

Tribhuvan University
Faculty of Humanities and Social Sciences

The Continuation of Colonial Ethos in Kamala
Markandaya's *Pleasure City*

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The thesis entitled "**The Continuation of Colonial Ethos in Kamala Markandaya's Pleasure City**" by **Jhalak Adhikari** has been submitted to the Central Department of English, Tribhuvan University. The undersigned members of the thesis committee have approval it.

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Abstract

Kamala Markandaya's *Pleasure City* depicts the picture of post-independent India, where the colonizers exercise power over the Indian people. The central character Tully, a British builds the Shalimar complex which ultimately dominates the native people economically and culturally. Even after its independence, India welcomes the visit of its earlier colonizers. Markandaya's *Pleasure City* criticizes India willing to pay a heavy price for stepping up its plans of progress and prosperity, at the cost of losing its multi-faceted native cultural heritage. The British colonial ethos continue through cultural and economic hegemonization in the newly emerging atmosphere in politically independent India.

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I. Introduction

Kamala Markandaya's novel *Pleasure City* (1982) examines a newly independent country India with a pessimistic view. The previous colony has now become independent but the formerly colonized people of India are unable to establish their own cultural identities, and develop their country because of their poor economic and cultural status. The colonial experience has caused the colonized to perceive themselves as inferior to the colonizer. The British education system, economic, and cultural colonization have presented the English world with its rich culture and economy as a world of order, discipline, success, and achievement. As a result, the natives consider their own culture, customs and traditions, religion, and race to be inferior to those of their master and try to identify themselves with the empire. They are uprooted from their own original culture and traditions with the process of development. Their traditions and customs have become meaningless to them.

However, as the Indians are different from the master in cultural, economic, traditional, racial, and religious backgrounds; they can never successfully identify to them with their culture and economic status in changing scenario. The characters suffer from placelessness and their own original Indian identity. These psychological problems cannot be solved after independence is achieved. Independence itself becomes a word but not a real experience. Without the colonizer, the colonized see them as lost in their postcolonial society that fails to offer a sense of national unity and identity.

Where once the West flowed East to build empires, now it sets out, strictly by invitation of the developing nations. Tully, a descendent of the consuls who once ruled India, is now on the board of AIDCORP and is also rebuilding his family castle near hitherto untouched stretch of coastline. He comes, sees, and is enchanted. But

India, as he has been warned and is to discover for himself, is both enchantress and minx.

Rikki is fifteen, a fisher boy, who has no notion of the grandeur of empire. Yet, he is no stranger to riches of the imagination, a process sparked in childhood days by an old missionary couple and soaring to blissful heights with the arrival of Tully. Rikki responds to the visionary in Tully, while Tully acknowledges in the boy - in his perceptions of beauty and his naked and devastating honesty - qualities of infinite appeal.

Meanwhile, the Shalimar complex grows affecting all the characters who come in contact. In the final stage, Rikki sees Shalimar lifeless and deserted in the absence of Tully. The human story of the impact of progress on a fishing village widening to take in a land and its people is clearly occurred in the novel.

Now India has achieved freedom from the British and the British are conscious of their limitations too. India might like its Shalimar once again to welcome the visit of its friends with whom it has already established dominant relationship. Markandaya shows the British disposition towards maintaining the class distinctions. Aware of Rikki's lower status as a fisher boy, Tully restrains him from participating in the surfing race as a competitor with Corinna and Ranji.

Pleasure City considers the relationship between socio-economic, cultural, educational, and racial consequences of imperialism. This means that the novel gives emphasis on the economic, cultural, racial, and educational problems of the colonial people and that the fishing village still suffers from social and racial unrest with the process of development. Under such conditions, the government invites the board of AIDCORP to build Shalimar resort in the fishing village for industrial development, the only one way of solving the economic problems.

As the British representatives of the imperial power impose their education system, class superiority, cultural, and economic power, the natives are unable to find any solution to their country's problems without the help of alien people from alien land. Rikki and Tully suffer from displacement and alienation because of their distinct cultural circumstances. Tully is exercising for power and Rikki has always been encouraged to imitate the empire as a assistant of Tully.

The idea of colonialism extends beyond its boundaries, and it leaves impression in many aspects of human life, society, culture, economy, and language. Colonizers have a tendency of creating an eclectic class of people from the colonized so that they train them as their imitators. Thus, the British are able to achieve power in post colonial India creating cultural and economic dependencies to the natives.

Before India's independence, the British empire spreads its influence by increasing its territories and enforcing its viewpoint through its government representatives and today it has a strong impact over the independent nations that have sprung up and separated from its territories. The British domination has a marked influence over Indians in the sphere of science, technology, education, finance, and industry. Thus, Markandaya's observation is truly poignant that India pays a heavy price for stepping up its plans of progress and prosperity, at the cost of losing its multi-faceted cultural heritage.

Markandaya is sensitively able to record the crisis of Indian colonial impact even after independence. This crisis in her novel leads to drifting lives and the sense of "nostalgia". Her novels are set in the social context and try to focus on various aspects of Indian life. With the change in Indian social and political scene, her careful, conscious craftsmanship, and her skillful use of the English language for creative purposes reveals in most of her novels. Though Markandaya has written only ten

novels but she has brought different aspects of life: social, political, cultural, and economic issues in the writing.

Markandaya has an interest in dignifying her people and has critiqued themes like the orientalist notions of many westerners. Her novels always highlight the superstitions prevailing in postcolonial India. The sentiment of Markandaya's fictions is painted by her personal views – Indian culture as parental heritage, and her intimacy with the western culture. The most interesting aspect of Markandaya's work is the examination of the erosion of "traditional" Indian values by western modernity. In her novels, she depicts the various changes which have affected the Indian lives since the period of independence.

Markandaya raised herself up in modern Indo-British fiction. Being the inhabitant of England, she truly captures the cultural dilemmas and depicts the problem of native Indian in a new culture and foreigners in Indian soil where her protagonists strive for an order, sometimes they succeed and most of the time the new culture, custom, language, and value system of such society become hostile to them. Markandaya's the eastern and western protagonists attempt to survive in a new land and the analogy of two cultures through the characters occupying two different cultural spaces.

The characters presented in her novels are ordinary people and they are deeply aware of time. She deals with modern and traditional characters. They struggle and migrate to another country for solace. The protagonist in *Handful of Rice*, reflects, "A hundred years from now, it does not really matter. I have drunk from the chalice of happiness, but now it's time to set in down and go" (Markandaya, 1). The main character Tully, in *Pleasure City*, comes in postcolonial India and he hopes "to die" here. He is fascinated by the beauty of Indian scenario.

In the *Nowhere Man*, the author is aware of the cruelties revealed in the name of imperialism. She condemns the British domination and misery it entailed. When Srinivas, the main character of the novel, after living for 30 years in England is taunted by racist violence with "Go back to your country" he is greatly shocked. "But this is my country" (*Nowhere Man* 60). In spite of living in England for half a century, Srinivas has been the victim of racial prejudice.

Thus, in the novels of Kamala Markandaya, the cultural difference of the East and the West is the basis of conflicts and actions that form the raw materials of the themes. Indian culture with its multiple ethos plays the vital role in her novel but it is always juxtaposed with the western one. In the same way, in this novel, it is found to be existing the binary opposition between "the civilized" and "the primitive" in a distinct hierarchization. Therefore, it is necessary to analyze the impact of economic, cultural, and postcolonial motives of the British characters while building Shalimar in the fishing village even after the independence of India.

Critics on *Pleasure City*

Markandaya's last novel *Pleasure City* has received a wide range of criticism from the different critics drawing the different interpretations. The central interest of the novel lies in its treatment of the characters who share the diverse cultural norms, values, and the way they come together in a common social ground. Critics like S.K. Tikoo, M.M. Major and Madhumita Ghosal, Sunaina Kumar, and P. Geetha have analyzed this novel through different perspectives.

The two sets of values exist and confrontations take place in the narrative. It does not end with destruction of the two forces. There rises a new kind of relation. Mutual activities are established on the basis of humanity by the people going across from their own world. Regarding this concept on *Pleasure City*, S.K. Tikoo writes,

"Published in 1982, Kamala Markandaya's *Pleasure City* retains a great charm as a novel focusing on Indian and British human relations" (226). He asserts that there is a deeply rooted human relationship which is everlasting. He further writes:

Kamala Markandaya's art as a novelist seems to consist not only presenting these relationship and analyzing the mental attitudes of her British and Indian characters but also in recapturing a vision of the English people as they were when they ruled India, when life was simple and pleasant. (239)

Kamala Markandaya is "feminine" in her perspective and highlights the transitionality in India after decolonization. Her inspection over woman's consciousness is projected towards an objective account of woman's emotions, depicting the conflict of Indian womanhood with male reality. In the novel, we find her moving towards a feminine protest. Regarding the depiction of woman in *Pleasure City*, P. Geetha says, "In the feminist context, Kamala Markandaya's western women do not seem to fare better than their Indian Counterparts" (15).

Having been familiar with the both cultures, Kamala Markandaya has depicted the vision of East-West encounter in the specific Anglo-Indian relationship. India continues to pay a very heavy price for stepping up its plans of progress and prosperity, at the cost of losing its multi-faceted cultural heritage. Commenting on this novel, M. Ghosal and M.M. Major writes, "This is a story not of empire but of its overspill; and more than that, the hunting story of the impact of progress on a fishing colony, widening to take in a land and its people" (245).

While living in an alien cultural matrix, every family gets trauma because of gravitational pull of inherited values rooted in the deep level. Ghosal and Major further write, "Meanwhile, the *Pleasure City* grows on the coastline, enfolding in its

progress, an entire fishing colony and affecting the lives of its residents, their traditions and their lifestyles" (244).

Coming to the narrative technique, the novel is in a fast narrative which is both abrupt and unevenly developed. It is the outcome of the profusion of characters, point of view, and accidents in the novel. Viewing over this kind of perspective reflected in *Pleasure City*, Sunaina Kumar mentions, "Thus, by means of appended comment, multi-dimensional perspectives, and short, abrupt chapters, the author has effectively conveyed her vision of a world" where there is the breaking up "the train of thought" (67).

All these criticisms have been done by different critics differently from their vantage point exploring multiple issues like human relation, feminism and technique. Except these there are other issues hidden as well. Here, this research lays its focus on Kamala Markandaya's book of 1982 *Pleasure City*, to prove how British domination expresses the trauma of western imperial power where the characters are able to have power applying or having different affirmations in the alien land even after the independence of India.

II. Theoretical Modality

Coloniality to Postcoloniality

Colonization is the extension of a nation's sovereignty over territory beyond its borders by the establishment of either settler colonies or administrative dependencies in which indigenous populations are directly ruled or displaced. Colonizing nations generally dominate the resources, labor, and markets of colonial territory, and may also impose socio-cultural, religious, and linguistic structures on conquered land. The colonizers believe that their morals and values are superior to those of the colonized. The modern form of colonization extends back five hundred years or so to the European colonization with mercantile or slave-trading expansion. This emphasizes European domination over the non-western countries during the time of colonial expansion. During the time of colonial period, Europe dominated most of the non-European world. The westerners have the cultural, economic, and other forms of colonial domination over the territories they colonized.

Colonial discourse is based on the ideas of centrality of Europe since Europe had captured vast areas of Asia, Africa, and America from fifteenth and sixteenth centuries down to the second half of twentieth century. Ashcroft, Griffiths, and Tiffin also define colonial discourse as, "A system of statements that can be made about colonies and colonial peoples, about colonizing powers and about the relationship between these two. It is the system of knowledge and beliefs about the world within which act of colonization take place" (*Key Concepts*, 42).

As they have defined, the colonial discourse constructs a binary opposition between colonizers and colonized. The colonizers are supposed to be the superior, gentle, civilized, and well educated; and their principal objective is to educate and civilize the others i.e. colonized people. The colonizers also create the class

distinction between themselves as superior and inferior or the West and non-West. This sort of differences are fixed and finalized by the colonialists as Bhabha has described in *The Other Question*:

An important feature of colonial discourse is its dependence on the concept of "fixity" in the ideological construction of otherness. Fixity as the sign of cultural/historical/racial difference in the discourse of colonialism is a paradoxical mode of representation. It connotes rigidity and an unchanging order as well as disorder, degeneracy and daemonic repetition. Likewise the knowledge and identification that vacillates between what is always "in place" already known, and something that must be anxiously repeated.... (37)

The colonialists created a dichotomizing system because they believed that civilization, science, and progress originated from the West and the natives lacked them. They also constructed a hierarchy of race which represents "we" for the race belonged to the superior position and "they" for the race belonged to the inferior position.

The idea of race has a significant role to observe how people have undergone themselves and others. First, the term was used to exemplify the human population differences through biological characteristics. But later there were multiple divisions beside the biological group. In fact, it has been used to categorize people in terms of manner and traits at present time. In a single term for the rise of colonialism, there is a direct relation to the race. It is an underlying policy of exploitation of backward and weak peoples as a need to establish dominance over the common fellow. Further, race-thinking and colonialism are intricately intertwined with the same impetus to draw a binary distinction between "the civilized" and "the primitive" and for the hierarchization of

the human types. Having translation of the colonial oppression into a justifying theory, however spurious, "European race thinking initiated a hierarchy of human variation that has been difficult to dislodge" (Stephen 25).

The language, culture, education, and literature of the colonized people are also affected. The language of the colonizers functions as the language of domination because it becomes the official language in their empire. Though there are native languages, they become only the medium of contact between the colonized but not to talk to the colonizers. In fact, colonial discourse is based on fixity of ideas made by the colonizers upon the colonized people.

After the formal end of colonialism, the world turns into a new mode known as postcolonial world. The postcolonialism is a continuing process of resistance and reconstruction. Postcolonialism also known as postcolonial theory refers to a set of theories in philosophy, film, and literature that grapple with the legacy of colonial rule. It deals with many issues for societies that have undergone colonial theory is related to the "third world" as it is constructed as a political category. Further, the postcolonial theory came into light as an attack to the claims made for Euro-centric values and norms. Post colonial perspective emerged from the colonial testimony of third world countries and the discourses of "minorities" within the geopolitical division of the East and the West, the North and the South. Postcolonial criticism bears witness to these unequal and uneven forces of cultural representation involved in the contest for political and social authority within the modern world order. It forces us to engage with culture as an uneven, incomplete production of meaning and value often composed of incommensurable demands and practices produced in the act of social survival.

The postcolonial theory has dealt most significantly with the cultural contradiction, ambiguities, and ambivalence as associated with the history of colonialism. It accounts for the experiences of displacement of the people and talks of the cultural hybridity generated by the "first" and "third" worlds' interaction. The theory includes multiplicity of identities and subject positioning which results from displacement, immigrations, and exiles without policing the border of identity along the essentialists and originary lines. In other terms, it includes multi-cultural perspectives all together and represents a multiplicity of experiences as described in *The Post-colonial Studies Reader* by Ashcroft, Griffiths, and Tiffin:

Postcolonial theory involves discussion about experience of various kinds: migration, slavery, suppression, resistance, representation, difference, race, gender, place, and responses to the influential master discourses of imperial Europe such as history, philosophy and linguistics and fundamental experiences of speaking and writing by which all these come to being. None of these is "essentially" postcolonial, but together they form the complex fabric of the field. (2)

This clarifies that postcolonial theory is not a single index of linguistics, philosophy, literature, and culture. It is, in fact, a mixed identity of all these together. And non-western societies increasingly assert their own cultural values and reject those "imposed" on them by the West.

Identity has become the subject of focus concerning the cultural studies. Identities are constructed rather than found and any culture defines itself in relation to other cultures. So the cultural identity is the feeling of identity of a group so far as influenced by the belonging to a culture. The idea of culture as peoples' "whole way of life" first arose in the late 18th century. Culture for Mathew Arnold is the best thing

that has been "thought and known" in the world. Raymond Williams contrasts this anthropological meaning of culture, denoting the whole way of living of people with the normative meaning of culture. Along with the cultural conflict between these two senses, there emerges a third way of using term, "one that refers neither to a people's organic way of life nor to the normative values preached by leading intellectuals but to a battle ground of social conflict and contradictions" (Graff and Bruce 421).

Therefore, every culture is continuously forced to determine its positions toward alien elements in order to preserve or redefine its identity. In Balibar words, "Identity is never a peaceful acquisition; it is claimed as a guarantee against a threat of annihilation that can be figured by 'another identity or by an erasing the identities' " (Barker 186).

Identity has become the central area of concern in cultural studies during 1990s. One culture is determined by the comparison with other culture. People and countries with similar cultures are coming together; and people and countries with different culture are coming apart. In this regard, Samuel Huntington views, "cultural identity is the central factor shaping a country's association and antagonism to other (s)" (125). The identity is defined in terms of one shared culture. The cultural identity is not something which already exists. The exercise of power creates the identity. On this issue, Stuart Hall argues:

Cultural identity is not a fixed essence at all, lying unchanged outside history and culture. It is not some universal and transcendental spirit inside us on which history has made no fundamental mark. It is not once and for all. It is not a fixed origin to which we can make some final and absolute term. Of course, it is not a mere phantasm either. It

is something not a mere trick of the imagination. It has its history and histories have their real material and symbolic effects. (113)

Culture can make the people feel themselves as being secured. Identities are constructed through memory, fantasy, narrative, and myth. Cultural identities, thus, are the points of identifications which are made, within the discourse of history and culture.

The dominant or superior culture has the power to influence or dominate to other. After colonialism, there emerges a new transformation of social consciousness which goes beyond the limit of refined identities as the emergence of post nationalism. In post nationalism, there is the possibility of a more generous and pluralistic vision of the world. It pursues various indeterminacies in the colonial encounter in order to bridge the world divided between western and non-western. It is done through considerable less embattled account of colonialism by depicting how the colonial encounter contributed to the mutual transformation of colonizer and colonized. Because of the globalization process set in motion by modern imperialism in the "postnational" era, each society is carrying the "melting pot" syndromes, whereas the marginalized writers have been trying to create their own independent identity preserving the past and assimilating the present through multiple ways.

Hybridity

Hybridity refers to the mixed identities of persons or ethnic communities within the domain of postcolonial criticism. Hybridity is the outcome of the orientalist project of the west which refers to the "ambivalent" relationship of the colonizers and the colonized. The colonial settlers arrived in an alien land, they felt the need of establishing new identity since they were displaced from their own point of origin. In the colonized society, there emerges binary relationship between the people of two

cultures, races, languages, and such relation produced a hybrid or cross cultural society. Hybridity occurs in postcolonial societies both as a result of conscious moments of cultural suppression, as when the colonial power invades to consolidate political and economic control and when settlers-invaders dispossess indigenous people and force them to assimilate to new social patterns.

Hybridity is associated to the concept of racism and racial purity from colonial history. It responds clearly to the quality of colonialism. Characterized by literature and theory, it focuses on the effects of mixture upon identity and culture. In cultural theory, hybridity refers to the mixed or hyphenated identities of persons or societies. In its more textual reference, hybridity is therefore close to the meanings of "collage" and "bricolage" derived from the aesthetics to modernism. The concept of "hybridity" is the most widely employed and most disputed term in postcolonial theory. So hybridity signifies to the creation of new transcultural forms within the contact place produced by colonization.

Hybridity is seen as a cultural effect of globalization. With respect to cultural forms, hybridity refers to the ways in which forms become separated from existing practices and recombine with new forms in new practices. With this concept, the newly composed, mixed or contradictory identities are formed resulting from immigration, exile, and migrancy. The notions of hybridity and creolization cross national and colonial boundaries. Hybridization takes different forms including cultural, political, and linguistics. In linguistic form, there is the evidence of linguistic crossbreeding and the use of loan words from either language of the colonizer or the colonized. Bakhtin defines, "a mixture of two social languages within the limits of a single utterance, an encounter within the arena of an utterance between two different

linguistic consequences, separated from one another by an epoch, by social differentiation, or by some other factors" (358).

His analysis of colonizer and colonized relation stresses their interdependence and the mutual construction of their subjectives. Cultural identity always emerges in contradictory and ambivalent space, which for Bhabha makes the claim to a hierarchical "purity" of culture, untenable. Identity may help to overcome the exploits of cultural diversity in favor of the recognition of an empowering hybridity within cultural difference may operate:

It is significant that the productive capacities of this third place have a colonial or postcolonial provenance for or willingness to descent in to that alien territory may open the way to conceptualizing an international culture, based not on the exoticism of multiculturalism on the diversity of cultures, but on the inscription and articulation of cultures hybridity. (*Location of Culture*, 38)

The "hybridity" can be understood by referring to Bhabha's notion of "mimicry" and "ambivalence". Ashcroft, Griffiths, and Tiffin define ambivalence along Bhabha's line as "It describes the complex mix of attraction and repulsion that characterizes the relationship between colonizer and colonized. The relationship is ambivalent because the colonized subject is never simple and completely opposed to the colonizer" (*Key Concepts*, 12). Hybrid culture exists in colonial society where people occupy an in-between space by the "mimicry" of the colonizers. The colonized adopts the colonizer's culture, language, and values thinking it as superior. The mimic men never become pure white man; and mimicking the colonizers, the colonized become almost the same. They want to acquire the superior position of the colonizer and to be able to represent the colonizer partially as defined by Bhabha, "The menace

of mimicry in its double vision which is disclosing the ambivalence of colonial discourse also disrupts its authority. It is a double vision that is a result of what I've described as the partial representation of the colonial object" (88).

The colonized is a mimic man not the same person as the colonizer, though he wants to be so by wearing a mask to imitate the colonizer. In the name of civilizing mission, colonizers impose the education system to the colonized to create an intermediate class of people by refining natives, making them civilized. Giving western education, language, and culture, British rulers would be able to create "intermediate" class of people. Then they would differ from common native peoples by mimicking colonizers. By Macaulay's definition, intermediate class means, "A class of persons Indian in blood and color but English in taste in opinions, in morals and in intellect" (61). Frantz Fanon says that the colonial culture builds up a class of people who have black skins but become symbolically white adopting the mask of colonizer. So the colonized people suffer from inferior position when they are away from the colonizers and come to meet with them to improve jungle status, to maintain standard lifestyle by mimicking the western civilization. Fanon defines:

Every colonized people in other words, every people whose soul an inferiority complex has been created by the death and burial of its local cultural originality – finds itself face to face with the language of the civilizing nations; that is, with the culture of the mother country. The colonized is elevated above his jungle status in proportion to his adoption of the mother country's cultural standards. He becomes white as he renounces his blackness, his jungle. (18)

The conflicting situation of cultural exchange and cultural encounter always arises from the situation of dialogical relationship of diametrically opposite sides

having different interests, desires, thoughts, values, and norms. Then the both sides attempt to come to interact through dialogue. When the emigrants come to the alien land with a mission to civilize the natives, the natives are fascinated by the motives of missionaries. There exist certain customs, opinions, and manners of doing that is hybrid one. The natives try to mime the certain moral standards. Therefore, hybridity, mimicry, and ambivalence are inseparable and interrelated entities at the land where two distinct cultural people meet.

Acculturation

Acculturation is one of the dominant modes of cultural negotiation in the context of shifting global tendencies. The encounters of diverse cultural traits and complexities are modified because of the continuous contact by making the cultures and cultural identities hybrid and the society multicultural. Acculturation comprehends those phenomenae which result when groups of individuals having different culture come into contact for a long time. They come with the subsequent changes in the original cultural patterns of either one or both groups. So acculturation is a process of extensive cultural borrowing in the context of superordinate, subordinate relation between societies.

The history of each society is characterized by the set of values, beliefs, and practices; and each culture has a codified exhaustive set of values norms which can be extremely different from one another, and such contacts may extend "from domestic contact to global interactions", and "between hegemonic western culture and developing non-western societies" (Dallmayr 14).

This can be the result through cooperation or competition between distinct cultures. Acculturation is the modification of the culture of a group or an individual through contact with one more other cultures. In the first case, exchange and mutual

support can take place while in the second case, hostility and conflict may arise. The second alternative is more common than the first one. Acculturation never occurs as a bidirectional process only but also as cultural modification that concerns the change where a cultural group has to introduce in collective as well as individual behaviour. It is coexistence and interaction with the norms and habits of a dominant social system. It usually applies to ethnic minorities, immigrants, indigenous people exposed to colonization. Through acculturation process minorities are mostly forced to adopt to the cultural system they live in. The minorities are forced in order to cope with the dominant environment and become active part in this system.

People concerning to the acculturating minority maintain strong relationship within their group. They keep their own traditions, behaviours, and values. They create a distinct sub-culture influenced by the dominant group. In such condition, the contact between the distinct social systems is subsequently very restricted. Individuals originating from the acculturating group are not accepted as member of the dominant culture. They are marginalized by the dominant group though they want to be integrated. The acculturating individuals manage to achieve values and behaviours characterizing the dominant culture in which they live and at the same time preserving their own traditions and habits. This kind of interaction with a dominant culture has also been labeled as "biculturalism".

A bicultural individual knows and understands the two distinct cultures and he/she is able to perform dual modes of social behavior that can be alternatively used depending upon which culture the individual is interacting with. But it does not necessarily mean that a bicultural individual daily comes into contact with the dominant culture, not that the two cultures share a common geographical area. Bicultural competence is a hard task to perform. There is the need of the creation of

effective interpersonal relationship without losing personal identity. It implies knowledge of dominant culture's norms and values, sense of being grounded in both cultures but not everyone is able to acquire this competence.

However, the effect that an individual has to perform in the acculturation process is too often not rewarded. In some cases integration remains a remote goal. It is very difficult to estimate the intrinsic absolute values of one cultural system as compared with others. So it is the process by which a culture is transmitted through first hand contact of groups of individual with different cultures, particularly one of them having a more highly developed civilization.

Hegemony and Power

Hegemony, a term meaning in Greek "rule" or "leadership" whose influence in cultural theory is derived from its use in the writings of the Italian communist activist; and philosopher Antonio Gramsci to describe the operation in ideology in the modern capitalist societies. It is coined and popularized in 1930s by Gramsci. He investigates why the ruling class is successful in promoting its own interests in society. He develops this notion to account for the way, a ruling class maintains itself in power. Ashcroft, Griffiths, and Tiffin in the book, *Key Concepts in Post-colonial studies* define it as:

Fundamentally, hegemony is the power of ruling class to convince other classes that their interests are the interests of all. Domination is thus exerted not by force, nor even necessarily by active persuasion but by a more subtle and inclusive power over presented as the common interest and thus comes to be taken for granted. (116)

Hegemony is an acceptance of imperial domination as natural process. In capitalist societies it is in the interest of the ruling class to have society as a whole,

accept the rule of property and the working of a market economy; and thus a range of attendant inequalities of wealth, status, and opportunity. Euro-centric values, assumptions, beliefs, and attitudes are accepted as a matter of course as the most natural or valuable. Then the colonized subject understands itself as peripheral to those Euro-centric values, while at the same time accepting their centrality.

The process of making, maintaining, and reproducing ascendant meaning and practices has been called hegemony. Hegemony implies a situation where powerful groups exercise social authority and leadership over subordinate groups through the winning of consent. The production of consent implies popular identification with the cultural meaning generated by the signifying practice of hegemonic power. Said argues that "The relationship between occident and orient is a relationship of power, of domination, of varying degrees of a complex hegemony" (*Orientalism*, 5). The idea of hegemony employs with the concept of power in the study of media, cultures or of the sign system defining main stream and sub-cultural forms.

The concept of power became the most influential from the writing of the French philosopher, Michael Foucault. Foucault understands power as associated not with repression or straight forward domination but as working through institutionalized and accustomed discourses which open up delimited forms of action, knowledge, and being. Foucault asserts that, "a form of power comes into being that begins to exercise itself through social production and social services" (1141). In fact, the link between economy and power is particularly important in the relationship between colonizers and colonized. The relationship between them is a relationship of power and of domination, whereas the idea of European identity is a superior one in comparison with all the non-European peoples and cultures.

Definition of power, therefore, affects our understanding of the individuals and the society. The power is constitutive and inescapable. The process of global economic integration is broadly driving by market forces, determining elements of power. A corporation's power is naturally strongest if it is dealing with a small very poor country desperate for industrial development. They hope of higher industrialization. In this regard, William Greider views:

Government of developing nations may be nervous about the cultural disruption, but they usually suppress doubts and dissent. Starting from position of weakness, the poor states hope this exchange will start them on an upward track toward higher levels of industrialization and an escape from general poverty. (148)

Likewise, capitalism describes how the colonial powers started using economics to control former colonies and cultivate alien areas, thereby creating political, economic, and social dependencies. It describes certain economic operations at the international level. But it does not mean that whole is theorized in purely economic terms but has to incorporate other dimensions like culture, gender, society, and politics as well. In this regard, Young asserts that, "There has been a movement towards popular development." This is the empowerment of usually non-governmental, civil actors to address fundamental human needs, hence an emphasis on "sustainable development", "self-reliance" and "cultural pluralism and rights" (55). The alleged desire of wealthy nations is to control other nations' values and perceptions through cultural means, such as media language, education, and religion ultimately for economic reasons.

Racism is the solid cause of alienation and dislocation. Alienation in the simplest understanding signifies to the estrangement of individuals from one another,

or from a specific situation or process. It signifies to the cultural estrangement under which the individuals feel as less of their cultural belongings. That's why the term is applied psychologically to comprise the dimension, of powerlessness, meaninglessness and isolation. And the sense of "loss" is realized by the people when they are displaced and dislocation.

Modern society has witnessed a number of internal raptures and fragmentations in races and cultures. Dislocation is the result of people's move from one country to another by invasion or settlement a consequence of willing or unwilling movement from a known to unknown location. As Ernesto Laclau puts in 1990 as quoted by Hall, dislocation is a structure which is characterized by a never ending process, "A dislocated structure is one whose center is displaced and replaced by another, but by a plurality of power centers, and the societies have no center, no single articulating or organizing principle. It is constantly being decentered or dislocated by force outside itself" (Question, 278).

Likewise, diaspora is associated with the dispersion of people throughout the world. The descendants of the diasporic movements generated by colonialism have developed their own distinctive cultures. The development of diasporic cultures ultimately questions the ideology of a unified, natural, cultural norm one that underpins the centre/margin model of discourse. In such situation, the relation between the races is difficult.

In the same regard, dislocation is defined in *Key Concepts in Post-colonial Studies* as:

A term for both the occasion of displacement that occurs as a result of imperial occupation and the experiences associated with this event.

The phenomenon may be a result of transportation from one country to

another by slavery or imprisonment, by invasion or settlement, a consequences of willing or unwilling from a known to unknown location. The term is used to describe the experiences of those who have willingly moved from the imperial "Home" to the colonial margin, but it affects all those who as a result of colonialism, have been placed in a location that, because of colonial hegemonic practices, needs, in a sense, to be "reinvented" in language, in narrative and in myth. (Ashcroft, 73)

Disaporic communities formed by forced or voluntary migration may all be affected by this process of dislocation and regeneration. Dislocation in different sense is also a feature of all invaded colonies where indigenous or original cultures are often dislocated, if not annihilated. At best, they are metaphorically, placed into a hierarchy.

A number of other vocabularies are closely related to the idea of power like imperialism, decolonization, and globalization. The term "imperialism" refers to the policy of extending a nation's authority by territorial acquisition or by the establishment of economic and political hegemony over other nations. This is either through direct territorial conquest or settlement or through indirect method of influencing or controlling the politics or economy. The term is used to describe the policy of a nation's dominance over distant lands, regardless of whether the subjugated nation considers itself part of empire.

Likewise, decolonization denotes to democratize culture, recuperate, and reevaluate it. The continuing influences of Euro-centric cultural models privileges the imported over the indigenous: colonial language over local languages, writing over orality; and linguistic culture over inscriptive culture of the other kinds. The process of decolonization is still continuing. Writers from the part of the world such as

Michael Ondaatje, Salman Rushdie, V.S. Naipaul, and Kamala Markandaya embrace a transitional identity; and seek to critique the contemporary postcolonial state. They are often dismissed as not contributing process. Decolonization, however, is a complex and continuing process rather than something achieved automatically at the moment of independence. Ashcroft, Griffiths, and Tiffin write:

Decolonization includes dismantling the hidden aspects of those institutional and cultural forces that had maintained the colonialist power and remain even after political independence is achieved. Initially in many places in the colonized world the process of resistance was conducted in terms of institutions appropriated from the colonizing outcome itself. (*Key Concepts*, 63)

The third term "globalization" is introduced in the 1980s and is employed in the first instance to describe the expansion of economic markets characterizing development in the late 20th century capitalism. The westerners crossing the national borders establish worldwide trade connections on their own terms, bring their culture to different regions by settling vast areas, and define the ways in which different peoples are to interact with each other. World War II gives globalization a new impetus. Globalization refers to the system there is only one World Trade Organization; and it enforces one set of free trade rules; there is only one kind of bureaucratic state that societies can legitimately adopt. The markets set western rules for economic activity; one kind of western state takes hold around the world by controlling information flows, western media companies shape global consciousness; the popular culture of "MC World" is of mostly western origin. Globalization, thus, entails the cultural imperialism. In fact, globalization is the westernization by another name. It undermines the cultural integrity of other cultures and is, therefore,

repressive, exploitative, and harmful to most people in most places. While defining it, IMF describes it as, "the growing economic interdependence of countries, world-wide through the increasing volume and variety of cross-border transactions in goods and services and of international capital flows, and also through the more rapid and widespread diffusion of technology" (Qtd. Martin Wolf 9).

Around the world, local events bear the imprint of global process. The local autonomy and tradition fall by the wayside but it does not mean that globalization is a one way street. To be sure, local and global event become more and more intertwined. As the world society integrates, individuals become conscious of being enveloped in global networks, subject to global forces, governed by the global rules, where economy and culture become the driving force in globalization. Further, even where cultural interaction has been in the context of political and economic domination. Homelink argues, there has been in most cases a "two way exchange" (Qtd. in John Tomlinson 312). In terms of cultural dependence while defining cultural imperialism, Majid argues as:

This had been define primarily as neocolonialism, a new form of dependency that operates mainly through cultural dependence by "brain washing" and humiliating Third World nations, leading them to blind imitation of the West and complete denial of their own values, beliefs and traditions. Cultural autonomy is not possible, however, unless one rejects alien ideologies and returns to an indigenous cultural self. (367)

Postcolonial states incorporated models and institutions based on the European concept of nation created the continuing linkages that allowed the neocolonialist control of these states to operate so effectively. The use of nationalist myths and

sentiments to control, suppress and discriminate against minority groups within many postcolonial states has been the subject of much recent comment. These groups claim their distinctive place and argue for a greater tolerance and acceptance of cultural diversity.

This asserts that world empires were basically redistributive in economic form. It is only with the emergence of modern world economy in sixteenth century Europe that we saw the full development and economic predominance of market trade. Many features of the contemporary nation-state derive from world wide models and propagated through global cultural and associational processes. The process of globalization requires that the individual be free to act in an economic realm that crosses these national boundaries and identities. The emergence of the nation-state and the imperial capitalist economies of post-renaissance Europe are inseparable.

To sum up, in post-independent state, when the two races from the two distinct cultures come together, the relation seems troublesome. The majorities always try to impose the hegemonic attitude towards the minorities. Then there lies the binary distinction between the two races and it is for the hierarchization of human types. Later the existing domination as a going on process functions through the racial, economic; and cultural attitudes of one of the races wishing to dominate the people in postcolonial states through the process of globalization. In the next chapter, the *Pleasure City* by Kamala Markandaya will be studied to see how the British characters are able to achieve power in postcolonial India among the native people.

III. Textual Analysis

Cultural Encounter: Hybridity and Negotiation at Shalimar

Kamala Markandaya's *Pleasure City* is a story that talks about the motives of the people who come to the alien land. Tully and Rikki are the two major characters who are from the West and the East respectively. The story is set in the South Indian coast-fishing village, where the Shalimar complex is built, having the motive of exercising power. After the independence of India in 1947, the British people come India not because of political colonization but because of globalization and ruling in the name of civilizing the Indians.

Markandaya focuses on the characters' consciousness of the pleasantness of past life. But on the whole, she does not so much depict the inner conflicts of the characters and their individual problems as she depicts their attitudes to the common issues that exercise their minds. *Pleasure City* is concerned that the so called British contributions to Indian civilization have proved to be very costly – Indian people have had to pay a heavy price in terms of material and spiritual resources. It has strong impact over the independent India. The novel clearly proves not only all the social, cultural, and commercial problems that a developing country faces but also the different kind of human life, that interact and influence each other through the pleasures; and pains of natives and aliens alike, in the developing country. The newly independent India is in the process of development. So the Minister asserts that, "Great pleasure . . . bid our guests a heavy welcome . . . benefits of tourism to the economy . . ." (100).

The Indian Government invites the board of AIDCORP to build a luxury holiday resort on this wonderful and untouched coast. From the beginning, a characteristic of AIDCORP is its willingness to go anywhere, do anything. Tully is a

descendent of consuls who once ruled India, and now a leading member or a director of the AIDCORP, accepts the challenge and comes on the mission. At the very beginning of the mission, he is ambitious over the land and to build the resort. His ancestors, especially his grand father, warn him that India is both "enchantress" and "minx" when as a child he questions his grandfather about whether he would have liked to stay in India, he gets a reply:

"Oh no, my boy," he said. "Not to settle."

"No, never. Never permanently. But strange country, India. Wraps itself round you before you know where you are."

"Like a python?"

"Dear me no, Toby, Much pleasanter. Too pleasant. I might never have escaped."

"Would you have minded?"

"Not escaping? I think so, my boy. It would have altered me from what I am, and I'm sure I wouldn't have wanted that."

"But you wouldn't have known."

"That was the danger, Toby. Or perhaps I should say that was the price that would have been exacted. But –" softening, "give Avalon my salaams, won't you. And the old country. Some day when you get there."

"I shall get there."

"I've no doubt you will. When you do," very gently, an arm about the child, "be careful, won't you. Because it can be perilous, you know, as perilous as staying on."

"Why?"

"I don't know, Toby. At least –" carefully, "– each of us has to find out for himself. Because you see, my boy, it gives back. Whatever it's given, I've come to believe. It always knows, better than we do. Subtle country, India. Yes." Intent on the rose-bed, and the lavender. "Yes, quite a little minx." (33-34)

As the grandfather has conquered the land, Tully is also thinking of imitating the way to convince the people and build up the resort. When Tully is reminded of his grandfather's remark that if he is not vigilant and gets out of India well in time, she will enchant him so much that he will not wish to get out again. It makes young Tully the more determined.

When Tully comes in independent India now he is in full of mysterious observation. For the completion of the Complex, Heblekar, the Dewan's descendent and the commissioner for labour recruitment-Ramalingan both cooperate in the joint venture. Ramalingan assists the builders by recruiting labour from among the fishermen settled along the coast line. The people also prefer to be engaged in the act of building too.

Shalimar is a social space where there is an encounter between two different cultures. The culture of the West and the East gets fusion. First, it is incredible coast but after independence people come there to begin to stay for sometime and build the holiday resort. In fact, it deals with the encounter between non-natives like Tully and natives like Rikki. The relation is established throughout sharing the experiences, cultures, and understanding between them. As they get encountered first, they feel alien; the distinct cultures are fused and new culture emerges. It is through negotiation. Here, historically and geographically separated people, Tully and Rikki

come into contact, establish the dominant relationship and feel the sense of change in their life through negotiation.

Because of the invitation, AIDCORP like companies are established in the Indian coast. These companies offer the compensation to the people. But these people's ethnic holiness of their culture gets destroyed. The compensation increases the economic status but cultural destruction is beyond the repair. It is done only to calm a destroyed spirit. At Shalimar, the great buildings replace the small huts and the buildings are with electric fittings. As the city blows beside the sea, it, "griddled with the necklace of lights" (113). The westerners in search of mental solitudeness came to India. Some of them come for a short visit but decide to stay permanently like Mrs. Pearl. The other characters like Tully, come, see, conquer, and leave behind broken heart. Some of the others like Amma wish to change with the course of time and people like Rikki are always in search of new experiences and mysteries. Therefore, at Shalimar, there is a picture of human life and it comes into existence through the encounter between the West and the East.

The story develops the trauma of the cultural alienation and the characters' hopeless effort to establish their belongingness which is evident in their expression of real living condition. The characters' show the problem of culture and belonging to expose the theme of cultural alienation that is justified in both the expression and the situation of the characters. When the people like Bridie come to alien land, they do have a kind of quest to belong the land and its people. Mrs. Bridie's nostalgic expression goes in the following manner:

'Primroses?' she said when he asked. 'They are little yellow flowers that come out in the spring, Rikki.'

'In England?'

'Yes, spring in England', she said, gently, and he saw the mists gathering, 'is a very lovely season.'

'Will you ever go back, Mrs. Bridie?' he asked.

'Perhaps. Who knows?' Her hands lay like withered leaves in her lap.

'But we've been away so long', she said.

'We're staying on', said Mrs. Bridie and laughed grimly. (14)

The existing cultural encounter promotes the life of fishing village on the one hand. On the other hand, Tully occupies an "in-between" space from mimicry and hybridity. He becomes hybrid through interaction, behaviors, and activities. Tully's and Rikki's activities get intermingled. As Rikki is interested to foreign land, "Tully was keen on his boat" (64). In the same way, different competitions are held. It is to entertain the guests. When there is held the competition, Tully becomes a mimic man. He is unaware of the cultures, so he does whatever others have done. Especially, he imitates Heblekar. His mimicry follows as:

'To dancing-girls. And where are the rajas?' says Heblekar, but he obliges, gracefully, he has graceful ways, he un-knots a silk scarf he is wearing and shapes it into a lotus and shakes silver into its cup. Tully copies, bundles up tatty notes, all he has, into a cotton handkerchief and – turned to a fine peony, he can feel the ruddy colour rising – thrusts the clumsy parcel into the great man's hands. (69)

Tully, on the one hand, is on the mission to build AIDCORP, where he plays the role of colonizer wearing the mask. But later he integrates with the fishermen. He enjoys the tea in workmen's canteen and he "choose to offload himself, not caring to have the place swarming with servants" (143). These sort of behaviours justify him as a native. At this situation, he becomes "almost the same but not quite". Then Tully

never becomes pure native nor he can remain pure non-native. It keeps him in an "in-between" space. The effect of such mimicry is "camouflage". Tully is bound to adopt the cultural system of fishing village. This process leads him into the process of "acculturation" to cope activities with the dominant environment.

The natives feel something missing and they find dimension of powerlessness and normlessness in the bicultural situation. The impact of building resort results to the cultural change. Previously active actions get passive. They feel themselves deceived. It is realized when they enjoyed boxing. The sense of lose is realized like:

But the move was not popular. The villagers felt they had been cheated. They had lost their entertainment, and their hero. They missed his drama, his prowess, his style, the fire and elegance he brought to the kill. They spoke of post bouts, and of the baby-rock. Of how villages around had clubbed together to bring on the budding champion. (240)

In the bicultural situation, the natives feel displacement from their own original culture. Not only the natives feel the sense of dislocation. Boyle, an Englishman, also is aware of the cultural differences that bring him into disposition. For him it becomes difficult to adjust in the cultural matrix of South Indian fishing village to get his existence of meaningful life. He becomes neither the man of the root land nor becomes the man of alien land. He feels himself dislocated and remains in ambivalent position:

Sometimes, he went back and forth, there came thoughts, unpleasant, unbidden, that these shuttlings mimicked his life. For he did go back and forth, for reasons that were only partly connected with money – like others he had made his pile out East, and could have retired in

comfort. Some restless urge, however sent him on the prowl. Between Home, which was not what it had been, where he did not feel at home; and colony, protectorate, zone of influence – call it what you will, they had all once been British stamping-ground. (220)

All the time these natives and non-natives cannot stay in ambivalent situation. Therefore, the people like Rikki, Tully, Boyle come to the compromising point. Their hybridity, mimicry, and in-between space finally lead them into negotiation.

In spite of the distinct cultural characteristics, natives and non-natives attempt to come to the negotiation through sharing and mutuality. The skeptical eyes are turned into close understanding. All the people at Shalimar, begin to see with equal eye. Whoever visits Shalimar he/she is treated well like Zavera "looked after them with an equal care" (152). There exists "give and take" relationship Tully likes to call Shalimar a democratic state. He states, "This is a democratic state, it's modeled on ours, no question whatever of them and us. Everything wide open to anyone, same as it is back home" (286). Tully once aware of conflicts is now experiencing the emotional ties. The final conversation between Tully and Rikki, exemplifies the deep form of negotiation. Tully does not only desire to return to India but even wishes "to die" there. At the time of separation, both become panic-stricken. When Tully leaves Shalimar, Rikki feels Shalimar lifeless and deserted. He only hears the echoes of Tully's voice in the silence of the room. The pang of separation goes as:

Empty as he had known it would have to be, in the end. He had always accepted there were limits to Avalon. Except that Tully had invaded too strongly to be silenced now. The permeated fabric returned him, the halls and corridors were echoing, the mansion throbbed with his presence.

Rikki wandered in and out of the rooms, looking, listening, not really surprised by what he heard. Tully had given Avalon life, it belonged to him. The throbbing was a measure of what it was giving back, a natural return. (341)

Therefore, each of the character's identity is sharpened by the works and the acts. When the characters from alien land come together, they become hybrid like Tully and Rikki, and remain in an in-between space in the periphery of cultural encounter. All the time the characters cannot stay in an in-between space from the distinct cultures and come to the negotiation crossing the racial and cultural limitation to adjust in the dominant atmosphere.

Relation between the former Colonizer and Colonized at Shalimar

The novel shows not so much the process of establishing the Shalimar complex where Tully and his Indian counterparts Cyrus Contractor and Heblekar cooperate in this joint venture. It picturises the excellent atmosphere that overcomes the monotony of the uneventful life on the sea coast. However, the Indian and foreign people belong to the different cultures, Western and Indian. This sense of cultural belong defines their consciousness and ultimately their behaviours.

When Toby Tully seeks the clearance and the selection of the site, it is Apu, headman of the fishing village, who objects since, "Apu's headmanship was based upon a different set of values pertinent to a different kind of living" (26). Apu is the village headman, a position that once carried more power and prestige but which at the moment, with changing times has lost both power and prestige. There rises a conflict. Some of the people are living up "to turn into coolies". The natives also hate this old man and remark that nothing useful to be gained from the old dodderer, they

see while continuing to make efforts. Then Englishman Tully minutely observes the land, people, and culture with a different taste.

Race becomes the "defining principle" for Boyle. Boyle in a course shows a kind of disapproval of the way, Tully is going to build the resort. He "could not approve. By night or day an Englishman should, he felt, stand by his colors [...]. No empire had been built by the builders going native" (178). This is the result of race consciousness that he is the man from West and Rikki like people are eastern. It shows the sense of "us" verses "them" mentality that recurrently dominates many of their immediate actions that take place in their mission.

Kamala Markandaya has chosen the encounter between the East and the West. Rikki and Tully try to show the subtlety of human relationship. Tully loves Rikki very much and Rikki's love for Tully is equally deep and intense. But still there are moments when inspite of himself he becomes conscious of their different racial identities. Rikki feels that there is a great difference between himself and Tully. He observes, "At times there Rikki felt the division between them, between one man and the another, their minds, their reach and sway, the reality of the distance between himself and Tully. Distance? . . . looking full-face at Tully" (147). Rikki thinks that, "there is an ocean between us" (147).

At the same time Tully is conscious that he is living in the country which is not his own. This is revealed out through the occasional conversation between Tully and Rikki both. In fact, they are the individuals as well as the type replica of western and eastern manhood. The main characters stand as symbols, as representatives of social groups.

In the same way, the presence of AIDCORP in the village disturbs the quiet normality of village life. Rikki give up his way of life – fishing and is busy in the

services provided by the Tully and Boyle like people. On the process, he is experiencing the racial differences getting treated him as inferior. When Boyle calls him "boy" he does have psychological inferiority, "Calling him boy too, which he hated being called. Rikki felt he detested Boyle" (187). Likewise, being of higher race, Corinna uses to sing the song where she forcefully makes children join her. The racial treatment occurs as:

Who shall we send to fetch him away, fetch him away, FETCH HIM AWAY? she sang in her rising, reedy falsetto, and made the children join in.

He hated her. He hated being compelled to sing this song full of violence, and the force they employed to drag each other over the line she scratched in the earth with a pointed stick. He hated this woman who had come for no other reason. (252)

Likewise, the racial consciousness is much more counted when Corinna sees Tully drinking tea sitting on workmen's table. Her psychological inferiority is revealed out as:

'You are too charming for your own good, Mr. Tully!' she scolded.

'Suppose you get typhoid from the milk?'

'Isn't the milk pasteurised?'

'Of course it is.' She almost bridled.'

'Then why?' one hand helpless. The other firmly holding the mug, as she saw. 'Our workmen don't get typhoid.'

'You are not a workman!' she felt quite shrill. (152)

The British, Boyle also broods, as the sun sank in the west. It takes him back to the old days. Shaken by small gusts of nostalgia, he finds himself wanting to

commune with Tully. For all that Tully's memories will be handed down ones and could scarcely compare with his own ripe first-hand experience. But the man's response is uncertain. He says, "once early on in their acquaintance, on just such an occasion, he had been moved to remind Tully that the sun never set on the British Empire ... because he didn't trust the British in the dark" (170).

These sorts of practices reinforce the racial consciousness of the West and the East. The characters like Tully and Rikki from the two races come together, the relation seems troublesome. The British characters always try to impose the power and order upon the natives. Then there is the binary distinction between the people of the two races. The mistreatment of the group of people is based on primarily on cultural differences and different racial stereo types that of the East and the West. Thus, the characters from different cultures, belonging to the two races cannot live and love equally because of their differences in ideas, beliefs, desires, giving doubt to the identity problem and the sense of belonging.

Continuation of Colonial Ethos

Pleasure City is the book written by Kamala Markandaya in 1982. Which talks about East-West hierarchy. She has shown the influence of West has imprinted on the mind of Indians during the British colonization and its aftermath. Her major theme has been on the exploration of western and eastern mode of life with different races and cultures. The existing of colonial ethos has been the underlying theme of *Pleasure City*. This is reflected through the characters Mrs. Bridie, Tully, Boyle, Corinna, and the others.

On the process of globalization, Mr. Bridie and Mrs. Bridie are under the mission to civilize the native Indians even after the independence of India in 1947. In the name of civilizing mission Bridies impose the education system to the native

children to create an "intermediate class of people" by teaching English grammar so that they will be different from other uneducated natives. She imposes while teaching like, "If a thing is worth doing, it is worth doing well. You must always aim to be immaculate" (12). Rikki is also impressed by English lessons. Always "He liked Mrs. Bridie's English lessons [. . .]. He loved the stories she read to him" (6).

Even Rikki does not like this sort of attitude, he cannot do anything because "At that stage he was in her power, he had to accept what was done. The time would come, however, when he simply took whatever his nature needed" (14). Thus, when Rikki comes in contact with Mrs. Bridie, there grows a close relation between them and she cultivates in him the love of English grammar. This is also a way of exercising power.

It is not the pleasure of the sensation rather it is of the dream land. The British establish trade connection on their own terms, bring their culture to South coast of India where different peoples are to keep relation with each other. British people are making the Shalimar complex in India. They make it not as Indian wish and not as Indian style but as British. The Indians prefer to enjoy the dream land. After the independence of India, the British are there not on the political colonization but on the colonization over consciousness. Colonization over consciousness is far more dangerous and superior than the political colonization. Tully, here, plays the role of colonizer in disguise form. He is on the mission to build AIDCORP. In the name of industrial and commercial progress there is colonial attitude working through. The colonial attitude goes like:

AIDCORP built anywhere, everywhere, almost anything, for anyone, with a virtuosity as dazzling as its politics were bland. To put it plainly, it never allowed private feelings to interfere with business. To

put it even plainer, it consisted, with an admirably distilled purity, of purely technological mercenaries. It was not of course, the only such entrepreneur; but it was among the best in the field. The field, as it happened, were all those slabs of territory where there had been a discernibly lopsided development in a century and more under, Presumably, fully developed governments and governors of accomplishment. (21)

This shows that observing the inflow of high-powered energy and the old imperialists appear as the newly disguised technocrats. They see their case proved by the balance sheets. More usually all these natives are shunted off into second place. The British characters grow more skilled with practice, the indigenous less. AIDCORP a multi-national corporation has more economic power and the Indians are unable to dismantle such institutional power. It refers to economic internationalization and the spread of capitalist market relations. It is simply an effect of empire, now working through. Empires like any commercial enterprise operate for the benefit of the shareholders than the native workers.

When the AIDCROP multi-national conglomerate is being built, the natives are fascinated by the motives of missionaries and Shalimar like Xanadu in all periods of history breed the bizarre. There are mixed up emotions. Before the resort is built, the economic status of natives is poor. They are in debt. It is because of poor fishing, they live a hard life. But Tully-like people are unknown of "way of life" of Rikki-like people since they are from distinct cultures. Their economic insecurity is reflected like:

When it was fully paid off, he would buy his own boat--- but first he would settle up for what he owed: all the money on the boat his farther

had not finished paying for, plus the accumulated interest. When he went down, and the boat with him, money lenders had soon made plain who collected the debt.

'You see', he explained, "I have a huge debt.'

'Huge, Rikki?' Huge debts? A boy of fifteen if that? It seemed unlikely to Tully.

'Yes', said Rikki, briefly. (50)

After the independence of India, the British characters come to India to build Shalimar complex in South Indian coast. Whenever they build a Shalimar complex the native people's economic condition is progressed. The desire to build is very much strong providing the economic progress in Indian society. So after the establishment of resort natives get economic progress. Previously, the sea is their element and the way of life but now the people prefer to be engaged in the act of building. On the process, Tully-like people are able to create the administrative dependencies and dominate the resources, labor, and markets of the fishing village.

The British characters are successful in the economic hegemonization. The Indians are supposed to be weak for the administrative and always they have to depend on the British people. This can be exemplified through the attitude of Boyle when he is talking about the management of building after Tully and Boyle leave. The attitude is reflected through:

'Why not?' he asked, mildly. 'After all, we made sure, way back in' 47.

We trained' em before we felt, as a matter of policy. That's why we hung on as long as we did, surely.'

'I know', Boyle agreed, while suspecting the generation gap was getting the upper hand. 'I know they've learnt from us. Good learners,

I'll give you that. But sometimes I can't help feeling it's a case of Western top- dressing. I mean, one never knows out East, old man, does one...' (276)

This reflects that Tully and Boyle emphasize their superior knowledge and organizational ability in comparison with Indian workers. Boyle claims that their stay in India has a beneficial purpose to make them fit for freedom and educate them how to rule the country on the one hand, and on the other hand, he has concentrated on his capital. For him, "If timing is important, so is capital" (21). He remarks, "May be I'm wrong, and the graft has taken, he said, 'but then again, it could be skin-deep, the science out here. Who knows? Quite on the cards, by now he was becoming convinced, and waved widely, 'it'll all go to rack and ruin the moment our back's turned" (276). These words of Boyle reflect the typical British psychological complex of their superiority to the Indians.

The contact of Rikki with Tully brings change in him. He becomes hybrid and occupies an "in-between" space mimicking the values and moral standards of Tully. He likes to be engaged in building of Shalimar and providing the services either tea-boy or life-guard or an assistant for Tully. In the process he begins to feel bored about his brother Muthu and Mangy hut. Always Rikki wants to do the things in the "consent" of Tully and other like Mrs. Pearl and Corinna. Through his own involvement in giving swimming lesson, he understands the value of punctuality as well. It reflects that he is adopting the western values by which he has the growth in self-assertion as "he is a human being like us" (74). The British are creating dependency that operates mainly cultural dependence. Rikki is leading into the blind imitation of the British values and forgets his own values, beliefs, and traditions. In the process he is experiencing the ruling of power position.

Rikki's foster-parents Apu and Amma and foster-elder brother Muthu are also the residents of fishing village. Their lives are affected by the new hotel Shalimar that is being set up. Apu who happens to be the head of the tribemen can see before his eyes the slow and steady dying away of his tribal culture and mode of living by the sea. This condition goes as:

Day after day the catch turned out poor. They are so meagrely, the cramps were beginning. These were not unknown, but good seasons made them forget. The suicidal mackerel had spoilt them all.

'Wish there was more to eat,' said Rikki, hungrily.

'Who doesn't?' said Muthu, tartly.

'I'm only saying.'

'Well, don't.'

Muthu went on working.

Rikki toed a meagre creel.

'The rate we're going,' he began, heartfelt. His debt hung heavy, his boat was receding. (56)

Native people began to feel less fishing. Small ethnic groups get uprooted from their native land and get hurled into the less humane mechanical wave of industrialization and technological advances. With the opening of the hotel and coming of tourists, their fishing trade gets on impetus in the fishing season and the fishermen are able to sell their wares. To this extent, the country has definitely progressed and advanced with British aid. The departure of the tourists tell how nicely these relationships had been shaped. Their departures become bitter-sweet moments for the natives.

Tully judging from the cities, believes it to be a way of life, an impression amply confirmed by his hosts when he returns to his roost in Delhi. He listens to their advice and learns, "that life would be hell, if he weakened and having heard them out, adjusted to local customs in his own way as he had a habit of doing" (38). With the mysterious observations and impressions of India he meets Heblekar, who now represents the Indian Government. In his brief, man-to-man discussion, as equals with Heblekar, the scene is set with masterly strokes to get an insight into the living conditions in the modern developing India and the realization of underlying strengths and weakness of educated Indians. Heblekar glares with indignation at the sight of the small country mansion built by Tully's ancestors which is now standing ruined:

Ruined walls, fallen urns, broken Columns – nothing like fragmented carrara for pointing up decayed splendours. Dumb indignation of a fine order.

'More than a bit.' Heblekar stops bouncing up and down and turns severe. 'We deserve to be caned.'

'What for?'

'The way we let things slide. Quite disgraceful. No excuses.' (35-36)

This is how most educated Indians feel about the way in which very little care is taken of ancient monuments which are neglected all over the country. The post colonial India is still subject in one way or another to overt or subtle form of British domination. There is an unequal economic and cultural relation. Britain without its Empire is still maintaining economic and cultural authorities over the natives.

When the city grows, Shalimar plays a role of dominating tower. It is built under the supervision of Toby Tully, the director of AIDCORP. He wants to dominate the native people by making Shalimar complex in the fishing village. Then he plays

the role of powerful actor adjusting himself into native culture. There is a continuous flow of income to the tribal youth who prefer to become unskilled laborers and give up being the man of sea. A kind of new cultural civilization spreads at Shalimar, it destroys an ancient culture and civilization. The natives fell into the less humane but not interesting in fishing. Tully's power exhibition over Rikki is reflected as:

'I think, you know,' he found himself saying – oddly, to one who could have little conception of these matters, 'that was one reason, perhaps the only respectable one, why we took over your country, to impose our order on what seemed to us your confusion.' (79)

Rikki is experiencing the exercise of power as he meets with the British people. First he encounters with Bridie, Tully, and Corinna, then. First he experiences the power hegemony while staying with Bridie and Tully. Later he visits Corinna and becomes her life-saver. When Rikki and Corinna talk about swimming pool, there is the ruling of power, that is felt. The ruling of power can be seen in the performance.:

Clucking his sympathy he took her feet in his lap, and dried them with great care with his waiter's napkin. By now he had completely got over his awkwardness. It had gone in performing the natural, even tender act, restoring an ease that came naturally to him.

'Is that better, Mrs. Tully?' he asked, presently.

'Much.' smiling at him. He smiling back at what belonged to Tully, whose claims were absolute; while applying the salve procured from a first-aid box that roosted discreetly inside a decorative kiosk efficiently planted beside the pool. (107)

It implies to the notion that Rikki is being a true assistant of Corinna. Corinna wants help and well-care service from Rikki. It strongly suggests to their desire to be served and expression of their superior feeling, attitudes, and manners.

Rikki, a young fisher boy, who has lost his parents and is under the care of the village headman Apu and his wife Amma; supplements the vision and dedication of Tully to construct the complex. Rikki gives his best attention and service to Tully first as a tea-boy, then as a life-saver at the pool, and also does a little designing in the rooms. He finally becomes a lifeguard of the complex named Shalimar. More than all these positions he is assigned taking personal care of Tully and his wife Corinna during their stay at Avalon. It is his real job from the inauguration to the completion of the project. When the Shalimar project comes to an end the AIDCORP workers leave India. When Tully and his companions leave, poor Rikki only hear the echoes of Tully's voice everywhere and Shalimar complex looks deserted and lifeless. When Tully leaves, he is asked if he comes back to India, he says that he not only wants to "return" but he has "hope to die" (340). It is the impact of exercising of power.

Moreover, the cultural practices also get fusion. Tully is interested in his boot land and tries to get himself involved in the activities of natives as "Tully was keen on his boat" (64). Likewise, Rikki also does have changing perspective. It is reflected through:

He was sick of his brother, of the cheerless reception his best intentions met with. Sick of the mangy hut, even the thatch was tattered. These days he scarcely regarded it as his home, and would hardly have bothered to return, he felt, except for his mother. (137)

He is now giving up the ancestral cultural practices and his imagination soars to blissful heights to the extent of expressing a desire to go to Tully's country, all the

joy and splendour that the old British missionary couple had outlined for him in his childhood days. Rikki imitates the standard life style of Tully. It reflects a "two way exchange" condition among the characters.

Furthermore, Mrs. Pearl, who fell in love with the Complex and its people, is attached to and develops the affection to the founding girl. She gives her name Kali, after hindu goddess. This shows the sharing of cultural practices. She is very much happy to regard herself as "foster-mum" and, "she had developed an attachment from having been the first, after Rikki, to hold the child in her arms" (212). This shows that the people from both land come into the fusion. This is a "melting pot syndrome" on the field of globalization.

To sum up, even after the independence of India, the British characters come to the alien land with the mission to civilize the Indians having the motives of ruling in India. The characters like Tully and Rikki are experiencing the ruling of power as a existing process of colonial ethos over the independent country. *Pleasure City* is the story of the impact of progress on a fishing village, widening to take land and it's people. Britain plays role to influence Indian policies through the British-educated Indians with its people. The compensation promotes the material progress and it is to calm a destroyed spirit. Because of the continuous flow of income to the tribal youth, they give up being the man of the sea. The people like Tully come, see, conquer and leave behind broken hearts. After the cultural sharing the British characters are able to take power and materialize their way of life through cultural and economic hegemonization.

IV. Conclusion

Pleasure City focuses on the hierarchy between the West and the East. Even after the independence of India, the British people are under the mission to civilize the Indian because of their motives of exercising power, which has been depicted in *Pleasure City* by Kamala Markandaya. The major character, Tully, is experiencing this all and the other characters as well.

The whole story is set in South Indian coast where Shalimar complex is built. Having the wish of exercising power, Tully comes in India and builds the Shalimar complex through which there goes the change of cultural and economic status of the native people like Apu and Rikki. Different factors bring a gradual change in the attitudes, ideas, beliefs; and desires of the people after the establishment of Shalimar complex in the fishing village.

In the opening scene of the Bridie's teaching to the native people, Rikki carries out fundamental root for their mission. In the name of civilizing Indian Rikki, the British people exercise their power as exemplified by Mrs. Bridie, where Rikki is experiencing the ruling of power.

The racial connection itself is apparent in the lives of these characters including Tully and Rikki. One can be open to the racial matters but not all; and evidently one is divided in himself or herself in such matter. It results in them standing in an ambivalent situation. The racial relation or conflict is exposed by Corinna, Apu, Tully, Rikki, and Boyle. In the process there is a mark of British disposition towards maintaining the class distinctions. Later they become successful for exercising their power not because of political violation but because of establishing the progressive status of the lives of natives in the field of economic and cultural line.

Rikki-like people are interested to the foreign land on the one hand, and on the other hand, he is not interested to the fishing but to the working at Shalimar. The local people are queuing for the building. In the same way there is a change in terms of cultural practices. There is a slow and gradual change in the whole atmosphere of the fishing village. The old huts are replaced with the big buildings that are with the necklace of lights. This all is the impact of British building of Shalimar complex. The British people build the Shalimar complex not Indian-like but British-like and as they wish. Therefore, British people are able to exercise their power over native people.

At last, India has achieved freedom from the British and the British are conscious of their limitations too. To have relationship, both are eager. India might like its Shalimar once again to welcome the visit of its earlier friends with whom it has already established dominant relationship. Moreover, British are accustomed of exercising power. The characters Tully, Rikki, Corinna, Boyle, Apu are first in conflicts from distinct cultures, come to the negotiation later. It is to adjust in the dominant environment. In fact, Tully-like people come to build Shalimar to dominate the native people. Markandaya criticizes India willingly to pay a heavy price for stepping up its plans of progress and prosperity, at the cost of losing its multi-faceted cultural heritage. After the cultural sharing, they are successful to achieve power and materialize their way of life through cultural and economic colonization in independent India.

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