

## Chapter One

### Markandaya's *Pleasure City* and Colonial Impact in Her Novel: An Introduction

#### 1.1 An Overview on *Pleasure City*

*Pleasure City* (1982/83) is a novel about the people who come to new land and what they experience there in fishing village. There are two major characters, Tully and Rikki from western and eastern zone. The story is set in south coast-fishing village functioning as a contact zone where the British people make the Shalimar Complex. After the independence of India in 1947, the British people were not for the political colonization but for the mission to civilize the Indian as their neocolonial strategy.

Why does England desire to establish Shalimar Complex, a token of England in India? Why does Tully patronize Rikki? Why does Mrs. Pearl contemplate to take Kali to England? Why does she adopt so many children? Behind the surface, there is “white psyche” which is always dominating and sympathetic to non-westerners. Even after the independence, India is still under the latent colonialism of England. The latent colonialism is mirrored in the “Shalimar Complex” which an English man wants to establish in India.

Markandaya's much acclaimed novel, *Pleasure City* is a continuation of the treatment of Indo-British relationships in *The Golden Honeycomb* (1977). Set in post-colonial India, its central theme is the collision between primitive innocence and technological sophistication. The story revolves around Rikki, an orphan, who is brought up in a South Indian fishing village and educated by the local missionaries. The pastoral serenity of community is broken by the building of a luxury pleasure complex, Shalimar, by AIDCORP, founded by an Englishman and run by a group of technological mercenaries. The project, reminiscent of the tannery in *Nectar in a Sieve* (1954), assaults

the life of the community in a remarkably subtle way: “It lay in fulfilling widespread and wistful longings for progress: progress out of a wretchedly unacceptable poverty and backwardness into something that decency could stomach” (Kumar 22). Smart and ambitious, Rikki is drawn to this modern Xanadu and finds work as teaboy, waiter, lifeguard, and excursion guide. He is attracted to Tully, an Englishman working for AIDCORP, whom he sees as “a man who could advance a horizon, or a dream” (51). However, their friendship is not without a latent consciousness of racial irreconcilables. “There is an ocean between us,” Rikki tells Tully, and the latter agrees, even though he feels that “there were times, long serene stretches in which they were within touching distance, when they touched” (147). Nonetheless, the novel ends with optimism in the possibility of Rikki and Tully’s “connecting” in “a language that went beyond English, and was outside the scope of mere words” (340).

What is striking about *Pleasure City* is the absence of the usual confrontation between East (India) and West (Britain) found in other novels by Markandaya. The occasional skirmishes between Westerners and Indians do not lead to big scenes. Indeed, there is none of the bitterness here that characterizes her treatment of this theme in *Nectar in a Sieve*, *Some Inner Fury*, and *The Nowhere Man*. Western characters in *Pleasure City* generally show a remarkable sensitivity to the spirit of India, and Indian characters go out of their way to invert their cynicism to fate, mutability, and inevitability rather than blaming the West. Such evolution, however, affects the novelist’s passionate involvement with the lives and conditions of her characters. For instance, by comparison with the intrusion of industrialism in the rural community of *Nectar in a Sieve*, the impact of progress on the fishing village now sounds almost like a welcome change. Here there are no impassioned protests against the intruder responsible for broken traditions or family

disintegrations. Although the village headman laments the loss of traditional values, his wife appreciates the bright lights of the pleasure complex. Moreover, Rikki's unwillingness to return to the life of a fisherman is indicative of the novelist's ultimate acceptance of change.

## 1.2 Treatment of Indo-British Relationship in Markandaya's Novels

Kamala Markandaya (1924-2004) was a pseudonym used by Kamala Purnaiya Taylor, an Indian novelist and journalist. A native of Mysore, India, Markandaya was a graduate of Madras University, and afterwards published several short stories in Indian newspapers. After India declared its independence, Markandaya moved to Britain, though she still labeled herself an Indian expatriate long afterwards. Known for writing about culture clash between Indian urban and rural societies, Markandaya's first published novel, *Nectar in a Sieve*, was a bestseller and named a notable book of 1954 by the American Library Association. Other novels include *Some Inner Fury* (1955), *A Silence of Desire* (1960), *Possession* (1963), *A Handful of Rice* (1966), *The Nowhere Man* (1972), *Two Virgins* (1973), *The Golden Honeycomb* (1977), and *Pleasure City* (1982/1983).

Markandaya belonged to that pioneering group of Indian women writers who made their mark not just through their subject matter, but also through their fluid, polished literary style. The works of Kamala Markandaya feature the modern traditional and spiritual values of Indian societies. Her works have exposed the intrinsic woes of womanhood and feminism in a distinctive and unique style. She also portrayed through her writing that very existence of women is torturous and the condition is same everywhere. In most of her novels, Markandaya attempted to project the independent minded women and their traditional bounds. She belonged to the revolutionary group of

Indian women authors who made their mark in the literary field not only through their chosen subject matter but also through their polished presentation style. Her novels are popular for boldly depicting the cultural and traditional clashes of different societies.

Markandaya's novels show conflict between two opposing viewpoints providing essential understanding of her ideological concerns. Prem Kumar views:

The clash of values, a distinctive characteristic of the Indo-English novel, often stems from a nostalgic idealization of tradition or a compulsive urge for modernity, but in Markandaya's fiction it can almost always be traced to generally opposing modes of thought and behaviour attributed to the East and West. Indeed, the East-West encounter as a recurrent theme in her novels is directly related to her experience as an expatriate who inherited Indian values by birth and acquired Western values through residence in England. (22)

Like her, most of her characters find themselves in situations where they must confront values rooted in opposing cultural milieus, historical processes, economic systems, political ideologies, and philosophical traditions. Some are able to resolve the tensions and inequities that threaten to disintegrate psyche and spirit. Others, however, succumb to their innate weaknesses or to inexorable forces beyond their control.

Markandaya made her literary debut with her first novel *Nectar in a Sieve*, a portrait of rural India struggling for survival. The story is enfolded in a flashback by Rukmini, an impoverished peasant woman in a south Indian village. The story of her marital life with Nathan, a landless peasant, is a chronicle of tenant-farming hardships caused by natural calamities and greedy landlords. The clash of values in the novel at several levels, but the most crucial encounter remains between the ideas inculcated by Indian cultural traditions

and the forces of progress unleashed by Western science and technology. The latter element is represented in the novel by a tannery (owned by an Englishman), but the ideology behind the Industrial Revolution that changed the lot of the Western world so dramatically is voiced by Kenny, an English social worker, whose anger at the passive acceptance and resignation of people fed on the virtues of stoicism reveals the difference between Eastern and Western viewpoints.

Nonetheless, Markandaya is neither a slogan-raising social reformer nor a preacher of a certain political-economic gospel. This is evident in *Some Inner Fury*, where the focus shifts from a clash between two systems of economics: rural-agricultural versus industrial-commercial to one between two systems of politics: British rule versus Indian self-rule. Prem Kumar states East-West clash in *Some Inner Fury* in the following lines:

Out of this clash is born the familiar theme of East-West confrontation. Set against the turbulent years of the Quit India Movement (1942), the novel tells the story of two star-crossed lovers: Mira, the protagonist, and Richard, a friend of Mira's brother Kit at Oxford, who comes to India to join the civil service. (23)

The East-West confrontation in *Some Inner Fury* is limited in scope and depths mainly because the character of Richard is too idealized to bring out the clash between his inherited and adopted cultures. His closeness to Mira, the narrator-protagonist, also hampers objectivity. Instead, the East-West encounter is dramatized in terms of the characters' respective conceptions of the West.

More significant than the racial disparity between Mira and Richard is the cultural disparity between Kit and Premala. The latter symbolizes the ideals of Indian culture,

especially womanhood: kind, gentle, compassionate, self-sacrificing. She signifies tradition just as Kit represents change. When her efforts to be a part of Kit's affinity with the Government House grows stronger than with his own house, the two become estranged. Their death suggests that each represented a viewpoint that had lost validity. Only Mira's experience conveys the essential message of understanding gained through suffering as prerequisite for the meeting of opposites.

Whereas Markandaya's first two novels are concerned with the world of flesh and senses, her third novel, *A Silence of Desire*, probes the world of spirit. The clash between spiritual faith and scientific reason is intertwined with the archetypal conflict between tradition (East) and modernity (West). This conflict is dramatized through the interplay of the central characters, Dandekar and Sarojini, who share the proverbial conjugal bliss without really having any interaction at other levels-intellectual and spiritual. Their family happiness is shattered when Dandekar suspects that Sarojini is harboring a secret, probably an extramarital affair. Minor happenings confirm his suspicion and lead to a confrontation and an accusation of infidelity. Hurt and insulted, Sarojini tells him the truth: she has been visiting a swami in hopes of being healed of a malignant growth in her womb.

Lacking belief in faith healing, Dandekar wants his wife to seek medical help but does not wish to force his will on her, out of respect for her religious faith. Tormented by her suffering and his helplessness, he goes through an emotional and psychological crisis. His (partial) Western mind places reason over intuition which is Eastern. Furthermore, belief in spiritual realities is presumed in Indians, skepticism as a natural characteristic is attributed to the British.

In *Possession*, Markandaya returns to the theme of East-West conflict in a simple narrative marked by bitterness and cynicism. Narrated by Anasua, a young woman writer who reminds one of Mira in *Some Inner Fury*, the story revolves around Valmiki, a rustic boy with an unusual talent for painting. Deserted by his impoverished family, the boy is sheltered by a swami, who inspires him to paint Hindu gods and goddesses on rocks. By chance, Valmiki's talent is discovered by Lady Caroline Bell, who buys him from his family and takes him to England for training as an artist. After years of travel on the Continent and painstaking study, Valmiki, but only at the physical level, for spiritually he remains rooted in his Indian heritage. The swami's visit to London helps him realize that Caroline has simply turned him into an exotic object for exhibition. Disillusioned and demoralized, Valmiki returns to his swami in India. Caroline follows to reclaim the prodigal, and even though she fails in her mission, she is confident that one day he will return to her.

Although *Possession* relies for its setting on the gilt-edged society of the West, Markandaya never loses sight of her first and foremost concern—the plight of rural India. The grinding poverty, squalor, disease, and deprivation hark back to the world of *Nectar in a Sieve*. Just as Rukmini's son Murugan flees to the city to escape perpetual misery, Ravi, the protagonist of Markandaya's next novel, *A Handful of Rice*, leaves his village, hoping to find better life in the city. Ironically, the newfound world is as wretched as the one he left behind. The social inequities, economic exploitation, the passive acceptance of injustice that prevail around him fill him with anger and disgust. He seeks help from his friend Damodar, a king pin in the underworld, but his conscience proves a stumbling block to his desire for material gain through corrupt means. The major conflict in *A Handful of Rice* stems from Ravi's predicament.

Markandaya's rich experience as an expatriate is evident in her depiction of racial interaction in *The Nowhere Man*. Although she dealt with a similar theme in *Possession*, *The Nowhere Man* goes beyond both in penetrating the predicament of Srinivas, who becomes alienated from both the culture he inherited by birth and the culture he adopted. Srinivas migrates to London as a young man and makes a home there for his family. His two sons fight for the Union Jack in World War II, and the younger is killed in action. Nearly a half-century later, Srinivas finds that he is not accepted as the British he had always thought himself to be. Racial prejudice and intolerance, caused by socioeconomic pressures, have made him a "nowhere man" in a white society because his skin is not white. In this story marked by occasional melodramatic undertones, the most touching element is the cultural disparity between Eastern/Indian and Western/British ways that often leads to misunderstanding and tragedy.

The clash of values appears sporadically yet significantly in Markandaya's *Two Virgins*, perhaps the most sensitive portrayal in Indo-English fiction of a young girl's maturation into adulthood. Young Saroja's childlike awareness of the human body grows slowly as she observes her surroundings and listens to older friends on matters incomprehensible to her. The process of sexual knowledge goes on subterraneanly. Eventually, Saroja comes to terms with her own sexuality, once she has grasped the mystery of the human body. Saroja's internal metamorphosis parallels her gradual understanding of the rapidly changing world around her. Her initial awareness of life in the village, which accidentally, has undergone tremendous change since its portrayal in *Nectar in a Sieve*, and its problems grow through observation of and participation in events that involve the familiar conflict between traditional/rural and modern/urban



values. The contribution of the West to the changing fabric of Indian society is stressed, albeit almost always negatively.

In *The Golden Honeycomb* Markandaya returns to the subject of Indo-British relationship in colonial India from an Indian point of view. Educated by an Englishman Bawajiraj III becomes isolated from his own people when he accedes to the throne of Devapur. His son Rabi, on the other hand, is brought up in the wake of growing nationalism, so that he is able to learn about India that lies outside the guarded palace: impoverished, exploited, and degraded. In a curious mixture of fact and fiction, Markandaya shows the emasculatation and alienation of royalty from their people through an ingenious British scheme, the Subsidiary Alliance, which reduced the princely states to mere “golden honeycombs.” Rabi rejects his father’s acceptance of the status quo and aligns himself with the victim rather than the aggressor. Thus his choice of Usha, the prime minister’s daughter, over Sophie, the British Resident’s daughter, as his life partner is inevitable. With Usha he can liberate himself from the bond of sensuality and political reality. Still, Rabi’s cordiality toward Sophie and her people at a time of increasing antagonism between the Indians and the British is unmistakably indicative of Markandaya’s relaxing attitude toward the West.

### 1.3 Review of Literature

Thus, from *Nectar in a Sieve* to *Pleasure City*, Markandaya’s vision has shown a steady progression toward the emergence of what Hugh Duncan calls the “great literature” that is created by “the conscious exploration through the imagination of the possibilities of human action in society” (1). Her interest in India’s past and its impact on the present remains intact, although the dialectic of confrontation between East and West has now given way to mutual understanding. 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.

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)

Markandaya is "feminine" in her perspective and highlights the transitionalities 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).

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 write, "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). Living in an alien cultural matrix, every family gets trauma because of gravitational pull of inherited values rooted in the deep level. According to them "*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). They view:

Before India's Independence the British Empire spread its influence by increasing its territories and enforcing its viewpoint through its government representatives- the Viceroy, residents and the missionaries in various princely states of India-today, it continues to have a strong impact over the independent nations that have sprung and separated from its territories. Britain continues to influence Indian policies through the British educated Indians with their new ideas of nationalism, democracy and socialism. (241)

In this way, British government used their representatives, missionaries and British educated Indian scholars to extend their territorial premise in India before it got the freedom.

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).

#### 1.4 Focus of the Study

The present dissertation centers on analyzing England's desire to establish Shalimar Complex in India. Thereafter, it scrutinizes why even after the independence of India western people impose their own way of life. This means after the independence of India in 1947, political colonization of British India ends but the ideological colonization continues in its form of neocolonialism. This neocolonialism exploits the cheap labour available in India, often at the expense of its own struggling businesses, cultural traditions, and ecological well-being. Just as in the case of old style British colonialism, there is big money to be made in this game, and the major players are too powerful to be bound by any rules of fair play.

## Chapter Two

### Postcolonial Concepts and Practices

#### 2.1 Colonialism, Neocolonialism and Postcolonialism

Colonialism is a practice of domination, which involves the subjugation of one people to another. One of the difficulties in defining colonialism is that it is difficult to distinguish it from imperialism. Frequently the two concepts are treated as synonyms. Like colonialism, imperialism also involves political and economic control over a dependent territory. Turning to the etymology of the two terms, however, provides some suggestion about how they differ. The term colony comes from the Latin word *colonus*, meaning farmer. This root reminds us that the practice of colonialism usually involved the transfer of population to a new territory, where the new arrivals lived as permanent settlers while maintaining political allegiance to their country of origin.

Towards the second half of the 20th century, many formerly colonized countries began to be independent from the colonial domination. In the academia, a new kind of theory was developed to deal with the problems generated by the European colonialism and its aftermath. It has dealt most significantly with the cultural contradictions, ambiguities and ambivalence associated with the history of colonialism. Postcolonial theory has attempted a rereading of cultural histories through out the previously colonized countries. At the same time, the influence of post-structural concept regarding the political nature of language, race, gender and classes is massive. By such means, post colonial theory has attempted to deconstruct the Eurocentric thought.

Neo-colonialism signifies the continuing economic control by the west over the once colonized world that emerged after the decline of colonialism in 1950s. As the prefix 'neo' of neo-colonialism shows, it is a form of ongoing nature of imperialism.

Elleke Boemer in her book *Colonial and Post colonial Literature* defines neo-colonialism as “the continuing economic control by the west of the once colonized world under the guise of political independence” (9). In other words, the continuing western influence located in the flexible combination of the economic, the political and ideological is called neo-colonialism. What makes it different from colonialism is the nature of domination. While neocolonialism suggests an indirect form of control through economic and cultural dependence, the formal methods of colonial governance are administrative structures, military forces and incorporation of natives in the metropolitan government.

There is some theoretical consensus and development of neo-colonialism. Scholars in post colonial studies like Bill Ashcroft, Gareth Griffiths and Helen Tiffin agree that in spite of the looseness of the term, “neo-colonialism originated with Ghana’s first president namely Kwame Nkrumah after independence to denote the new form of global control operating through a local elite or comprador class” (64).

Nkrumah became aware that the independence and national sovereignty in African States was partly taken and in no substantial way they altered the relationship existing between colonial powers and the colonized states. Independence of the state that the decolonization was supposed to have brought turned out to be a chimera. In this regard, in *Neo-Colonialism: The Last Stage of Imperialism* Nkrumah says: “The essence of neo-colonialism is that the state which is subject to it is, in theory, independent and has all the outward trappings of international sovereignty, In reality, its economic system and thus its political policy is directed from outside” (x). What Nkrumah means to say is obvious. The independence of the state is only nominal and the rulers are titular. The ruler themselves are directed from outside and this direction from outside is manifested in economic or military shapes. Most often, neo-colonialist control is exercised through

monetary means, i.e. by making the state obliged to take the manufactured products of the imperial power to the exclusion of competing products from elsewhere. Similarly, control over government policy in neo-colonial state may take the provision of civil servants in position where they can dictate polity. So, the independence is nothing more than the independence of dependence and exploitation. Nkrumah further says:

Neo-colonialism is the worst form of imperialism. For those who practice it, it means power without responsibility and those who suffer from it, it means exploitation without redress. In the days of old fashioned colonialism, the imperial power has at least to explain and justify at home the actions it was taking abroad. In the colony those who served the ruling imperial power could not at least look to its protection against any violent move by their opponent. With the neocolonialism, neither is the case. (XI)

On the one hand, revolutionary force of decolonized nations attack the idea of influence while on the other hand, neo-colonial rulers come up with the ideas of globalization and universal brotherhood. As seen in history, the decolonized nations suffered from internal crises and external domination. We can find this kind of situation in Naipaul's novel *In a Free State*. The natives have high expectation after the independence but their dreams are shattered. Elleke Boemer writes:

Since the early 1970s as is widely known, post independent nations have been increasingly plagued by neo-colonial ills: economic disorders, social malaise and government corruption. In much of the once colonized world, decolonization in fact produced few challenges. Power hierarchies were maintained; the values of former colonizer remained influential. (237)

The mission of Western people to decolonized nations after independence is like that of colonial period. The neo-colonists are involved in various academic and business fields. They come as traders and commercial men, historians, school teachers and commercial men to rule the decolonized nations. On the other hand, the decolonized countries' people fail to rule themselves due to the lack of education, money and political ideology. They are neither culturally furnished nor do they succeed to maintain order.

Bart Moore Gilbert who defines post colonialism as: “a work which is shaped primarily or to a significant degree by methodological affiliation to French “high” theory, notably Jacques Derrida, Jacques Lacan and Michel Foucault. In practice, this will mean works of Edward Said, Gayatri Spivak, Homi Bhabha” (*Post colonial Theory* 1-2).

Postcolonial theory has formed not only a vibrant space for critical, even resistant scholarship, but also constructed a contested space in which writers and theorists from the once-colonized lands have forced their voices against the mainstream of western scholarship. It evokes the contemporary theoretical writings, and which attempts to transcend the binarism of third world militancy.

Postcolonial theory has often used to cover such a wide area that it includes multiplicity of identities and subject positions which result from displacements, migrations and exiles without policing the border of identity along essentialist and ordinary lines. In other words, it includes multi-cultural perspectives all together, and represents a multiplicity of experiences as described by Ashcroft, Griffiths and Tiffin: Post colonial theory involves discussions about the experiences 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” (2).



The term 'postcolonial' sometimes makes us be confused as it is used variously by different critics and theorists. In fact, whether or not the prefix 'post' in postcolonial should carry a hyphen as in post-modern has generated a vast amount of debate among the critics. This confusion arising in defining the term post colonial stems from the semantic implications of the actual word. Most simplistically (that is if the word is divided into the prefix post and the word colonialism), the term postcolonialism means after colonialism: "This definition, however, is too restrictive, too limiting, for it implies only political independence and suggests that colonialism has completely ended. It doesn't take account the continuing, far reaching effect of colonialism or the overt or subtle forms of neo-colonial domination" (Ashcroft 2). The limitation inherent in this definition compelled the editors of the *Post Colonial Studies Reader* to ascribe a new meaning to 'post colonial'. According to them, "the word post colonial has come to stand for both the material effect of colonization and the huge diversity of everyday and sometimes hidden responses to it throughout the world" (3).

One question that comes time and again is what makes postcolonial theory different from English studies, cultural analysis, and anthropology that were some of the famous disciplines in the academia during the time it emerged. There is a clear cut answer: these disciplines can be seen as affiliated with the empire and even contributing in maintaining the western ascendancy over the non western natives. Padmini Mongia in *Contemporary Postcolonial Theory: A Reader* writes:

It [postcolonial] is a historical marker referring to the period after official decolonization as well as a term signifying changes in intellectual approaches, particularly those which have been influenced

by post-structuralism and deconstruction. Secondly in the last ten years, the term has been deployed to replace what earlier went under the name of ‘Third World’ or ‘Commonwealth’ literature, to describe the colonial discourse analysis, to deal the situation of migrant groups within first world stake, and to specify oppositional reading practices. [...] The problems surrounding the issues of definition and the purview of post colonial theory reflect the difficulties of engaging with such notions as representation, identity, agency, discourse and history. (2-3)

The questions raised by the term are large and important. It reflects the historical phenomenon—how colonizers imposed their political and cultural ideologies upon the nations, and shifting power relationship between different parts of the world. It has obvious and widely accepted use as a way of indicating something that happened after the end of formal colonization. However, Postcolonial theory was flourishing before the real term postcolonial was in use. It describes the real state of imperial suppression over the indigenous societies. It transcends the east-west dichotomy as it does not give privilege to any of those binaries.

Postcolonial criticism stresses the similarity of texts written in the former colonies of British Empire, at the expense of recognizing their difference. Bhabha in his essay “Post-Colonial Criticism” defines post colonial criticism and also how it emerged and originated, thus:

Post colonial criticism bears witness to the unequal and uneven forces of cultural representation involved in the contrast for political and social authority within the modern world order. Post colonial perspectives emerge from the colonial testimony of the Third World countries and the

discourses of “minorities” within the geopolitical division of east and west, north and south. They intervene in those ideological discourses of modernity that attempt to give a hegemonic “normalcy” to the uneven development and the differentials, often disadvantaged histories of nations, races, communities and people. They formulate their critical revisions around issues of cultural differences, social authority and political discrimination in order to reveal the antagonistic and ambivalent moments with the “nationalization” of modernity. (437)

Postcolonial criticism is an examination of the texts written by the western writers in the period of colonization, which finds geo-political division between colonizers and colonized. It is a radical rethinking and re-formation of western canonical representation. It tries to dismantle the western representation about the orient.

Postcolonial Studies, on the other hand designates a broad multidisciplinary field of study that deals with the art, literature, culture, history that are related to European colonialism. Postcolonial studies is the analysis of the phenomenon of imperialism and its aftermath: slavery, colonialism, nationalism, independence and migration. Its eclectic disciplinary and methodological range differentiates postcolonial studies from its subdivision field of post colonial theory which is dominated by the practitioners of literary studies who conceptualize narrative structures, representation of cultural difference and strategies of subject formation in the colonial and post colonial texts. It particularly emphasizes the cultural problems of the countries such as India and Africa. Abrams argues that Postcolonial Studies is the outcome of colonial exploitation:

Post colonial studies sometimes encompasses also the aspects of British Literature in Eighteenth and Nineteenth Century, viewed through a

perspective that reveals the text to which the social and economic life represented in literature was tacitly underwritten by colonial exploitation.

(236)

Abrams thinks that Postcolonial studies is not a unified moment with a distinctive methodology. It is a development after the Second World War era that emerged from the rejection of the master narrative of western imperialism. Edward Said's *Orientalism* (1978) initiated the entry of post colonial studies into the metropolitan academies of Europe. Said's study draws upon the ideas of Antonio Gramsci and Michel Foucault to explore the construction of "the orient" by European and American politicians, scholars and artists.

Franz Fanon is one of the proponents of post colonial theory whose *The Wretched of the Earth* is widely acknowledged as a key text in shaping the postcolonial aesthetics and cultural theory. He argues that the struggle against the colonizer should be taken as its aim not only complete autonomy but also transformation of social and political consciousness. Similarly, Chinua Achebe and Ngugi Wa Thiong are some of the influential post colonial theorists. Thong's essay "On the Abolition of the English Department" is a most prominent writing for the construction of post colonial theory. As the title of the essay itself suggests, he wants to abolish the English department and wants to build up the African department of literature and linguistics. He writes: "We have argued the case for the abolition of the present department of English in the college and the establishment of a department of African literature and languages. This is not a change of name only. We have to establish the centrality of Africa in the department" (441).

Bhabha is also a theorist who brings post colonial perspective in relation with contemporary critical theory in a quite radical way. He has explained at length the act of doubling the white man's image in effect displayed the representation of authority. In his *Location of Culture*, he clearly describes about mimicry and ambivalence. Similarly, in *The Sexual Subject*, he has described that dependency, stereotypes and ambivalence are the key functions in post colonial criticism, resulting from an interaction of two cultures: that of colonizer and the colonized.

It is clear now that post colonial theorists and critics attempt to dismantle the system of dichotomy constructed by the Europeans. Colonialists believed that civilization, progress and science and technology originated from the west and the natives lacked them. They also created hierarchy of race which represents 'we' for the race belonging to the superior position, and 'they' for the race belonging to inferior position.

The colonizer's bias towards the colonized reached its climax and as a result, the colonized people fought against the colonialism and searched out their own kind of existence and freedom. Slowly and gradually, the colonial project failed and many countries got independence from the European colonization. The period after the formal end of colonialism is known as post colonial period and literature, art, culture, theory, criticism that emerged after colonialism is given a name 'post colonial' respectively.

However, it is naïve to argue that colonialism can end abruptly. Colonialism is not merely an act of occupying the land of a colonized country. It brings new values, new beliefs, new language and alien traditions with itself and these can not be shed like the skin of a snake even after the end of colonialism. It will always leave something behind, some forms of colonial residue.

So, colonialism brings new languages and new cultures in the colonized lands. Postcolonial theory deals with this issue. There is a debate regarding the significance placed on English language. What should become of the English Language in the former British Empire? What, then, should be done? Two of the major responses to English language's pervasiveness in postcolonial writings include rejection and subversion. One theorist who pleaded for the complete rejection of the English language was Ngugi Wa Thiong: "The bullet was the means of the physical subjugation. Language was the means of the spiritual subjugation" (287). He argued that the retention of colonizer's language prevents a nation from gaining true independence. However, this animosity seen towards the language of colonizers expressed by Ngugi seems self-defeating since these criticisms were originally written in English language.

Another option was subversion which involves the use of English as a means of retaliation. This "Empire writes back" concept takes language as "very different linguistic vehicle" (Ashcroft 283). Another lasting effect of colonialism surfaces in the hybridization of cultures of both the dominator and the dominated. New values and customs are assimilated; old traditions and habits are partially lost. So, the products of colonialism will not disappear, since reversion to a glorified pre-colonial past is simply impossibility. The present is the "post-colonial reality", that is an amalgamation of indigenous culture, colonial culture and the hybrid cultural form that developed after independence.

## 2.2 Hegemony, Subjugation, Mimicry, Ambivalence and Hybridity

Italian Marxist Antonio Gramsci coined and popularized the term 'hegemony'. While trying to understand the question about ideology, he formulated this concept of hegemony' which shares some of the basic premises of 'ideology'. Ania Lumba

redefines Gramscian notion of hegemony as “power achieved through a combination of coercion and consent” (29). This indicates hegemony is not a general domination on one by another. It is not domination by force. Rather it is the domination through the consent of the dominated. Bill Ashcroft and et.al define hegemony as “the power of the ruling class to convince other classes that their interests are the interests of all” (6). The ruling classes exercise power upon the subordinated or ruled classes not through force or fraud but through shaping the commonsense of the people, and also by creating subjects who willingly submit to be ruled.

Gramsci studied and investigated how the ruling class maintains its power in society by winning the consent of the ruled. His notions of hegemony stress the incorporation and transformation of ideas and practices belonging to those who are dominated rather than the simple imposition from above. Such transformations are being increasingly seen as central to colonial rule and the consent of the colonized people is manifested through mimicry. It is colonized’s willing acceptance to be ruled because they think the ruling class is superior to them. Gramsci’s most widely accepted concept of hegemony thus describes how cultural and ideological domination of the majority functions, and how both groups accept that domination.

The colonizers believed that only their own Anglo-European culture was civilized, sophisticated. Therefore native peoples were defined as savage, backward, and undeveloped or they are rejected. In her book *Critical Theory Today*, Lois Tyson writes, “Because their technology was more highly advanced, and they ignored or swept aside the religions, customs, and codes of behavior of the peoples they subjugated. So the colonizers saw themselves at the center of the world; the colonized were at margins” (419).

Mimicry is one of the most important terms in post colonial theory that describes “the ambivalent relationship between colonizer and the colonized” (Ashcroft 139). In a colonial society, the colonial people try to establish their domination in every aspect of life through various means. Mimicry is closely associated with it. The colonized people mime the colonizers because they think the colonizers are superior to them. In other words, the colonized mimic the colonizers by adopting colonizer’s culture, language and values. Mimicking the colonizers become what Bhabha says, “almost the same, but not quite” (qtd. in *Postcolonial Theory* 150). This means, the mimic men never become the pure white men, and what they mimic also appears as mockery or parody. For example, Ashcroft et.al, write, “copying of the colonizing culture, behavior, manners and values by the colonized contains both mockery and a certain ‘menace’, ‘so that mimicry is at once both mockery and menace” (Ashcroft 140). The colonized want to acquire the superior position of the colonizer through mimicry. However, they are able to represent the colonizers partially. Bhabha writes: “The menace of mimicry is its double vision which in disclosing the ambivalence of colonial discourse also disrupts its authority. And it is a double vision that is a result of what I’ve described as the partial recognition of the colonial object” (*The Location of Culture* 88). He uses the term ‘mimicry’ to describe the colonized as a mimic man, not the same person as the colonizer though he wants to be so by wearing a “mask” to imitate the colonizer.

Thomas B. Macaulay’s notorious treatise “Minute on Indian Education” presented at the British Parliament in 1834 argued for the production of such mimic men. He strongly supported giving a European education to Indians to create an intermediate class of people by refining and training native people and making them civilized. He argued that by training certain Indian elites in English or Western education, language and



culture, the British rulers would be able to create an “intermediate” class of people who would be distinguished from the mass or the native population by help of their ability to mime the colonizers. The intermediate class of people would be brown in terms of their skin color only; in terms of their cultural training, manners, languages, mode of speech and accent, they would be “almost” white. He proposed the “construction” of these kinds of people because he thought that few hundred thousand British subjects would be unable to rule and regulate millions of native Indian people. The idea was that, with the help of such intermediate class of natives who would be culturally superior to the native fellows, though inferior to British model they mimed, British colonial subject would rule India.

The imperial authority always tried to create one such class that would act as mediator between the colonizers and the colonized to perpetuate the colonial domination because the Empire would not have survived so long as it did without the early cooperation of colonized elites. Jean Paul Sartre in his preface to “The Wretched of the Earth by Fanon” writes:

The European elite undertook to manufacture native elite; they picked out promising adolescent; they branded them, as with a red-hot iron, with the principles of western culture; they stuffed their mouths full with high-sounding phrases, grand gluttonous words that stuck to the teeth. After a short stay in the mother country, they were sent home, white washed. (7)

Frantz Fanon in *Black Skin, White Mask* studies how colonial authority works to create such mimic men. He argues that colonial culture constructs a class of people who have black skins but become symbolically white by adopting mask of the colonizer. He writes:

Every colonized people-- in other words, every people in 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 nation; 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)

Colonized people, thus suffer from the inferiority complex- the feeling that they lack something which the westerners have i.e. the civilization. The term ambivalence was first developed in psychoanalysis to describe a continual fluctuation between wanting one thing and its opposite. It also refers to a simultaneous attraction towards and repulsion from an object, person or action.

Adopted into postcolonial theory, as Ashcroft and et al claim, “It describes the complex mix of attraction and repulsion that characterizes the relationship between colonizer and the colonized” (*Key Concepts* 12). It means complicity and resistance exist in a fluctuating relationship within a colonial subject. It also characterizes the way in which colonial discourse relates to the colonial subject, as it may be both explosive and nurturing at the same time. According to Bhabha, ambivalence disrupts the clear cut authority of colonial domination by disturbing the simple relationship between colonizer and the colonized (*Location* 86). Ambivalence, therefore, is an unwelcome aspect of colonial discourse for colonizer.

Ambivalence, thus, describes the fluctuating relationship between mimicry and mockery, an ambivalence that is fundamentally unsettling to colonial domination. In this sense, it is not necessarily disempowering for the colonial subject, rather can be seen to be ‘ambi-valent’ or two powered. The effect of this ambivalence is to produce a profound disturbance of the authority of colonial discourse. In Bhabha's theory, the

colonial relationship is compelled to be ambivalent because it never really wants colonial subject to be exact replicas of the colonizers. Bhabha brings the example of Charles Grant who in 1772 desired to inculcate the Christian religion in India, but worried that this might make them “turbulent for liberty” (*Location* 87). As Grant’s solution was to mix Christian doctrines with divisive caste practices to produce a ‘partial reforms’ that would induce an empty imitation of English manners, Bhabha suggests that this demonstrates the conflict within imperialism itself. Such a conflict will inevitably cause its own downfall. It is compelled to create an ambivalent situation that will disrupt its assumption of monolithic power. The ambivalence ‘decenters’ authority from its position of power.

The ambivalence is connected with cultural difference. In the process of cultural interpretation itself, the meaning in the relation of two cultural systems requires a ‘Third Space’. This space is something like the idea of deferral in post structuralism. Like signs, as Saussure suggests, acquire meaning through their difference from other signs, culture may be identified by its difference from other cultures. Moreover Derrida suggested that the difference is also ‘deferred’, a duality that he defined in a new term ‘differance’. The third space can be compared to this space of deferral and possibility. Thus, a culture’s difference is never simple and static, but ambivalent, changing and always open to further possible interpretation.

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. 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 repudiation 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. 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

This is the space of hybridity itself, the space in which cultural meanings and identities always contain the traces of other meanings and identities. The situation and the ideas expressed are found in the novel *Pleasure City*. Kamala Markandaya wants to show how the colonial effect continues to shape the lives of the characters making them subject to domination even after the independence is achieved. Despite being free from the colonial rule, the people have been unable to realize the fruit of independence as the state undergoes the political, social and cultural disorder. In the next chapter, the present study analyzes the novel through this perspective.

## Chapter Three

### Practices of Neocolonialism in *Pleasure City*

#### 3.1 Subjugation through AIDCORP and Education System

Kamala Markandaya's notions and concepts of the East and the West are the basis of conflicts and actions that form the raw material of the analysis for the present novel. Her assertion is that the so called British contributions to Indian civilization have proved to be very costly – Indians have had to pay a heavy price in terms of material and spiritual resources.

Before the independence of India the British Empire spread its influence by increasing its territories and enforcing its viewpoint through its Government representatives – the Viceroys, Residents and the missionaries in various princely states of India. Nowadays, it continues its marked influence over people through collaborated ventures and projects in the sphere of Science, Technology, Education, Finance and Industry. Britain continues to influence Indian policies through experts, consultants, entrepreneurs and the British-educated Indians with their new ideas of nationalism, democracy and socialism.

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 according to British wish and style. 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. Markandaya writes to expose the colonial attitude in the following expression:

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.

The continuation of colonial influence on independent India in *Pleasure City* is the main claim this thesis discusses about. In order to develop its natural resources into holiday resorts and earn foreign exchange, the Indian Government extends invitation to

the Board of AIDCORP, a transcontinental consortium, to build a luxurious holiday-resort on a hitherto untouched stretch of coastline. The existing of colonial ethos has been the underlying essence of *Pleasure City*. This is reflected through the characters Mr. and Mrs. Bridie, Tully, Boyle, Corinna, and the others. On the process of globalization, Mr. 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 the 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).

Tully, a descendant of consuls who once ruled India, and now a leading member of the Board, accepts the challenge and comes on the mission. His ancestors, specially his grandfather, warn him that India is both "enchantress" and "minx." When as a child he questioned his grandfather about whether he would have liked to stay on in India, he got the 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)

The aforementioned dialogue implies that the British do not have the positive impression of India. They call it as a "python." They do not have any desire to live there forever. The only desire they have to exploit the country's resources as much as they can. Much later, Tully is reminded of his grandfather's remarks that if he is not vigilant and gets out of India well in time she(India) would enchant him so much that he would not wish to get out again. As the grandfather has conquered the land, Tully is also thinking of imitating the way to convince the people and build up the resort. This hints Tully's mentality to

subjugate Indian minds. The thought of hegemony makes young Tully be the more determined.

With the mysterious observations and impressions of India Tully meets Heblekar, the Dewan's descendant, who now represents the Indian Government. In his brief, man-to-man discussion, as equals with Heblekar, the scene is set with masterly strokes for the readers 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. Dump indignation of a fine order.

Heblekar remarks, very severely,

“We deserved 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. Now they realize their inferiority.

Tully also comes in contact with Rikki, a sixteen year old fisher boy whose imagination has been awakened by an old British missionary couple in his childhood. With the arrival of Tully, in whom he finds a kindred filial spirit, Rikki's imagination soars to blissful heights to the extent of expressing a desire to visit his country and

experience at first hand, all the joy and splendour that the old British missionary couple had outlined for him in his childhood. 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. 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, labour, and markets of the fishing village.

The British characters are successful in the economic hegemonization. The Indians are supposed to be weak for the administration and always 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 in the following dialogue:

'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. 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 tribesmen 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 in his turn is attracted by Rikki's simplicity and honesty which has infinite appeal. Rikki seems to have no notion of the grandeur as also the status of Tully, who is the highest authority representing the AIDCORP. A beautiful relationship develops between the two of them at first sight, which is gently nurtured with affection on both sides and matures with the passage of time, into a very close understanding of each other – the way in which a father-son relationship grows.

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 life-style. Rikki's foster-parents, Apu and Amma and foster-elder brother, Muthu, are also the residents of the fishing colony. Their lives are affected by the new hotel Shalimar that is being set up.

### 3.2 Cultural Encroachment, mimicry and hybridity in South Indian Fishing Village

In *Pleasure City* Markandaya shows no trace of being a woman novelist. In an asexual, impartial way, she clearly proves to be a very versatile writer who not only registers all the social, political and commercial problems that a developing country faces



but also very masterfully handles the portrayal of different kinds of human life, that interact and influence each other when a new city – a “pleasure city” – comes into being through the pleasures and pains of natives and aliens alike in the developing country. As the blurb of *Pleasure City* says, “This is a story not of empire but of its overspill; and more than that, the haunting story of the impact of progress on a fishing colony, widening to take in land and its people.” Indeed it is a truly poignant observation of the committed writer that India continues to a very heavy price for stepping up its plans of progress and prosperity at the cost of losing its multi-faceted cultural heritage.

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 to 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 in foreign land, "Tully was keen on his boat" (64).

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 the competition is held there, 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.

Apu who happens to be the head of the tribesmen can see before his eyes the slow and steady dying away of his tribal culture and mode of living by the sea. As the city grows it offers better remuneration, as also a steady flow of income to the tribal youth who prefer to become unskilled labourers and give up being men of the sea. As a new developing civilization spreads its wings in the name of progress, it rapidly destroys an ancient civilization and culture. Small ethnic groups like these uprooted from their native land and get hurled into the less humane, mechanical tentacles of industrialization and technological advances. Men like Apu, who do not change with the passage of time, die a living death, because their views are considered “senseless ramblings of old age” (24). Nobody seems to take them seriously – neither their own younger generation nor the usurpers of their forefather’s land.

Companies like AIDCORP offer meager compensation, when their owners have pangs of guilty conscience and when they realize how they have ravaged and destroyed beyond repair the ethnic sanctity of the small simple-minded tribesmen. The compensation offered is in terms of material progress and comfort, to calm a ravaged spirit. For example, better tenements and huts are built with electric fittings to replace the unsturdy shacks that previously fishermen used to build and which use to be away by severe cyclonic storms.

With the opening of the hotel and coming of affluent tourists, their fishing trade gets an impetus in the fishing season and the fishermen are able to sell their ware. To this extent, the country has definitely progressed and advanced with Western aid.

The Westerners, in search of mental solace turned to India for comfort and spiritual strength. Thus, some of them, who initially come for a brief visit to India, end up like Mrs. Pearl who ends up taking a permanent residence in India. There are others, like

Tully, who come, see, conquer and leave behind broken hearts and bodies in defiance. There are others, like Amma, who are willing to change with the passage of time and like Rikki, who are forever in search of new experience and new wonders. It is in such a set-up that there is even Parsi couple, Mr. and Mrs. Contractor, who are willing to make the best of both the cultures, the East and the West, but ends up belonging to neither. Nevertheless, the cheerful adjusting nature of the two makes them socially acceptable to both communities. They are happy to avail of the opportunities that life affords them and they try to make the best of both the worlds.

The novel contains much more than the temptation held out by its title. One does not enter the “Pleasure City” to get the epicurean sensations or sensual delights and indulge one’s lust for pleasure signaled by the title; instead one has to get involved as a witness to the process of building a holiday resort villas, hotel, the pool, the mosaic in the rooms, etc. which ultimately shapes into the Pleasure City on the south coast of India. Invited by the government to build the tourist complex at Avalon, the builders Copeland-Tully of the AIDCORP under the direction and supervision of one of its directors Toby Tully seek clearance for the selected site and begin the work. The commissioner for Labour Ramalingam assists the builders by recruiting labour from among the fishermen settled along the coastline. The inauguration is done in the traditional Indian style by installing the bronze statue of a god at the site.

### 3.3 Sense of Displacement and Adjustment by Negotiation

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 loss 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.

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 belonging defines their consciousness and ultimately their behaviours.

When 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.

Because of the invitation, AIDCORP like companies are established in the Indian coast. These companies offer the compensation to the people. But these people' 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.

In fact, while the British express their love of India or the Indians, they do not show any indifference to their own country. Actually, their love to Indians is to rule them after all. They show their patriotism to be more important than human relationships that they value so greatly in life. This trait of their character is manifested in the novel in so many places. Tully no doubt loves India but he has an unfailing eye on his return to England at the end of his project. Mrs. Pearl too prepares herself to go back to her country. While she could continue to stay on in India as long as she is allowed, she contemplates on taking Kali too to England along with her. Their leaving of India can be taken as the end of direct colonization but the impression they left never stops to dominate Indian minds. Tully is forthright in expressing his inclination to go back while having developed a weakness for the country he has worked in. He remarks: "You leave a part of you behind [...] in case you forget to go back, I suppose, it's like twitch on the cord. Yes, some part, each time you leave, isn't it unbelievable" (217-18). Rikki's attachment to Tully is so much sincere that he would even go to England to be with him. Tully wants him against entertaining such a notion and tells him that England being a cold country it would not suit him climatically temperamentally. He had better return to his fishing at sea. Corinna is much attached to her country that she has no patience to wait for Tully to finish his building assignment and leaves earlier than he.



However, all the same, these overseas tourists do love their stay in India and enjoy Indian friendship and hospitality. The get-together of Indians and the foreign guests at the inauguration of the Shalimar complex makes their relationship memorable and worth continuing. The Open Day, marking the inauguration and the exhibition to the Shalimar complex to the public, is an important occasion to further strengthen these good ties between the British and Indian workers. Of course, it is through the underpinning of these relationships that the commercial interest of the firm AIDCORP will also be served: “It would pep up business. Contracts had to be fought for, these days there was a cut throat competition for development projects. The firm was doing well, he knew that, but no one could afford to let up” (243). The Open Day was “a gala, a public affair. They would also commemorate, quickly and privately, the culmination of months endeavour, principals to lowliest labourer settling their own private seals on a common and by no means facile (in any sense) undertaking” (270).

However, what might, but does not actually, give a setback to these relationships is the English habit of drawing attention to their feeling of superiority to Indians. Both Tully and Boyle emphasize their superior knowledge and organizational ability in comparison with the ignorance of Indian workers. In their conversation one can hear echoes of the commonplace British claim that their stay in India had a beneficial purpose – to make them fit for freedom and educate them how to run their country:

“Why not?” he asked mildly. “After all, we made sure, way back in’ 47. We trained ‘em before we left, 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).

The British builders are apprehensive that after they have completed the project and left India the Indians would mismanage the “wave-machine” which had been planted in the pool to create artificial waves for the delight of the swimmers. They apprehend that the Indians might ruin not only the machine but also the entire complex. Boyle’s words reflect the typical British psychological complex of their superiority to Indians: “It’ll go to rack and ruin the moment our back is turned” (276). The unwholesome observation of Boyle is moderated by Tully who maintains that the Indians might rather be more careful having incurred a high expenditure on the project. He is definitely more considerate and presents a balanced view of the matter.

Having rightly focused while drawing her English characters on their superiority complex, the novelist does not hesitate to show also the British disposition towards maintaining class distinctions. Aware of Rikki’s lower status as fisher boy, Tully restrains him from participating in the surfing race as a competitor with Corinna and Ranji.

Like Zavera, Corinna is charming but she introduces, in the writer’s words, some strains in these personal relationships. Although she condescends to give surfing lessons to Rikki and also presents her sea board to him, yet she would have Tully all to herself and wish him to leave India before his work was over. Towards the end a significant change comes over her mind: she is inclined to be friendly with Rikki and promises Ranji a second visit to India.

Despite 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:

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negotiation crossing the racial and cultural limitation to adjust in the dominant atmosphere.

## Chapter Four

### Conclusion

*Pleasure City*, in this study, is basically analyzed to prove that British Empire in India was not a gift but a curse. Even after the independence, England continued to influence India through the British educated Indians with their new ideas of nationalism, democracy and socialism. Indian Government's invitation to the Board of AIDCORP (a transcontinental consortium) to build a luxurious resort in a South Indian fishing village is its (India's) self-defacing decision indeed. They made that village a "pleasure city" to legitimize their colonial history and to rule the minds of Indian people.

Though a nation gets freedom from the colonial role, that freedom turns to be nominal due to the persisting effect of colonialism; an effect that is manifested in the political, social, economic and cultural disorder. So, it is seen that decolonization is not something that makes a nation independent in practical sense because it is not only a geographical, political and social phenomena but also a psychological one. The terror of fact is that psychological colonialism lasts for a long time even after the formal end of colonialism. The nation and obviously the people, especially the elites and the rulers, inherit the role of colonizer, and the independence becomes nothing more than the replacing of one class of people by another. The people cannot come out of the dependency that they were accustomed to. As seen in the text, Rikki is one of such figures who always loved to be guided by Tully, an Englishman. He follows the tradition of working under the superior boss. It is obviously a result of the colonialism.

The next thing about which this research work shows is the ironic aspect of post colonial nations. People fought against colonial rule; eventually, they got freedom. These people wanted food and freedom in this new independent nation. They wanted their

country ruled effectively along with the widespread development in the state. But, the rulers themselves became unable to rule effectively due to the lack of experience as to how to run the state. That is why the government has foreign administrators and the industrialists in the state. Tully is one of the white administrators. During the colonial days, these people heavily depended on the colonial masters and worked as directed by them. The formerly colonized people are still under the rule of colonialism through hegemony. They are still under the colonial mentality that they are inferior to those whites. The same effect of colonialism makes them culturally, politically and economically fragmented and confused. The state plunges into an abyss of complexities and disorder. In fact, the atmosphere in the novel is gloomy. The newfound freedom cannot be translated into the betterment of the state. This makes the freedom largely paradoxical and the post colonial nation as ironic.

Apart from the individual level, that kind of effect can be clearly seen in the newly independent state India where, instead of prosperity, there is cultural encroachment at its worst. In neocolonialism, one mode of governance is replaced by another. For the common people, there is no substantial change. Outwardly, they are declared free but inwardly, they are in trap and they still have to encounter domination which makes their freedom nominal. These people face more chaos and disorder because of the cultural duality. As there is always violent conflict between the rulers, the state is unable to secure the sense of national security, national unity and the rights and freedom of the people. It clearly suggests that the freedom in the post colonial world is complex, ironic and paradoxical to a large extent.

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