalay effectively becomes a reflection of themselves. The Calcutta home, once seen as a construct of patriarchal authority, is now reinterpreted as a feminine sanctuary. Indranath Roy would forfeit his envisioned paradise to the two ladies he had compelled into it. Notably, the residence characterized by a predominant feminine presence—the woman's domain—is simultaneously a structure in ruins, forsaken, deteriorated, and rotting.

Neerupama exists just in the intangible recollections of the gatekeeper, but Reba literally inhabits the place with her furnishings and musical instruments. This is quite fitting, considering Neerupama's apathy towards home affairs and Reba's proficiency in executing every household task. Nonetheless, a nuanced irony underpins the perception of Reba as the quintessence of feminine achievements, for, akin to Rebecca, she employs the role assigned to her within the Calcutta household as a superficial façade, rather than, as Neerupama and the rest of the family appear to believe, as an intrinsic component of her personal identity.

Rebecca and Reba undermine the perceptions others have of them by using these perceptions to transcend both propriety and property, as well as the constraints of their role-based identities and home environments. Immediately following her wedding, Rebecca informs her husband about the grotesque jest that she is poised to enact upon him and the broader world. Possessing "breeding, brains, and beauty" (Rebecca 304), she will position Manderley as the nucleus of the county's social

sphere, compelling admiration for her virtues and deeming her husband the most fortunate man, all the while clandestinely violating every ethical principle and social convention through her hedonistic indulgences and unbridled desires. She would concurrently elevate and annihilate her husband's honor, augment and debase his ancestral estate until she could seize both as the spoils of her triumph against a sociocultural system that succumbed to its own regulations. Similarly, Reba undermines her function by employing it to devalue its significance, just as she compromises home space by utilizing it to access other realms.

Similar to Rebecca, who "was careful those first years […]" and "[t]hen little by little began to grow careless" (Rebecca 308), Reba gradually distorts her achievements to a certain extent where they cease to fulfill the functions linked to her assigned position and instead assist her in attaining her personal objectives. The refined aesthetic she employed to embellish the rooms and tables at Mandalay and her ability to harmonize the feminine role with her personal personality would increasingly detach from its initial purpose inside the symbolic framework of the Calcutta residence.

Her domestic skills will no longer serve to sanctify the home as a terrestrial paradise but will instead be transformed into the tools by which she may dismantle the fortress's barriers. The cultivated "feminine energy" to which her father-in-law referred is no longer confined to gastronomic marvels or the poignant beauty of some Tagore tunes in the tranquillity of dawn. Debendranath reflects on how her formidable creative drive had consumed every facet of her existence, akin to his later contemplation of how she had ultimately "dominated all of Mandalay." Upon his return as a married man to his childhood home, he observes her "playing for hours on her esraj behind tightly shut doors, rushing between rehearsals, and sitting at mealtimes, no longer veiled by her sari, but instead enveloped by her nearly obsessive commitment to her art" (54). Her creative skill has been emphasized by numerous commentators as one of her most defining characteristics: it is associated with her identity, as she has chosen to embrace and be recognized by it. Thus, it can be asserted that her commitment to art is of utmost importance to her personal dedication and identity. She, having portrayed a character for an extended period at Mandalay, would now have the opportunity to present her authentic Self on the theatrical stage.

Conversely, another characteristic of Reba that captivates everyone in her vicinity is her "formidable composure, her extraordinary ability to diminish anyone with a slight slant of her eyes" (17), and "to instill complete awe in everyone." She is shown as formidable in her elegance and preeminent in her benevolence. The attributes that would render her a formidable charismatic leader had she been male are diminished under the scrutinizing gaze of the occupants of the Calcutta house. They all appear to view her solely as a "much more of a feminine presence" (14), someone who, rather than posing a threat to the home sanctuary, would undoubtedly

be its most valued adornment. Regardless of whether this perception stems from Reba's conscious or unconscious desire to fulfill her role or if it arises from the observer's imposition of preconceived ideals, it remains unrecognized that the very qualities lauded by the family in the Calcutta residence will ultimately precipitate the initial breaches in its impermeability, leading to its eventual decline and dissolution.

The undermining of the feminine ideal.

Indranath perceived a lady who actively participated with the world in her modest manner like a woman ought to, exuding charm. His woman resided only within her own radiance, inwardly absorbing the melodies that ought to have emanated from her. The "world" referenced by Indranath Roy is only the Calcutta residence. Reba's grace emanated from his residence, brightening home life, while she lacked the opportunity to extend her charms to other environments, at least for a considerable time in years. Her commitment is solely to the household at this juncture in her life, rendering Indranath's discourse an implicit indictment of his wife's naive aspirations to alleviate the plight of peasants and suffering beyond the home sphere. The expression "as a woman should be" underscores Indranath's prejudiced perception of Reba, predicated on the premise that his ideal of femininity can be embodied by a tangible being. In Reba, he perceives the embodiment of his aspirations, the woman his spouse ought to have been, thereby discovering in her the tangible validation of his ideal—an ideal that not only delineates the nature of domestic space but also illustrates its potential, which, via Reba, is realized. This also demonstrates that Indranath's ideals closely align with those of his mother and the collectively formed perception of womanhood. Neerupama's husband and mother-in-law perceive her in utilitarian terms, focusing on her contributions to the Calcutta household: to enliven, motivate, and guide it. His satisfaction in having "a much more feminine presence" in this curled microcosm stems from his covert realization that his home paradise was incomplete, as a crucial component of its supporting structure had malfunctioned, and that component was Neerupama.

The Calcutta home was constructed under the premise that it would evolve into the "separate sphere," the revered sanctuary that Ferguson Ellis compellingly contends is central to British Eighteenth-century bourgeois ideology. Positioned on the Calcutta residence, it appears to have identical foundations in Indian land. It has reportedly been elevated concerning the woman and for her benefit. It was bestowed as an exquisite wedding gift to Neerupama, as she was being offered to the household. Indranath initially purchased the property and thereafter selected his bride. He initially envisioned an image of his personal Eden and thereafter sought the requisite elements. The "angel of the house" epitomizes the fundamental component of domestic space in this image. Deceived by his gendered perception of Reba's form and misled by his own optimistic illusions,

He misinterprets the indications of Reba's soul as a "temperate woman's

energy," being oblivious to anything outside his own idealized perception. Reba radiates as Neerupama recedes. Reba enlarges herself until she encompasses "all of Mandalay"; Neerupama diminishes herself until she possesses no substantiality, occupies no space whatsoever, and, in a final effort to survive, endeavors to assimilate a fraction of the energy her daughter-in-law emits, attempting to deprive her of some of the space she occupies.

Conquest

Nevertheless, Reba will also incur the cost imposed by the Calcutta residence. Her domination of its realm is as illusory as her seemingly successful evasion of alternative realms. Reba delineates her personal zone. The vastness of her personal space arises only from the boundless expanse of its emptiness, including both the physical and metaphorical dimensions of home space. Reba's loneliness is boundless, like to a nothingness. "Within her existed a vast, unoccupied expanse, sacred and inviolable, as she had yet to discover anything deserving of occupying it" (18). Similar to Rebecca, she can only subvert the role assigned to her via self-destruction. She may transcend the confines of household space only by positioning herself on stage, a reflection of both places and the absence of space. She can only liberate herself from the images imposed upon her by embodying the identities of dramatic characters, and she is heard alone while articulating the words of others. The house that Debendranath perceives as finally belonging to her is a haunting remnant of its previous state. Neerupama was destined to be the sovereign of the home realm, only to discover that it would never be hers. Reba gains dominion over the home, which deteriorates and collapses like Manderley under the malevolent influence of Rebecca.

The asymmetric arrangement of the two mistresses implies that they may or may not be affiliated with the home, yet the house will never be theirs. The Calcutta home is formidable for Reba as it engages her in the same manner that Rebecca had imposed upon her husband, ensuring that others would perceive her life at Mandalay as flawless while none would suspect "the grand vein of unhappiness that ran through it" (161). Her "morbid dedication to art" is not indicative of independence and personal fulfillment but rather an artificial sanctuary, as insubstantial and fragile as Neerupama's "imperturbable calmness." Reba's establishment is a more refined and dignified sanctuary than that of her mother-in-law; nonetheless, it remains built upon dissatisfaction and resentment.

The Tagore songs she performs exquisitely are all unsuccessful endeavors to connect with a realm beyond herself and her craft, as they lack an intended recipient. At times, she pondered whether her mother had somebody specific in mind when she sang with such fervor about the anguish of love […]. Her mother responded that it is often preferable not to direct such matters at any one individual, as persons, she said, are transient. However, feelings endure indefinitely.

Reba's luminous energy is the evident manifestation of the profound passion that swirled inside her. This seemingly independent woman is unable to sever the strong ties that bind her to the Calcutta residence. She will remain faithful; she will not demean herself via the acrimony of infidelity or dissolution of marriage. However, she will channel her intense feelings into artistic expression. For example, when performing Medea, one symbolically terminates the profound connections that bound the "foreign sorceress" to her "ambitious husband," therefore elevating "the cost she incurred to safeguard herself against" her actual husband's abandonment (161). Reba is as unable to differentiate home responsibilities as Neerupama was prior to her. "One cannot always wed the man one loves," Reba said to her daughter Niharika, "nor necessarily love the man one marries." Her destiny was determined between her father and Indranath Roy, her future father-in-law, who had visited to evaluate a potential wife for his son in accordance with the customs of arranged marriages. Consequently, Neerupama's "firm and faded course [...] had been predetermined as her destiny from the instant that [Debendranath's] father, Indranath Roy, first beheld her." Reba's life is once more determined and orchestrated by him. The sole discernible distinction—Reba's enthusiastic engagement with her art contrasted with Neerupama's apathy towards the charitable endeavors suggested by Indranath—indicates that Reba has fortuitously adopted a pastime as a meager substitute for her genuine ambitions, whereas Neerupama's spirit has been disheartened by the dismal parody of her philanthropic aspirations.

The domestic area is hence shown as monstrous due to its experiential and perceptual characteristics. It is lethal since it rigidly suppresses or completely eliminates all opportunity for articulating, growing, and expressing the individual's identity while attempting to impose the regulations and prohibitions that define the familial collective identity upon the malnourished and diminished personal identities of its members. The enforcement of a collective identity obliterates any semblance of subjective autonomy and individuality among individual members within the patriarchal and patrilocal familial sociocultural context.

If household space is owned by and associated with public space, it will never be regarded as a home by its subaltern occupants. At most, it will serve as a space of belonging; nonetheless, even if one individual is admitted into the community space, belonging to a collective identity necessitates complete self-sacrifice from people and is hence incompatible with environments that promote personal self-assertion and self-development. In this context, domestic space can be regarded as a public dimension rather than a private one, as privacy necessitates the intimacy essential for the Self to be developed away from socially imposed constraints and the adaptability required to remain authentic to its dynamic, ever-evolving essence. This analysis of primary first and second-generation subaltern characters illustrates that institutionalized hierarchical family structures are depicted as environments of

continuous alienation and exclusion for the individual, fundamentally contrasting with the notion of "home" as a space of inclusion where self-identity formation can genuinely occur.

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