

I. Introduction

Kamala Markandaya (Kamala Purnaiya Taylor) was born into an elite Brahmin family in a small town in 1924 in Mysore, South India. Prior to her career as a novelist, she graduated in history at the University of Madras, worked in the Indian Army for the Second World War, and began to make a name for herself in India as a journalist and writer of short stories. Then she married an Englishman, Bertrand Taylor, and permanently emigrated to Britain in 1948, a year after India gained independence from Britain. She was awarded with National Association of Independent Schools Award (USA) 1967 and English-Speaking Union Award, 1974. She died in May 16, 2004.

Kamala Markandaya writes empathetically and convincingly about the peasant lives in South Indian rustic community. In her fiction she explores issues surrounding poverty, urbanization, gender and sexuality. The most interesting aspect of Markandaya's work is the examination of the erosion of "traditional" Indian values through the interaction with the west modernity. She is an Indo-British novelist whose works first published in the 1950s. Fame and success came with her first published novel; *Nectar in a Sieve* (1954). It had been a book of the Month Club which is the best seller in the United States. In 1955, the American Library Association named it a notable book. This novel was followed by nine others: *Some Inner Fury* (1955), *Silence of Desire* (1960), *Possession* (1963), *A Handful of Rice* (1966), *The Coffin Dams* (1969), *The Nowhere Man* (1972), *Two virgins* (1973), *The Golden Honey Comb* (1977), and *Pleasure City* (titled *Shalimar* in the American edition (1982).

Most of her novels reveal her deep preoccupation with the changing Indian social and political scene, her careful, conscious craftsmanship and her skillful use of the English Language for creative purposes. She has an interest in dignifying her people, so she creates complex, moving characters and covers themes that she hopes will debunk

preconceived notions of many westerners that Indian people are inferior to whites both socially and intellectually. One of her most important novels, *Nectar in a Sieve* (1954) was widely acclaimed for its portrayal of the culture clash between whites and non whites, and its success lies at revealing the commonality of the human condition. Even today, this book is taught in various American schools and universities. It is a restrained as well as a touching account of the life of an Indian peasant woman, Rukmani and her struggle for survival and her abiding love for her husband, Nathan.

Kamala Markandaya's novels deal with the modernization of India, through its interaction with the west- A pattern not a smooth progress but a troubled swinging between tradition and modernity between cultural exclaim and a pluralistic cultural identity.

In *Some Inner Fury* (1955), an autobiographical novel Markandaya probed the east-west conflict through the dilemma of Mira, a young woman in love with an Englishman during the tumultuous 1940s India's freedom movement. Similarly, *A Silence of Desire* is built around issues relating to tradition and change, faith and a skeptic attached to a modern, mainly western attitude. The tensions between materialist and spiritual world views are again the focus of her next novel entitled *Possession* (1963), an allegorical account of colonialism. This is a novel set in pre-independence of India from England. *A Handful of Rice* (1966) returns to the theme of poverty as in *Nectar in a Sieve*. However *Nectar in a Sieve* explored the effects of hunger on the individual and the family in a predominantly rural setting whereas in *A Handful of Rice* the setting is urban. *The Nowhere Man* is concerned with the unfolding the sense of alienation of Srinivas, or the modern man. In this novel political consideration occupy a secondary place, the primary purpose being to highlight the isolation of the individual soul and expose the pathos of the human condition. It deals with the problems faced by

many immigrants, relationships with the British, parent child conflict and racist violence. When Srinivas, the central character in the novels after living for 30 years in England, is taunted by racist thugs with, "Go back to your country." he is shocked. "But this is my country." he says (Markandaya, *Nowhere* 60). Likewise, in the *Coffer Dams* Markandaya explores the relationships between British and Indian characters against the backdrop of Post-Independence. Her next novel *Pleasure City* tells the story of people involved in and affected by a pleasure resort being built on the Indian coast by AIDCORP, a huge, multinational conglomerate.

Markandaya is often grouped with the three writers, Mulk Raj Anand, R.K. Narayan and Raja Rao. She raised herself up in modern Indo-British Fiction. The passionate portrayal of Indianness and a sense of profound sympathy are the most hidden qualities of her novels. She never felt alienated though she lived most of her life in London.

The characters presented in her novels are ordinary people. They are deeply aware of time. They struggle and migrate to another country to get solace. As Tully in *Pleasure City*, comes to India and he hopes 'to die' there. The protagonist in *A Handful of Rice*, reflects, "A hundred years from now, it does not really matter. I have drunk from the chalice of happiness, but now it's time to set in down and go" (Markandaya 1).

While analysing the novels of Kamala Markandaya we cannot forget the 'women subject' because women occupy an important role in the novels and the women are presented within domestic wall. In her early novels Kamala Markandaya draws our attention to the secondary and insignificant role of women in ancient India; but in her later novels we find her moving from this female self-analysis to a feminine protest. Markandaya's attitude to feminism is established as personal and analytic than public and political. On the very women subject presented in her novels, P. Geetha views,

"Markandaya does not create a women's world but she presents the real world. Sometimes raising serious question on attitude to men, women and marriage, she investigates the actual, social and emotional binds that shackle women" (10). K.S.N. Rao has remarked that "Markandaya has no heroes but only heroine" (37). Anita Desai presents women with the basic problems of modern life and shows the predicament of woman, not only as wife or mother, but as human being. Kamala Markandaya, on the other hand, lets her women have the traditional role, but makes them face the modern predicament. She also believes that the truth about human relations can be best expressed in terms of social institutions such as marriage and family. Marriage for her seemed to be a profound symbol of community.

A Silence of Desire deals more explicitly with the problems of marriages. Here again, we get a word picture of the traditional Indian Woman in Sarojini, " She was a good wife, Sarojini: good with the children, an excellent cook, an efficient manager of his house hold, a woman who still gave him pleasure after fifteen years of marriageless from the warmth of her response than from her unflinching acquiescence to his demands" (7).

In *Pleasure City*, Women characters are brought to create an excellent atmosphere which enables them to get over the monotony of an uneventful life on the sea coast. Zavera Contractor is the veritable Indian hostess who takes the leading part in entertaining the members at Shalimar. However, in her later novels, there is a new awareness of fulfillment of feminine identities on social context represented by the characters like Usha, Mohini, Mira, Roshan and Lalitha.

Thus, in the novels of Kamala Markandaya, the concepts and notions of the East and the West are the basis of conflicts and actions that form the raw materials of the themes. In spite of the various norms and values of the people, they came to compromise

or negotiate for the meaningful identity and existence. They should be broad minded to newly born ideas, respectful of old traditions and willing to accept the changeability as a natural part of life for the betterment.

Reviews on *Pleasure City*

The novel *Pleasure city* has been reviewed in number of ways. Most of the reviewers concentrate over the conditions of characters in different situations. These critics have measured the depth of the story and analyzed the style sometimes irrespective of the thematic concern. The central interest of the novel lies in its treatment of the people who share the diverse cultural norms and come together in a common social ground.

The two sets of values exist and confrontations takes place in the narrative, however, it does not end with destruction of the two forces; there rises a new kind of relation- a new bond of sympathy and understanding extending both the worlds and absorbing the 'human' and 'elemental' in both. Mutual Communication is established on the basis of the concept of humanity by the people going across from their own world. Regarding this concept on pleasure city, S.K. Tikoo writes, "Published in 1983, 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 in presenting there relationships 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's novel basically highlights the transitional period in India after the decolonization. Commenting upon *Pleasure city*, Claire Chambers in *Literacy Encyclopedia* asserts that "Colonialism is omnipresent even in the post-independence *Pleasure city*" (7). More than this the emigrants have been shielded assimilating with the new cultures in the conflicts consisting between host and guest groups. Having been familiar with both cultures, Kamala Markandaya has depicted the vision of east-west encounter in the specific Anglo-Indian relationship. Analyzing this novel, Madhumita Ghosal and Mehru M. Major write, "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 a land and its people" (245). The uncertainties and dangers of a livelihood of South Indian fishing village are made more secured through the continuous wage in Shalimar's service industry. At the same time, some of the younger Indian characters benefit from the cultural opportunities offered by Shalimar.

The real drama of human relationship enacted through the interaction of the characters private lives forms the essential level of the narrative in most of the novels expatriate vision gets reflected through the desperate attempts made by her characters to negotiate the difficulties for the meaningful existence in a society marked by the clash of diverse cultural practices. About the British Missions, Ghosal and Major Further write:

Before India's Independence 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 - today, it continues to have a strong impact over the independent nations that have sprung up 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)

Kamala Markandaya is "feminine" in her perspective. 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 do 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).

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

All these elucidation of reviews reveal the fact that Markandaya's *Pleasure City* is open for different ideas but the central focus revolves around the cultural diversity and negotiated identity.

Critical Summary

Pleasure City is the story about the building of luxury hotel and encompasses the period from the inauguration to the completion of the project. This story is set in remote South Indian fishing village.

Rikki is an orphan boy. In his childhood he is taught by two British Missionaries. At the time, they cultivate the love of English books, English people and state. Their death also becomes a great shock for him. And this orphan boy is adopted by the

headman, Apu, of the fishing village near which Shalimar, the *Pleasure City* named after Emperor Shah Jehan's pleasure palace is built. Indian Government extends invitation to the Board of AIDCORP to build a luxury holiday resort, Shalimar on this incredible coast. The AIDCORP is a Multinational Development Corporation that built anywhere, everywhere almost any thing for anyone, with virtuosity as dazzling as its politics were bland and Toby Tully is one of its directors, now in charge of building the resort. He is the descendent of the consuls who once ruled in India. He comes, sees and is enchanted. But India, as he has been warned, is both 'enchantress' and 'minx'. Tully and his Indian counterparts Cyrus Contractor and Hebleker co-operate in this joint venture. Tully also comes in contact with Rikki. With the contact, Rikki's imagination soars to blissful heights to the extent of expressing a desire to visit Tully's country and experience at first hand, the joy that old British missionary couple had outlined for him in his childhood. On the other, Tully is also attracted by Rikki's simplicity and honesty. A beautiful relationship develops between them which gently grows with affection and develops into a very close understanding of each other - the way in which a father-son relationship grows.

The commissioner for the Labor Recruitment Ramalingam assists the builders by recruiting labor from among fishermen settled along the coastline. As the city grows, it affects whoever comes into contact: to Apu-headman, to Mrs. Pearl-the English woman who comes for a visit and stays on for life, to Carment-the Spanish dancer, to Valli - the local beautiful woman, to Corinna - Tully's restless and dissatisfied woman. It offers a steady flow on income to the tribal youth who prefer to become unskilled laborers and give up being men of the sea. As a new developing civilization spreads its wings in the name of progress, it rapidly destroys the ancient culture. No one seems to take Apu like men's views seriously.

Rikki gives his best attentions and service to Tully first as a tea-boy then as a life-saver at the pool and does a little designing in the rooms. And Mrs. Pearl is impressed by Rikki very much as well. Mr. Contractor had selected Chari as a cook who is appreciated for her pleasing manners and floral arrangements. The tourists are heartily welcomed and their departures become the bitter moments. It is because of this, Mrs. Pearl wants to stay on. Meanwhile Boyle arrives after a longtime and impressed by sight he comments Tully's act of encouraging Rikki. Further to make the things interesting Zavera Contractor gives the birthday party where the guest discuss the proposal, picnic to the caves, seven and a half kilometer away from Avalon. They talk of the rape of an English girl in the cave. The sight in the cave is expected to be fantastic and the arrival of party at the caves proves mysterious as expected. As an infant is found in caves, the Indians take it the outcome of some illicit relationship where as the British display more human attitude. Mrs. Pearl takes the baby, lodges in Creche and names baby Kali, after Hindu goddess. On the other Rikki expresses his wish to go England. Some of the characters exchange the gifts as well. And the complex was going to finish, Zavera proposes open day. All are curious over the day to come. Thus 'everyone' is coming. The competitions are held. Ranji (Indian) and Corinna (English) take part in surfing race but get the equal no. of points. So a deciding run is held. Meanwhile storm comes. Rikki becomes sick. When he is recovered, Tully is guided to Bridie's grave. And Tully is leaving. As he is asked if he wants to come back, Tully says that he wants not only to return but hopes to die there. Now he is in the pang of separation. When he leaves, Rikki feels, the Shalimar looks deserted and lifeless.

The novels of Kamala Markandaya focus over the superstitions existing in independent India. Moreover she also brings together the western intellectual scientific and educated culture. In doing so the goal of Kamala Markandaya is not to resist the

culture of the west but to present how the Indian life has been affected by the cultural diversity. She tries to show the various changes that have gone through after the independence of India. Though Markandaya has written only ten novels, she has brought different aspects - social, political, cultural and economical- as subject matters in the literary scenario. By keeping these views in mind in this dissertation, the characters will be analyzed in terms of their intercultural negotiation in the contact zone - the contemporary Indian Societies.

II. Cultural Encounter: Hybridity and Negotiation in the Contact Zone

At the very present time the concept of global village has increased day by day and the experience of Diaspora has been more common form of experiences of migration or exile, generating the split identities and hybridities with the problems of dislocation and dispossession. The writers along with Kamala Markandaya articulate important question in their works regarding traditional culture system, material disagreement, collapse of the joint family, social, economic and cultural realities around her. Kamala Markandaya succeeds in effectively assimilating these realities and experiences into her writing. Multiplicity of thematic patterns and polyangular perspectives in her writing clearly bring forth the multicultural ethos that forms the basis of her writing.

Contact Zone

The concept of 'contact zones' was first developed by Mary Louise Pratt in her seminal book *Imperial Eyes*. Contact Zone is a social space marked by the spatial and temporal co-presence of subjects previously separated by geographic and historical disjuncture and whose trajectories now intersect. Pratt defines, "Contact Zones are the social spaces' where disparate cultures meet class and grapple with each other, often in highly asymmetrical relations of domination and subordination-like colonialism, slavery, or their aftermaths as they are lived out across the globe today" (Pratt 4). The contact perspective focuses over how the subjects are constituted in and by their relations to each other. It deals with the relations among colonizer and colonized; self and other native and the non native. It is acted not in terms of separatedness but in terms of co-presence, interaction, interlocking understandings and practices, often with in asymmetrical relations of power.

However, it offers the moments of wonder and revelation, mutual understanding and new wisdom. In such spaces people historically and geographically separated come

into contact with each other and establish the on going relations, usually involving conditions of coercion, racial inequality, and intractable conflict.

Number of other vocabularies are closely related to the idea of 'Contact zone' like 'transculturation' 'autoethnography' and 'Safe houses'. 'Transculturation' aims to replace overly reductive concepts of acculturation and assimilation. The term refers to a process where by members of subordinate or marginal groups select and invert from materials transmitted by a dominant or metropolitan culture, while subjugated people cannot really control what emanates from the dominant culture, they do determine to varying extents what they absorb into their own. Transculturation not only refers to the metropolitan modes of representation of its periphery but also to the formation of metropolis by the subordinated periphery. But the bitter fact is that while the imperial centre tends to understand itself as determining the periphery, the metropolis habitually blinds itself to the fact that it was constructed from outside in as much as from the inside out.

The term "autoethnography" refers to the process of using the vocabularies and idioms already used by others while representing the self. To be precise autoethnographic texts are representations that the so-defined other construct in response to or in dialogue with those representation. Such texts are merged or infiltrated to varying degrees with indigenous idioms to create self-representations intended to intervene in metropolitan modes of understanding. They often address to both metropolitan audiences and the speakers' own community and constitute a group's point of entry into metropolitan literate culture.

Along with 'Transculturation' and autoethnography 'safe houses' is the phenomenon of the contact zone. The term refers to the "social and intellectual spaces, Pratt writes "where groups can constitute themselves as horizontal, homogenous, sovereign communities with high degree of trust, shared understanding, temporary

protects from legacies of oppression" (Mass culture 71). The idea of 'contact zone, denies the homogeneous, sovereign 'community' embodying values like equality, fraternity and liberty, which the societies often profess but systematically fail to realize.

Contact Zones include identifying with the ideas interests, and histories of the other. It involves trans-culturation and collaborative work, comparison between elite and vernacular cultural forms, offers the spaces for people to uncover, confront and reflect on suppressed aspects of history, ways to move into and out of the rhetorics of authenticity. It provides ground rules for communication across the lives of difference and hierarchy that go beyond politeness but a mutual respect is maintained.

Cultural Identity in the Contact Zone

Cultural identity is the feeling of identity of a group or culture or of an individual as far as he/she is influenced by his/her belonging to a group or culture. Identity has become the central area of concern in cultural studies during the 1990s. Identities are the discursive constructions. In other words, they are constructed, made rather than found, by representation. Any culture defines itself in relation to other cultures. People who feel they belong to the same culture have this idea because they rely particularly on a common set of norms but the awareness of such common codes is possible only through the confrontation with other cultures. Therefore every culture is continuously forced to determine its positions toward alien elements in order to preserve or redefine its identity. In Balibar's words "Identity is never a peaceful acquisition; it is claimed as a guarantee against a threat of annihilation that can be figured by 'another identity' or by an 'erasing of Identities'" (Barker 186).

Culture is the defining principle of mankind. It provides them their identity. Samuel Huntington views that "Cultural and racial identity is the central factor shaping a country's association and antagonism to other(s)" (125). Moreover, the identity is defined

in terms of one shared culture. The cultural identity is not something which already exists. There goes a continuous 'play' of history culture and power. And the very exercise of power creates the identity. On this issue Stuart Hall writes:

Cultural identity is not a fixed essence at all, lying unchanged outside history and culture. It is not some universal and transcendental spirit inside us on which history has made no fundamental mark. It is not once and for all. It is not a fixed origin to which we can make some final and absolute return. Of course, it is not a mere phantasm either. It is something not a mere trick of the imagination. It has its history - and histories have their real material and symbolic effects. (113)

People always get meaning in their respective race and culture. Culture can make the people feel themselves as being secured. And the identity is meaningful at the immediate face-to-face level where the debate of his or her class, ethnic group, nationality, religion and civilization get mingled.

After the colonialism, there evolved a new transformation of social consciousness. The consciousness went beyond the limit of refined identities. By the same taken, post colonialism facilitated the emergence of post nationalism. In it, there would be the possibility of surging up the pluralistic vision of the world. In order to link the world divided between western and native, the post nationalism proceeds along the various indeterminacies in the colonial encounter. This is done through a considerable less embattled account of colonialism by depicting how the colonial encounter contributed to the mutual transformation of colonizer and colonized. The phenomenon is viewed as trans-section as an interactive, dialogue, two way process, rather than a simple active-passive one; as a process involving complex negotiation and exchange. Because of the globalization process set in motion by modern imperialism in this post national

era, each society is carrying the 'melting pot' syndromes. As a result they are becoming 'hybrid' social spaces.

In a nutshell, the problem of identity crisis is faced by many of the 20th century novelists and they try to reveal it in their writings. The characters in their discourses expose the similar situations. Writers like Kamala Markandaya present the 'self' alienated from the root of mainstream culture and narrate the problem of dislocated and exiled experience. In her novels the characters are engaged in an endless search for belonging. Particularly characters experiencing in the alien land and coming into the negotiation at the end can aptly be illustrated in Markandaya's *Pleasure City*.

Hybridity and Negotiation

As understood within the domain of post colonial criticism, hybridity is the outcome of the orientalist project of the west. The term has something to do with the unpleasant colonial experience since it is the 'ambivalent' relationship of the colonizer and the colonized. The colonial settlers, once they arrived in an alien land, they felt the necessity of establishing new identity since they were displaced from their own point of origin. In a colonized society there emerged a binary relationship between the people of two cultures, races and languages and such relation produced a hybrid or cross cultural society.

Hybridity has for a long time been strongly related to the concepts of racism and racial purity from colonial history. As an explicative term hybridity became a useful tool in forming a fearful discourse of racial mixing that arose towards the end of 18th century. It responds clearly to the quality of colonialism. Characterized by literature and theory it focuses on the effects of mixture upon identity and culture. The foundational discourse of hybridity lies in the anthropological and biological discourses of conquest and colonization. The modern move to use hybridity effectively as a disruptive democratic

discourse of cultural citizenship is a distinctly anti imperial and antiauthoritarian development. The antecedents for this discourse lie in an intricate negotiation between colonial objectness and modernity's new historic subjects who are both colonizer and colonized.

One of the most widely employed and most disputed terms in post colonial theory is the concept of 'hybridity'. The prominent post colonial critics in this realm are Homi K. Bhabha, Stuart Hall, Sara Suleri, Robert Young and Frantz Fanon. Hybridity commonly refers to the creation of new transculturation forms within the contact zone produced by colonization.

Hybridity can be seen as a cultural effect of globalization. Globalization has increased the migration rate and has changed the relation between western and other cultures by taking the sense of identity of individuals, across the national border. The notions of hybridity and creolization cross national and colonial boundaries. And the hybridization takes many forms including cultural, political and linguistic. In linguistic form, there can also be the evidence of linguistic cross breeding and the use of loan words from either the language of the colonizer or the colonized. Bhaktin defines hybridization as, "a mixture of two social languages within the limits of a single utterance, an encounter within the arena of an utterance between two different linguistic consequences, separated from one another by an epoch, by social differentiation, or by some other factor" (358)

The 'term 'hybridity' has been most recently associated with the 'cultural crossovers' of various sorts emanating from the encounter between colonizer and the colonized. His analysis of colonizer and colonized relation stresses their interdependence and the mutual construction of their subjectivities. All cultural statements and systems are constructed in a space, the third space of enunciation; where cultural identity always

emerges in contradictory and ambivalent space, which for Bhabha makes the claim to a hierarchical 'purity' of cultures, 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 space have a colonial or post colonial provenance for or willingness to descend into 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. (38)

It is the 'in-between' space that carries the burden and meaning of culture which makes the nation of hybridity so important. It is frequently used in post colonial discourse to mean simply cross-cultural exchange and the idea of equal exchange.

Hybridity, thus, is an expression of everyday life in the post-imperial era. It continuously alters the national and international. Hybridity draw on local and translational identifications and generates historically new mediations. Such 'mediations' are new because they are located outside the official practices of citizenship situated in the interstices of numerous legal and cultural borders.

The 'hybridity' can be understood by referring to Bhabha's notion of 'mimicry' and 'ambivalence' and Thomas B. Mecauly's description of 'intermediate class of people' Ambivalent is the mixture of the colonizer and the colonized where colonized people work in the consent of the colonizer. Ashcroft Griffiths and Tiffin had defined ambivalence along Bhabha's line as "It describes the complex mix of attraction and reputation 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" (Ashcroft 12). Hybrid culture do exist in colonial society

where people occupy an 'in-between' space by the 'mimicry' of the colonizer. The colonized adopts the colonizer's culture language and values thinking that it superior and is mimed to be as such. The mimic men never become pure white men and what they mimic appears also as mockery or parody. Mimicking the colonizers, the colonized becomes almost the same but not quite though they want to acquire the superior position of the colonizer and able to represent the colonizer partially as described by Bhabha, "The menace of mimicry in 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 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. Such a mimicry of the colonizer places the colonized in an 'ambivalent' hybrid space' or 'in-betweenness'. Lacan explains mimicry as:

Mimicry reveals something in so far as it is distinct from what might be called an itself that is behind. The effect of mimicry is Camouflage.... It is not a question of harmonizing with the background but against a mottled background, of becoming mottled-exactly like the technique Camouflage practiced in human warfare. (Qtd. in Bhabha 85)

The post colonial critics have been influenced by the issue of 'hybridity', 'creolization', 'in-betweenness' in which colonized loses its identity in a colonial society. And there emerges a new culture that is neither purely colonized nor purely that of alleviation European culture. In the name of civilizing mission, colonizer or European imposed the education system to the colonized or non-western people and countries to create an intermediate class of people by refining and training natives making them civilized or rich. training certain elites in English or Western education, language and culture, British

rulers would be able to create "intermediate" class of people who would be distinguished from the general mass of people or native population by the help of their ability of 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. For him, colonized people suffer from inferiority complex. When they are away from the colonizers and come to contact with them to improve jungle status, to maintain life standards by the act of mimicking the westernized civilization. He views:

Every colonized people in other words, every people whose soul on 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)

As the people come to the alien cultural milieu, the encounter with the distinct cultural environment and remain in 'in between space. By Macaulay's definition, intermediate class means, "A class of persons Indian in blood and color, but English in taste in opinions, in morals and in intellect" (61). The intermediate class of people are almost 'white' in terms of cultural training, manners, languages, mode of speech and accent and function as interpreter between the British and the millions of native people they ruled.

In conflicting situation of cultural exchange and cultural encounter, there always arises the situation of dialogical relationship of diametrically opposite sides having distinct interests, desires, thoughts, cultural traits, social values, norms etc. and the both sides attempt to come to the negotiable environment by dialogue or compromise or a wise agreement or a communication or a mutual interaction. Negotiation is a back and

forth communication designed to reach in an agreement when the two sides have the same interest that are shared and others are opposed. In most negotiation output is achieved without exhausting the option which results in mutual gain. The negotiation is a form of interaction and dialogue through which individuals, group, organizations and government explicitly try to arrange a new combination of their common and conflicting interests. The compromise is a must for the negotiation and the both sides avoid their position to participate the give-and-take relationship through mutual interaction and dialogue. Interactions, dialogue and bargaining are the major components of negotiation to come on the process of settlement, accepting attacks, threats and loss of temper as perfectly legitimate tactics and should not be allowed to disrupt negotiation.

The striking point of negotiation is to manage the conflicting situation for the better socio-cultural and economic environment to the human beings who are living together having distinct cultural traits and so on. A negotiation usually involves a number of steps including the exchange of proposals and counter proposals. In a good faith negotiation, both sides are expected to make offers and concessions. Once aware of the conflicts both parties or persons experience emotional reactions to it and think about it in various ways. These emotions and thoughts are crucial to the course of developing conflict. Sometimes conflicts escalate the atmosphere becomes charged with anger frustration, resentment, mistrust, hostility and sense of futility.

To sum up, when the emigrants come to the alien land in a mission to civilize the natives, the natives are fascinated by the motives, of missionaries. Certain customs, opinions and manners of doing exists that is hybrid one. On the process the colonizers or the natives try to mimic the certain moral standards. So then they become mimic men. And it is because of this they remain in the space 'in-between' or 'ambivalent'. Therefore, hybridity, mimicry and ambivalence are the inseparable and interrelated phenomenon of

the contact zone. And later they have to come into compromising point for meaningful existence and their identity.

Cultural Encounter in the Contact Zone

Cultural encounter facilitates a pattern of mutual adjustment or reciprocal give and take by offering a space enough for co-existence and meaningful identity between two cultures. But it does not mean that cultural encounter promotes blending or merging of perspectives all the time. When two or more than two cultures come together, it is likely to be marked by contestation struggle and agonism that matches the tensional relation between absence and presence, emptiness and affirmation because of the distinct cultural traits of the respected cultures. The juxtaposition of two cultures, that is alien and native culture, promotes a moment of genuine self-formation or the reevaluation of prevailing patterns of newly experienced modes of life. The cultural encounter is a process in which various modes take place. They are like interaction, assimilation, dialogic relationship. These modes will be studied in brief to build up a 'frame of reference' useful and necessary for the textual analysis in the chapter next to come.

Acculturation

In the context of globalization, acculturation is one of the dominant modes of cultural encounter. The encounter of diverse cultural traits and complexities are modified because of the constant contact and cultures and cultural identities become hybrid, in-between and multicultural society. This process is called acculturation. And it comprehends those phenomena which results when distinct cultural group come into touch for a long time. They come with the subsequent changes in the original cultural patterns of either one or both groups.

The set of values, beliefs and practices characterize the history of society and each culture has a codified exhaustive set of instructions concerning behavioral issues.

Cultural interactions stem from the prolonged contact between two or more sets of values, norms which can be extremely different from one another and these kind of contacts may extend "from domestic contacts to global interactions" and "between hegemonic western culture and developing non-western societies" (Dallmayr 14).

It is through cooperation and competition between cultures. In the first case exchange and mutual can take place where as hostility and conflict may spring up in the second case. In between these, the second is more common. Acculturation not only occurs as a bidirectional process but also cultural modification concerns the changes a cultural group has to introduce in collective as well as individual behavior. It is to coexist and interact with the norms and habits of prime social system. It generally refers to acculturating groups like ethnic minorities, immigrants, indigenous people exposed to colonization. And the minorities are mostly forced to adapt to the cultural system they live in. It is the involuntary character of acculturation process they are forced in order to cope actively with the dominant environment.

People from acculturating minority establish strong relationship with their group. Keeping their own traditions, values and norms, they create a distinct sub-culture influenced by dominant group. At this, the contacts between the two social systems are subsequently very restricted where individuals are not taken as the member of dominant culture. They are put apart from by the dominant group though they want to be integrated. The acculturating individual endeavors to achieve values and behaviors characterizing the dominant culture in which they live, and preserving their own traditions at the same time. This kind of interaction with a dominant culture has also been labeled as 'biculturalism'.

A bicultural individual knows and understands two different cultures and s/he is able to show dual modes of social behavior that can be alternately used depending upon

which culture the individual is reacting with. But it does not mean that a bicultural individual daily comes into contact with dominant culture, not that the two cultures share a common geographical area. In fact, bicultural competence is a hard task. There is the need of the creation of effective interpersonal relationships with both groups losing no personal identity. It implies knowledge of the dominant values. The positive attitude toward both cultural patterns, sense of being communication through the dominant language use is grounded in both cultures where everyone fails to compete.

However, the endeavor an individual has to perform in the acculturation process is too often not rewarded. Mostly the integration remains a remote goal. The estimation of the intrinsic absolute value of one cultural system as compared with others is hard to do. In fact each model of social structures reveals out some pros and imposes some constraints on individual based on historical era and geographical location.

Assimilation

Assimilation is the process where the individuals once dissimilar become similar; they share the same sentiments, values and goals. The attitudes of many people are united. It results because of the functional relation of the diverse cultural elements. As Dallmayr quotes Robert Park and Ernest Burgess, assimilation is defined as, "a process of interpretation and fusion in which persons and groups and by sharing their experience and history, are incorporated by them in a common cultural life" (Dallmayr 14).

Assimilation happens when the respective cultures face each other on a more nearly equal basis.

Assimilation is closely connected to the process of acculturation. The individuals lose their ties with the original cultural background, within the acculturating group, and they acquire dominant culture values habits and behaviors. The nationalism and the idea

of nation state has intensified the concept of assimilation in the post colonial period. As Fred Dallmayr quotes Rupert Emerson:

In the contemporary world, the nation is for greater portions of man kind the community with which men must intensely and most unconditionally identify themselves ... The nation today is the largest community which ... effectively commands men's loyalty over riding the claims both of the lesser communities within it and those which cut across it ... In this sense the nation can be called a "terminal community." (Dallmayr 15)

Not only the hegemonic influence of nationalism and the nation-state is confined to advanced western countries but extends to non-western, post colonial societies also. While initially opposing the 'state' as an alien, a national rhetoric geared toward the acquisition of state power was adopted quickly. By and by immigrants are slowly assimilated into prevailing way of life of nations states like India, Africa etc with their focus on individual profit motive. But this kind of social, cultural clash is not truly depicted by the melting pot rhetoric. It is because there is difficulty to find a uniform cultural coexistence.

Assimilation results through the partial adoption that involves a greater subtlety in self-other relations. There is a need of willingness to recognize the distinctness of other culture ignoring the self imposition of hegemonic situation. The outcome of assimilation is not always motivated by the hegemonic influence Fred Dallamy observes:

Assimilation is not only or exclusively a policy imposed from above, that is, a process where by a hegemonic culture is disseminated by elite to subordinate segments of the population. Sometimes...., the hegemonic culture holds a powerful attraction for subordinate groups eager to gain

social acceptance or recognition and thus to terminate discrimination where such acceptance is pursued deliberately and with some promise of success we are in the presence of acculturation through upward mobility.

(Dallmayr 17)

This means, on the process of achieving the cultural values, the assimilating groups still have an indigenous solidarity. Therefore, the cultural difference is never 'complete' because it moves in symbolic formation from one position to another leaving it more open to cultural translation.

Dialogic Relationship

One of the fundamental modes of cultural encounter is dialogic relationship, conflict which is aroused when the two distinct cultures come in touch. The conflict and mutual enmity are the key factors of human relations through which dialogue between two cultures is possible. Our age incarnated by ethnology is characterized by the cultural interaction.

The notion of dialogical relationship is very similar to what Gadamer says, "Fusion of horizons" and Bhaktin's notion of "dialogical exchange." 'Fusion of horizons' for Gadamer is an interpretive - dialogical engagement between cultural life forms. However, Gadamer is distanced from mere fusionism to a stronger recognition of otherness in the reciprocal encounter context. For Bhaktin 'dialogical exchange' involves an affirmation of the other's 'exteriority' which goes hand in hand with recognition of the other as subject. This 'exotopic' relation is 'non-unifying' that is a relationship which preserves reciprocal freedom where no one has the last word and neither voice is reduced to the status of a simple object or elevated to superior subject status. This kind of exotopic relationship has been given support in cross-cultural encounter along Bakhtinian line. William Connolly has endorsed an ethnic of cultivation which involves

"both distance and relationship, both recognition of inalienable otherness and genuine care for difference" where identity remains open to "loose strands and unpursued possibilities in our self" (Connolly 160-61). An attitude of agonal interdependence can be generated and sustained through this kind of openness.

As in the past, we can see the intercultural relationship in the present societies as well. Cross cultural dialogues are found in post colonial non western societies. The post independence societies established new metaphors of nationhood not only to rewrite history, but to create and to frame defining symbols for the purpose of imagining the nation. They tried to integrate the cultural life of the past with their post independence, westernized realities by the conceptual structures drawn from local tradition. On the process, English language was started to be manipulated.

The English language has attracted support in the post-colonial societies because of its perceived changeability. Far from "enforcing the cultural centrality of its historical homeland, the language has proved to be a generous and accommodative traveler" (Boehmer 210). English in non-western world is made national by adopting local idioms and cultural referents. This can be seen in post colonial narratives where English language has become a process of mass literary migration transplantation and cross-fertilization and the post colonial text becomes a hybrid object.

Race Relation in Contact Zone

The idea of race has played a significant role in determining how people have seen themselves and others. At the very beginning the term was used to illustrate a human population distinguishable from others based on shared biological traits. Later the idea that the human species can be naturally subdivided into more than one biologically distinct group was developed. In fact, at present race persists as a powerful social and

cultural concept used to categorize people based on perceived differences in physical appearance and behavior.

Race is for the most part related to the rise of colonialism, the practice or policy of maintaining colonies; now derogatorily signifying the alleged policy of exploitation of backward or weak peoples, because the division of the human society in this way is inextricable from the need of colonialist powers to establish dominance over subject people and hence justify the imperial enterprise. Race thinking and colonialism are imbued with the same impetus to draw a binary distinction between 'civilized' and 'primitive' and the same necessity for the hyarchization of the human types. By translating the fact of colonial oppression into a justifying theory, however spurious, "European race thinking initiated a hierarchy of human variation that has been difficult to dislodge" (Stephen 25).

Racism is the root cause of alienation and dislocation. Alienation in the simplest understanding refers to the estrangement of individuals from one another, or from a specific situation or process. It refers to the cultural estrangement under which the individuals feel a loss of their cultural belongings. In this sense, the term is applied psychologically to comprise the dimension of powerlessness, meaninglessness, isolation, normlessness and self-estrangement, which mostly rest on the racial love-have relations. And the sense of 'loss' is realized by the people when they are displaced and dislocated.

We can see a number of internal ruptures and fragmentations in races and cultures in modern society. Dislocation is the out come of people's move from one country to another by slavery or imprisonment by invasion or settlement a consequence of willing or unwilling movement from a known to unknown location. As Ernesto Laclau puts in 1990 as quoted by Hall, dislocation is a structure which is characterized by a never ending process, "A dislocated structure is one whose center is displaced and

replaced by another, but by a plurality of power centers, and the societies have no center, no single articulating or organizing principle. It is constantly being decentered or dislocated by force outside itself" ("Question" 278).

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

Race is the defining principle of mankind: it provides them their identity. Moreover, race is the power that is related to both repulsion and attraction. Samuel P. Huntington, therefore says that the "people and countries with different races and cultures are coming apart" and at the same time he insists the fact that "Cultural and racial identity is the central factor shaping a country's association and antagonism" to other(s) (125). People always get meaning in their respective race and culture. Race, therefore, is the source of their identity; it not only defines them but also provides them a "protective closure", and thus, people can feel themselves as being secured and meaningful (Said xii). To differentiate the subject and to establish the identity, there is the role of "identification" in the modern thinking (Culler 108). So, people often seek their identification. Moreover, identity is meaningful at the immediate face to face level where the debate of his/her class, ethnic group nationality, religion, and civilization get an interface to mingle and collide. And the rage and the anxiety, and the love and hate for the past are the source of personal traumatic expression of identity.

In the multicultural situation when the two races white and non white (west and east) come in touch, the relation seems problematic. The majorities always try to impose

the hegemonic attitude towards the minorities. So then there emerges a kind of conflict between them. And the conflict is cooled down when one of the races come to the negotiation. They are the minorities who have to come to the compromising point for the meaningful cultural identity in the contact zone.

In the next chapter the *Pleasure City* by Kamala Markandaya will be studied to see how 'hybrid' characters are built up and how the characters come to occupy an 'in-between' space by their mimicry. When the major characters come to alien cultural milieu, they encounter with the distinct cultural environment but they always remain negotiable for the adjustment and compromise with opposite sides to make their existence meaningful, and to create meaningful identity.

III. Negotiation in the Contact Zone

Introduction

Pleasure City is a story about the people who come to new land and the things 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 Indian Coast-fishing village functioning as a contact zone where the British people make the complex, Shalimar. After the independence of India in 1947, the British people were there not for the political colonization but for the mission to civilize the Indian.

As the two British missionaries, Mr. Bridie and Mrs. Bridie, taught Rikki, an orphan boy, he was interested to the foreign land. Mrs. Bridie loved him so much that sometimes "she drew him onto her lap and read to him out of the Bible" (5). It was the sense of love by which she was attached to. On the other, he had equal affection towards her teaching that "he liked Mrs. Bridie's English lessons" (6). And this orphan was brought up by Apu and Amma, head of the fishing village. Amma used to try not to make him feel the absence of mother. She used to express the motherly love and say "I am your mother now, and lucky to be" (9). Likewise, Muthu was playing the role of the real brother.

When the Bridie's couple died, for Rikki, their finality of death was the end of everything. However, he accepted the inevitability of death and Rikki felt Apu's family to be his family. Later, Muthu and Rikki worked together for earning a livelihood.

The Indian Government extended the invitation to the Board of AIDCORP to build a luxury holiday resort on this incredible coast. Tully was one of the consuls and director of AIDCORP. At the very beginning of the mission, he was ambitious over the land and would-be resort. As the people come to the alien land, there are some controls, restrictions and the natives have affection and skeptical eye over them. When Tully

came in touch with Rikki, they were interested to each other. There grew a kind of brotherly relationship. On the other Apu has the sense of hatred towards the people who were to use the land. He didn't like the way the natives too were willing to give the land to be used. He exclaimed, "This is our territory. The waters are ours, to a five-fathom-depth" (26).

For Tully, grand father had become the example. As his grandfather had conquered the land, he was also thinking to mimic the way to convince the people and build up the resort. When Tully was reminded of his grandfather's remarks that if he was not vigilant and got out of India well in time, she would enchant him so much that he would not wish him to get out again but, "it made young Tully the more determined" (34). In fact, he was full of mysterious observations. And for the completion of the complex, Heblekar-the Dewan's descendant and the commissioner for labor recruitment-Ramalingan both cooperated in the joint venture. Ramalingan assisted the builders by recruiting labor from among fisher men settled along the coast line. The people preferred to be engaged in the act of building. Previously, the sea was their element and way of life. On the other, Tully is interested in swimming and working with Indians. This shows that the people from both land come into a fusion. The characters Rikki and Tully become hybrid characters. Tully is interested to his bootland and tries to get himself involved in the activities of natives as "Tully was keen on his boat" (64). On the other, Rikki also does have changing perspective. For "he was sick of his brother of the cheer less reception his best intentions met with sick of the mangy hut even the thatch was tattered. These days he scarcely regarded it as his home, and would hardly have bothered to return we felt except for his mother" (137). He is, now, giving up the ancestral cultural practices.

As the city of Shalimar was illuminating 'with the necklace of lights', different people have love and hatred over the going out activities there in Shalimar. Rikki served Corinna so that she was impressed by him. When she leaves from there it becomes a heart rendering event for him. On the other hand, 'Shalimar offered a temporary accommodation. But Zavera for one could not tolerate such perversity" (117).

Rikki becomes mostly the Tully's assistant. Working together, his inspiration to go to foreign land is sharpened. At the same time, Tully at the beginning faces conflicts. Later he becomes hybrid mimicking the activities of natives and working with them. And finally, as the minorities come into negotiation in contact zone, Tully has to come to negotiation. When Tully was about to leave he is asked if he comes back to India he says that he not only wants to 'return' but he has 'hope to die' (340). It is the impact of love. Here his wish to die is the compromising point into which he has come for meaningful identity.

Love-hate relationships

Pleasure City by Kamala Markandaya was written in 1983 which exposes the East-West relations. Markandaya has exposed the impact that the west has created on the Indian mind during the British regime and its aftermath. Her major theme has been the cultural clash of the two modes of lives: the western and the oriental and the consequent actuation of the painful process of modernization. Her major concern has been on the exploration of such factors that come in clash with the diverse races and cultures. The two themes which are closely intermingled in *Pleasure City* are of love and hate. The personal relationships operate on many levels. They are among Tully, Rikki, Mrs. Bridie, Amma, Apu, Corinna, Zavera and other characters.

The opening scene of Bridie's mission lays the groundwork of the story of Rikki in the fishing village, South Indian Coast. The Bridies have left him a permanent impression his character is shaped by. They cultivate the love of English grammar and flowers. Always "He liked Mrs. Bridie's English lessons [...]. He loved the stories she read" (6). Likewise, "She drew him onto her lap and read... Bible" (5). This kind of exchange of love is seen not because of blood, caste and any other relation but because of human relation. They were tied by this. From the very beginning of the novel Rikki's actions and words show an unconscious liking for England which can be taken as the first stage of love and which is gradually transformed into deep love. Originating from innocence it turns into a visible flame.

After Bridies, it is Tully who appeals most to Rikki. When Tully comes to alien land, he develops a best humane relationship with Rikki which brings out the best human element present in forever. At the same time he has to face a kind of difficulties during the course of construction of the tourist complex. The mediacy of narration who is telling the story or who is viewing or experiencing the events of the story in *Pleasure City* is flawed. While the events are viewed through the eyes of Rikki, Tully, Mrs. Contractor and other characters in the story, the unity is provided only by the physical presence of Rikki. As the event of story moves forward, it is developed that there is neither white or black, nor East nor West; there is only the human bond and negotiation. Despite the fact that the writer tries to see the conflicts hidden and at other times open in the relations of the people chiefly western and eastern particularly in the case of this book between Tully and Rikki.

The relationship between Amma and Rikki is much more counted; Amma is delighted to become the 'mother' of Rikki as soon as the news comes that his father has been engulfed by the sea while fishing. A great care needs him. His condition becomes

more pitiable even after the Bridie's death. When they parted, "Tears were pouring down Rikki's face" (16). So there was Amma to provide love. She used to have loving remark that "I am your mother now, and lucky to be" (9). In return for Amma's love, he justifies himself a sincere child to his foster parents and economically he proves himself more helpful than Muthu, their son.

The story develops the trauma of the cultural alienation and the characters' hopeless effort to establish their belongings, which is evident in their expression of love and hate relationship among themselves. The characters' show the problems 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. Mrs. Bridie expresses her nostalgia as:

'Primrose?' 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 have been away so long,' she said. (14)

When Tully comes to alien land, he understands the land and the people belonging to it, he develops an inner quest to belong to the land and people. This is his conviction that he has to do that. On the process, highly impressed by Rikki's honesty and sincerity and devotion to work Tully takes him for a trust worthy worker and gives him the patronage he deserves. On the other, he has to face the hatred as well. When Toby

Tully seeks the clearance and the selection of the site, it is Apu, headman of the fishing village, who objects since “Apu’s headmanship was based upon a different set of values pertinent to a different kind of living. He did not have answers to their questions”(26). Apu is the village headman, a position that once carried much power and prestige but which now, with changing times, has lost both. There rises a conflict. Some of the people were lining up ‘to turn into coolies’. So even the natives also hated this old man and remarked that “nothing useful to be gained from the old dodderer, they saw, while continuing to make efforts” (26). The conflict goes further by the remark of Apu that “This is our territory. The waters are ours, to a five – fathom depth” (26). In this way, Tully minutely senses the land, people and culture with a different taste.

The novel shows not so much the process of establishing the Shalimar Complex where Tully and his Indian counterparts Cyrus Contractor and Hebleker cooperate in this joint venture. It talks of the excellent atmosphere that overcomes the monotony of the uneventful life on the sea coast. It is through the birthday party, picnic to the caves and the open day that are organized so to provide the freshness in life. These activities bring the Indians and foreign tourists together. They belong to different cultures: western and Indian. This sense of cultural belonging defines their consciousness and ultimately their behavior. Boyle, in a course shows a kind of disapproval of the way Tully was going to build the resort. He “could not approve. By night or day an Englishman should, he felt stand by his colors [...]. No empire had been built by the builders going native” (178). It shows the sense of ‘us’ versus ‘them’ mentality that recurrently dominates many of their immediate actions that take place in their mission.

There goes an under current of human bond that runs through out the novel above the racial prejudices – the relation of love and hate. Markandaya has chosen the encounter between east and west, Rikki and Tully, to show the subtlety of human

relationship. Rikki's love for Tully is equally deep and intense and yet there are moments when in spite of himself he becomes conscious of their different racial identities. Rikki feels that there is a vast difference between himself and Tully. He observes "At times there Rikki felt the division between them, between one man and the another, their minds their reach and sway, the reality of the distance between himself and Tully: *Distance*" (147). He thinks that "there is an ocean between them" (147). At the same time Tully is conscious that he is living in the country which is not his own. It is evident in his occasional conversation with Rikki. As the time passes they are capable to love each other and live under one situation that is created in the book. There develop a good kind of emotional tie between them. Sometimes Rikki offers the presents to Tully as a token of love. Tully and Rikki are individuals as well as the type replica of western and eastern manhood. The main characters stand as symbols, as representatives of social groups or traditional types.

In the same way, Kamala Markanda has kept the relationship between Rikki and Mrs. Pearl to the minimum possible level. Rikki used to provide the swimming lessons to Pearl and she was impressed by the sincerity and honesty of Rikki. She had the love for his innocence and purity of mind. Further, she was affected by the way the host groups behaved. So "Mrs. Pearl, who had simply fallen in love and declared she would stay as long as they let her" (151). Moreover, her attachment to and developing affection for Kali the foundling girl seems to give a new value to her career. She is very much happy to regard herself as "foster-mum". And "she had had developed at attachment from having been the first, after Rikki, to hold the child in her arms" (212).

Zavera contractor performs a significant role to justify herself a true hostess. A good relationship is established between the Indian and the foreigners. The departures

of the tourists tell how nicely these relationships had been shaped. These departures become “bitter-sweet moments” that make Zavera Sigh:

Mrs. Contractor sighed. She loved all these fleeting guests, she loved fusing over them, advising them what to do, where to go, what to eat, ushering them into coaches for excursions, and reviving them when they returned with jugfuls of lemon squash, and trays bearing cool moist muslin squares to freshen their steamy faces.

“Because” She told them when they thanked her, “would you not do the same for me if I were a stranger in your country? No, no, no, its nothing, it’s simply do unto others” (151).

The guests are heartily welcomed. At the very time the relationships become sweet very much through which the pleasure oozes in Shalimar. By the same token Adeline Lovat or Patterson is attracted into the city or lures Mrs. Pearl to stay there. The other visitors like Boyle, Tully, Ranji, Sitharam, Mrs. Heblekar and the Tremletts also come in contact with her. She looks after the foreign and Indian foreign friends “with an equal care” (152). Tully humanizes her time and again bringing out the class conscious complex she is infected with. As she rebukes severely Tully for drinking tea in the workmen’s canteen Tully moderates by remarking that he wanted to give a kind of satisfaction to the workers that the tea and food that they drink and eat is good enough to enjoy prepared under her supervision. These two distinct attitudes signify to the two distinct relationship – love and hatred to the natives.

Like Zavera, Corinna too is charming but she introduces some sufferings in these relationships. Although she condescends to give surfing lessons to Rikki and also present her seaboard to him, yet she would have Tully all to herself and wish him to

leave India before his work was over. But towards the end, a significant change comes over her mind that she seems to be friendly with Rikki.

The writer imagines a world of equal participation and realization of the existence of each human. It is a world of *Pleasure City* in which personal relationship and friendship have been established. The barriers can no longer hold their strings of the East and the West. It is the human bond that draws both of them together. The Rikki's loyalty, Zavera's hospitality, Tully's humanness and work ethos have cemented these relationships.

The introduction of AIDCORP or Shalimar in the village disturbs the quiet normality of village life. Rikki gave up his way of life – fishing and was engaged in the services provided by the Tully and Boyle like people. On the process he was experiencing the ruling of power position. As Boyle called him 'boy' he did have psychological hatred, "calling him boy too, which he hated being called. Rikki felt he detested Boyle" (187). Likewise, when Corinna used to sing the song, she forcefully made children join her. Thus the sense of hatred occurs as:

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

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

As the Shalimar complex was being built on, people, who came into touch, were affected by the scenario. Some people took it as the elixir of life where as some others were watching it suspiciously Boyle, Zavera, Corinna were impressed by the beauty of

it. Boyle, who was assigned himself, “had an affection deep and genuine, for the country in which he had made his fortune” (41). But on the other Mr. Apple bee takes it otherwise and hates the building to some extent. He considered it immoral. The hatred occurs, "Mr. Apple bee, an enthusiastic and dedicated worker, did not approve of the multinational corporations like say, AIDCORP. Prudence restrained him from saying so, since they were a good touch for philanthropic ventures, but privately he considered them down right immoral" (312).

Kamala Markandaya draws attention to the fact that not withstanding the apparent pessimism and despair there is an under current of optimism and confidence in the Indian character, Rikki. For Rikki, when he is asked what he ‘does’ if he loses his job, he says he will do what he had done before, that is, he will join fishing. The overseas tourists do love their stay in India and entertain the Indian cooperation and friendship. The relationships become ever lasting at the inauguration of Shalimar complex where Indians and foreign guests get together. The Open Day further ties the bond between English and Indian workers. And it is through this tie, the AIDCORP commercial interests also will be served, “It would pep up business contracts had to be fought for, these days there was a cut-throat competition for the development projects. The firm was doing well, he knew that, but no one could afford to let up” (231).

Thus the writer says two human beings belonging to two races can live and love peacefully despite the differences in habits, culture or color, giving doubt to the identity problems and the sense of belonging.

Shalimar as Contact Zone

Shalimar is a ‘Social space’ where there is a fusion between two distinct cultures that of west and east. At first it was untouched zone but at time the people emigrated to this coast and built the Shalimar complex. It deals with relations among

non-natives like Tully and natives like Rikki. The relation is established in terms of co-presence interaction, understandings and practices between these people. In Shalimar when they come in contact, the moments of wonder, revelation and understandings occur. Here, historically and geographically separated people Tully and Rikki come into contact with each other and establish the on-going relation.

AIDCORP like companies offer a thin compensation when their owners have pangs of guilty conscience and when they experience how they have destroyed beyond repair the ethnic holiness of the small minded tribes man. The compensation promotes the material progress and it is to calm a destroyed spirit. For instance, in Shalimar better houses and huts are built with electric fittings that replaced the shacks the fisherman built and that used to be blown by the hurricane. As the city blows beside the sea, it “girdled with the necklace of lights” (113). There was a continuous flow of income to the tribal youth who prefer to become unskilled labourers and give up being the men of sea. A kind of new cultural civilization spreads in Shalimar, contact zone destroying an ancient culture and civilization. And natives fell into the less humane, mechanical waves of industrialization. On the other the westerners in search of mental calmness 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 hearts. And some of the others like Amma wish to change with the passage of time and Rikki like people are always in the quest of new experiences and wonders. So in this contact zone there is the picture of human life and it comes into existence through the pleasures and pains of natives and non-natives in the South Indian village.

On the process of globalization Mr. Bridie and Mrs. Bridie were under the mission to civilize the natives. In the name of civilizing mission Bridies imposed the

education system to the native children to create them an ‘intermediate class of people’ by refining and training them or making them civilized teaching English grammar so that the children of fishing village would be distinguished from the general fishing villagers. When Rikki comes in contact with Mrs. Bridie there grows a close relation between them and she cultivates in him the love of English grammar. First fishing was the ‘way of life’. But after the contact with non-native Mrs. Bridie, he too feels joy in having the books and learning English under her supervision. Both began to give him pleasure. At such, he becomes the hybrid character since “both gave him pleasure but the sea had come first” (5). And it is because of the contact with Mrs. Bridie he is interested about English nation. He does have a desire to know more about this alien land for him. But later the desire sharpens more when he comes in touch with Tully. The contact 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 being tea-boy or life-guard or an assistant for Tully. And on the process he begins to feel bored about his brother Muthu and mangy hut. However for the sake of ‘mother’ he goes there. His changing perspective is viewed as, "He was sick of his brother of cheerless reception his best intentions met with. Sick of mangy hut, even the thatch was tattered. These days he scarcely regarded it as his home, and would hardly have bothered to return, he felt, except for his mother" (137).

Always Rikki wants to do the things in the ‘consent’ of Tully and others 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 value by which he has the growth in self-assertion as “he is a human being like us!” (74).

On the other the natives also are aware of the inferiority. The westerns are superior and always the eastern want to acquire the superior position of non-natives. Rikki thinks that Tully and Rikki have difference. He feels being an ‘ocean’ between them. Likewise Tully comes to the alien cultural milieu, he encounters with the distinct cultural environment. He is there because Shalimar is being built as invited by the Indian government. When the AIDCORP multinational conglomerate was being built, the natives were fascinated by the motives of missionaries and ‘Shalimars, like Xanadu in all periods of history breed the bizarre’. The hosts liked to serve the estrange people. In Shalimar ‘any visitor is some kind of compliment to the host’ and ‘there were mixed up emotions.’ Tully, likewise was impressed by the honesty and sincerity’ of Rikki. Tully is first unaware of the culture of South Indian People. They are poor. They have the debt to pay all the time – The "fishing was a way of life taken for granted over generation no other presented itself" (11). It is because of poor fishing they live a hard life. So, Tully like people are unknown of ‘way of life’ of Rikki like people. It is because these people are from distinct cultures. This is depicted through:

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

‘You see’, he explained, ‘I have a huge debt.’

‘Huge, Rikki?’ Huge debt? A boy of fifteen if that? It seemed unlikely to Tully.

‘Yes’, said Rikki, Briefly. (50)

The cultural encounter that occurs in Shalimar 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 etc. Tully and Rikki become very much close. As Rikki was interested to foreign land "Tully was keen on his boat" (64). Likewise, in Shalimar different contests are held to cheer up the guests or to freshen the non-natives. There was exciting atmosphere when there was the boxing contest at the time Tully becomes a mimic man. He shares many things there and as he is unaware of cultures, he copies the norms to assimilate himself. Tully does whatever is done by Heblekar. The mimicry goes as:

"To Dancing-girls. And where are; the rajas?" says Hablekar, 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 tally notes, all he has into a cotton handkerchief and turned to a five peony, he can feel the ruddy colour rising thrusts the clumsy parcel into the great man's hands. (69)

As the time passes Tully grows a kind of interpersonal relationship with natives. Natives and non-natives once dissimilar become similar. They are assimilated since the respective cultures face each other on a more equal basis. Tully on the one hand is on the mission to build AIDCORP that "never allowed private feelings to interfere with business" (24). Here he plays the role of colonizer in disguise form. But later he integrates with the fishing village people. He enjoys the tea in workmen's canteen and he "choose to off lord himself, not caring to have the place swarming with servants" (143). His behaviors present him as native. At the very situation he becomes 'almost the same but not quite.' Tully, then never becomes pure native nor he remains pure non-native. It keeps him in 'in-between' space. And effect of such mimicry is

'camouflage'. Tully is bound to adapt to the cultural system he lives in i.e. cultural system of fishing village. This engagement takes him into the process of 'acculturation' to cope activity with the dominant environment.

In the bicultural situation the natives feel something missing and the natives find the dimension of powerlessness and normlessness. It is because with the impact of building resort there has been the cultural change. The things previously preserved are not now in action. They feel themselves cheated while they were enjoying boxing. The sense of loss is reflected as:

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 powers, his style, the fine and elegance he brought to kill. They spoke of the past bouts, and of the baby-rock. Of how villages around had clubbed together to bring on the budding champion. (240)

Not only the natives feel the sense of disposition. Boyle, an English, also is aware of the cultural differences that push him into dislocation. For him it becomes hard to adjust in the cultural matrix of South Indian coast to get an aura of selfhood. He becomes neither the man of the root land nor he becomes the man of boot land. He feels himself dislocated and remains in ambivalent situation:

Sometimes he went back and forth, there came thoughts, unpleasant, unbidden, that these shuttling mimicked his life. For he did go back and forth, for reason that were only partly connected with money-like others he had made his pile out east 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 can't remain in ambivalent situation. It is because of this the people like Rikki, Tully, Boyle come to the compromising point. Their hybridity, mimicry, in-between space finally leads them into the negotiation.

In Shalimar, the natives' way of life and building of hotel generate in Tully and Rikki the strong fascination as well as charm. They enjoy the love relations and wonder that the life can go this way. Similar overtones of love and gratitude are exposed by some of the people. Tully rejoices in finding himself among these lovers of mankind. But he is equally shocked by the behavior exposed by Apu. What is the cause behind it? Being critical to the behaviors of Tully suggests the fact that in the races not only the love but also hatred exists. The other characters also share the same critical views. Here, all the people do not oppose racism and all the people do not support either. Tully, therefore, enjoys the love and hatred both from the same level of people.

Despite the different interests, desires, thoughts and cultural traits both sides attempt to come to the negotiable environment through the mutual interaction. The love and hate relationship later are based on mutual understanding. It goes beyond the racial prejudices. All the people in Shalimar begin to see with equal eye. Whoever visits Shalimar is treated well like Zavera "looked after them with an equal care" (152). Shalimar becomes a contact zone where the people from the two sides share the same interest and participate in 'give and take' relationship. Tully likes to call Shalimar a democratic state. He remarks, "This is a democratic state, it is modeled on ours, no question whatever of them and us. Every thing's wide open to anyone, same as it is back home" (286). During the short stay together they formed a close company. And it is never realized more in effective way than when they begin to experience the fact that

they will soon part the company. The pain of separation can't be imagined and it is unwelcome and intolerable. It is justifiable from the parting moment when the Shalimar project comes to the end and the AIDCROP workers leave India. A good negotiation is realized through the interaction between Ranji and Tully:

‘Mr. Tully’, he said stalwartly. ‘Goodbye’.

‘Goodbye Ranji.’ ‘Take care of yourself’ said Tully.

‘And you I hope’, said the lieutenant, a phrase from his speech coming to his aid, ‘you will come to our country again.’

‘So do I’, said Tully.

‘Really?’

‘Really.’

‘You will be most welcome. Don’t ever think’, said Ranji earnestly,

‘Otherwise.’ (386)

Tully, one of the consuls, was there to build the Shalimar Complex in the incredible coast. During his stay he enjoyed good time despite the cultural conflicts. He once aware of conflicts is now experiencing the emotional ties. The impact of the affection shown by Rikki to Tully is that the latter not only desires to return to India but even wishes ‘to die’ there. The final conversation between them is powerfully pinned down. Not only do the choked tears smear on the face of Rikki, but grief, “Bunched like a fist, in his [Tully’s] throat” (340). Both become panic stricken and befall on the pangs of separation. When Tully leaves Rikki feels Shalimar deserted and lifeless. Poor Rikki can only hear the echoes of Tully’s voice everywhere in the silence of the rooms. In the emptiness of the rooms, he only feels the presence of Tully:

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 wondered 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)

Each of the character's identity is sharpened by the work ethos and the acts. There lies no more master-worker relationship between Tully and Rikki. Rather their relationship deepens because of sincerity, honesty and commitment to the work and remain negotiable for the adjustment and meaningful existence. Not only this, those who were critical of the situation and on going activities, they come to compromising point that at the end they are not such critical, rather they soften. Herbert Boyle is initially critical of Tully for showing excessive humanness to Rikki but later Boyle too softens on seeing that Rikki is so loyal and sincere. This is how they come to negotiation because they can't stay all the time in 'in – between' space in contact zone. They assimilate themselves to adjust in the dominant atmosphere for the meaningful life.

To sum up, the conflicting and inconsistent racial love - hate relationship in the novel results the negotiable atmosphere in the contact zone. The (mis) treatment of group of people is based on primarily on cultural differences and different racial stereo types that of east and west. This can be exemplified through the acts held among Tully, Boyle, Rikki, Apu, Corinna and Mrs. Pearl. They manage the conflicting situation for the 'better social-cultural' environment. The negotiation is felt when the people from distinct culture cross the racial and cultural boundary that makes them feel their meaningful life and their identity.

IV. Conclusion

The confrontation between western and eastern values in the periphery of human relationships and the cultural clash often occupies the prominent space in the novels of Kamala Markandaya. And the humanity running through the racial hatred has been incorporated in Markandaya's *Pleasure City*. Tully the central character in the novel enjoys both love and hatred from the same level of people. This is not only the case of this single character, but also the other characters experience this.

Pleasure City deals with the situation faced by the protagonists of the novel with their different beliefs and attitudes. When Tully comes in South Indian Coast, there grows a good relationship between Rikki and himself. Different factors play a gradual change in the attitudes ideas, beliefs and desires of the people brought about by the establishment of Shalimar Complex in the fishing village. As he takes his mission ahead in contact zone there are conflicting views regarding the race and relations: in the positive line the lovers and in the negative line the haters. The racial connection itself is apparent in the lives of these characters including Tully, Rikki one can be open to racial matters but not all and evidently one is divided in himself or herself in such matter. It results them standing in ambivalent situation. A serious racial and cultural conflict is the relationship evident among them exposed by Tully, Apu, Rikki, Corinna, Mrs Pearl and 'Boyle'. The situation is felt when the cultures are cut across the race and ethnicity and when people have been dispersed for certain time from their homelands. In such case, staying in 'in-between' space haunts them and later they try to adopt in the newly emerging atmosphere.

In *Pleasure City*, Markandaya portrays these two sets of attitudes and ideas, the resultant tension and the inevitable resolution. Both characters Tully and Rikki, suffer a lot because of their distinct cultural circumstances. Tully's readiness to visit India and his

wish to die there, and Rikki's desire to visit England are the symbols of their desire to come to terms with each other. Actually the feelings and attitudes of both characters are presented equally and are carefully balanced. At the time of parting a good negotiation with emotional tie is realized. The issue underlined in the discussion above invariably concludes and tacitly verifies the ideas that the novel, *Pleasure City*, is a strong pronouncement for the love-hate relationship that can be seen in contact zone. And Markandaya succeeds in delivering the message that ultimately negotiation is felt in contact zone through love-hate relationship. Rikki's feeling of sadness and Tully's hope to die there signifies the desire to come to term with each other for a meaningful existence of life.

Works Cited

- Ashcroft, Bill, Helen Tiffin and Gareth Griffiths. *Key Concepts in Post Colonial Studies*. London: Routledge, 1989.
- Bakhtin, M.M.. *The Dialogic Imagination*. Texas: University of Texas Press, 1981.
- Balibar, Etienne. "Culture and Identity." *Identity in Question*. Ed. John Rajchman. New York: Rutledge, 1995. 173-96.
- Bhabha, Homi. *Location of Culture*. London: Routledge, 1995.
- Boehmer, Elleke. *Colonial and Post-Colonial Literature: Migrant Metaphors*. New York: OUP, 1995.
- Chambers, Claire. "Kamala Markandaya." *The Literary Encyclopedia*. 2005
<http://www.litencyc.com>
- Connolly, William E. *Identity/Difference: Democratic Negotiations of Political Paradox*. New York: Cornell University Press, 1991.
- Culler, Jonathan. *Literary Theory: A Very Short Introduction*. New York: Oup, 1997.
- Dallmayr, Fred. *Beyond Orientalism: Essays on Cross-cultural Encounter*. New Delhi: Rawat Publications, 2001.
- Fanon, Franz. *The Wretched of the Earth*. Harmandsworth: Penguin, 1990.
- Geetha, P. "Feminism in the Novels of Kamala Markandaya." *Indian Woman Novelists*. Ed. R.K. Dhawan. Set II. vol. II. Delhi: Prestige Books, 1993. 9-23.
- Ghosal, Madhumita and Mehru M. Major. "Pleasure City: The Continuation of Colonial Influence on Independent India." *Indian Women Novelists*. Ed. R.K.Dhawan Set II. vol. 3. New Delhi: Prestige, 1998. 241-45.
- Hall, Stuart. "Cultural Identity and Diaspora" *Contemporary Post Colonial Theory*. Ed. Padmini, Mongia. Delhi: OUP, 1997. 110-21.

- Huntington, Samuel P. *The Clash of Civilizations and the Remaking of the World Order*.
New York: Viking, 1995.
- Kumar, Sunaina. "Technique and Theme in the Novels of Kamala Markandaya." *Indian Woman Novelist*. Ed. R.K. Dhawan. Set II. vol. II. Delhi: Prestige Books, 1993.
53-69.
- Macaulay, Thomas Babington. "Minute on Indian Education." Feb. 1825. *Imperialism and Orientalism: A Documentary Source Book*. Eds. Barbara Harlow and Mia Carter.
Massachusetts: Blackwall, 1999. 36-62.
- Markandaya, Kamala. *A Silence of Desire*. London: Bodley Head, 1960.
--- *Pleasure City*. London: Chatto & Windus, 1982.
---. *The Nowhere Man*. London: Allan Lane, 1973.
- Pratt, Mary Louise. "Arts of the Contact Zone." *Mass Culture and Everyday Life*. Ed.
Peter Gibian. New York: Routledge, 1997. 60-72.
--- Introduction. *Imperial Eyes: Travel Writing and Transculturation*. London:
Routledge, 1992.
- Said, Edward. *Culture and Imperialism*. London: Vintage, 1994.
- Stephen, Nancy. *The Idea of Race in Science*. Great Britain: Archon Books. 1982.
- Tikoo, S.K. "Human Relationship in *Pleasure City*." *Indian Woman Novelists*. Ed. R.K.
Dhawan, Set II. vol.3. 226-40.