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EAST-WEST CULTURAL REPRESENTATION IN 'PLEASURE CITY'

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ABSTRACT

Pleasure City is a famous novel of Kamala Markandaya, a great Indian English novelist. This novel is about the construction of a pleasure complex in a coastal community, in which Rikki, a fisherman, and Tully, the director of the British firm responsible for the construction, must collaborate to complete the project. Despite the vast differences in their circumstances an orphaned fisher kid, and the British form a strong and lasting relationship. When half of the fisherman starts working for the corporation, the other half is left with a decreasing catch. Rikki needs to repay his parents' debt, but he can't give up his life by the water. His flawless English, which he learned from an elderly English couple who once lived in the village, helped him land a job with Tully. Tully and Rikki learn to embrace and appreciate each other despite their radically different worlds: a human connection formed from a common human desire for compassion, affection, and understanding. Shalimar is constructed with the assistance of this mutual respect alliance, and Tully manages to repair Avalon, a mansion erected in the region by his family. Pleasure City examines the combination of East and West, native culture and imported technology, in the backdrop of India's scientific and technological progress, which is still racing to establish its postcolonial identity decades after independence. It is an identity that, like Shalimar, emerges from collaboration between East and West, as well as mutual exchange of ideas and information. Pleasure City, like other of Markandaya's earlier books, deals with the intersection of East and West native tradition and imported technology in the backdrop of India's scientific and technological growth.

Keywords: conflicts, resolutions, literature, knowledge, wisdom, aspirations, dreams.

Cross Cultural Interaction in Kamala Markandaya's novels is a detailed representation of Kamala Markandaya's life and her response to it as circumstances change. The book beautifully describes the connection between two different cultures—foreign and Indian, as depicted in her writings. The fact that the West benefits from India's ethical ideals and spiritual India benefits from the West's modernism, as represented in Markandaya's own personality, in reality, mixes the antipodal ideals of two disparate cultures.

Her works demonstrate her support for a synthesis of the two ways of life. This has been thoroughly investigated in the book. The topic is the construction of a recreational complex in an Indian seaside community. It is the result of the constructive effort done by the two East-West representatives. Rikki, a fisherman from a coastal Indian village, and Tully, the British enterprise director in charge of establishing the Shalimar pleasure resort, work together to construct the structure. The friendship between the two characters develops into a successful business. Kamala Markandaya celebrates the friendship of these two in her novel.

Pleasure City: Markandaya's breadth of experience is so vast and varied that the lack of contextualization in her work may appear to be a severe flaw, especially from a western analytical standpoint. R. K. Narayan answers the challenge by using Malgudi as a symbol for a place. Markandaya aims to tackle the problem by populating the terrain in the most dramatic and believable way possible. Of course, she considers the subject of human connections in various circumstances in order to have a more sympathetic understanding of it. In this way, her later fiction has better technical control and creative talent than her earlier works.

Moreover, her early works highlight the agony and thrill of India's cultural transitions, which include a large number of people. True, Markandaya's Indian worldview allows her to understand the sufferings of her Indian characters more easily than the sufferings of her British characters in an Indian setting. In the Indian context, she is thus on solid ground when she represents a Rukmani or a Mira rather than a Caroline or even Helen. Kamala Markandaya describes herself as a novelist of feminine sensibilities who analyses the shifting pattern of Indian sensibilities, whether urban or rural, the East-West struggle, Indian maternal instinct, and feminine supremacy from a feminine viewpoint.

As a result of this endeavour, a wide range of episodic and character analysis is evident. Though the novelist wants us to believe in the beneficial values of modernization and globalisation, she also believes in the pathological role of traditions, as evidenced by her various novels, which show that people in a new colonial nation like India are essentially struggling for an identity that is yet to be, but in their search for new soil, they uproot themselves completely from the existing system, thereby enhancing the pathological role of traditions. The many books of Markandaya also depict characteristics of feminism that grew rapidly in India following independence. They enjoy this hallucination of being beautiful. By dint of beauty, they dream of winning the whole world and wish to rule over the people.

Though Kamala Markandaya does not pay enough honour to her female characters in *Pleasure City*, she breathes life into her female universe and brings her ladies to life in her quiet mood. Mrs. Bridie, Amma, Valli, Cornea, Zavera, Mrs. Contractor, Mrs. Pearl, Mrs. Chari, Mrs. Lockwood, Mrs. Lovat, and others appear, move, feel, comprehend, and contribute significantly to the strengthening of the Tully-Rikki connection. Mrs. Bridie is an angel disguised as a human. She came into this planet to aid the poor and needy and to alleviate their pain. Beautiful ladies who see physical attractiveness as a goal in and of itself make blunders. When someone compliments them on their attractiveness, their imagination leaps to new heights. They are impoverished in the genuine sense because they lack true beauty—beauty of character and thinking. The ladies in Kamala Markandaya's stories are stuck in a vortex of tradition. They fight a valiant battle, but most of the time they fail because tradition ties their feet. They gather enormous strength: some shatter it, but not totally, in order to emerge and join the region of "new lady." Even in the bright light of the new domain, they retain their original colour.

The circle of their activity varies as time passes, and they adjust to new situations, but their core conventional mental view remains unaltered. All of the female characters experience the warmth of change, debate whether to reject the old and accept the new, seek a possible answer to this inner conversation by following the news, and finally vote for transformation and reframing concepts in the new light of change. Burdened by the pain of the past, they hope for a brighter future, but they will inevitably be confronted with the harsh reality of life, which will shatter all of their aspirations.

Kamala Markandaya is primarily a humanitarian author, and is definitely one of the most remarkable novelists in Indian literature in English. Her "*zeal of a crusader in the cause of humanitarianism*" is represented

in her works by her large-heartedness, humanitarian sympathies, abundant compassion, good disposition, and genuine sympathy. She seeks to achieve the wellbeing of all mankind in her approach to social issues. Man, she believes, is a puppet in the hands of a cruel fate bent on thwarting his efforts and robbing him of any possibility of happiness.

In light of the cultural and social process, Kamala Markandaya's portrayal of characters is obvious, and she finds significance within the way of life she describes. Her creative transformation of social reality, as she links her characters to social occurrences, is compelling enough. Kamala Markandaya is a gifted storyteller with a distinct style. Her works are always engrossing and easy to read. In her first three works, the storytelling is clear and straightforward. They are presented in a nostalgic atmosphere. The omniscient author tradition is followed in the subsequent works. She has used the stream of consciousness approach in two of her works. The story structure of Kamala Markandaya's works is conventional and well-organized, similar to that of a classical play.

The narrative is progressively disclosed, with a quick denouement following the climax. The action is aided by all of the people and situations. In Kamala Markandaya's works, a constant fight between man and fate depicts the human predicament extremely effectively. Impersonal forces are pitted against man. Even bad individuals are viewed as victims of their circumstances, and they are pitied rather than condemned. In a fair picture of human life, fate is the common enemy of all. Man's optimistic hopes are ruthlessly destroyed by reality's harsh hands. These insights may well help to emphasise Kamala Markandaya's societal concern as well as her perspective on reality's dominating forces.

The meeting of the West and the East is a common topic in Indian English literature. It has far-reaching implications. Nonetheless, in a more scientific and de-spiritualized society, the traditional dichotomy between East and West is rapidly dissolving. The East denotes a type of approach that prioritizes the inner and unseen, the category and the absolute.

Passivity, stagnation, rootedness, and a type of conservatism that appears antagonistic to development and material attainments are connected with, or can be perceived as, the values. The West also connotes a critical, hardheaded, if not cynical, approach to the world's issues. As a result, the region of divergence between the East and the West is easily discernible.

Kamala Markandaya is part of a generation of self-aware, educated Indians who have been plagued by the enigma of the British Raj in India, of a small country capturing a subcontinent and holding it captive for one of the longest periods in history. The importance of India's occupation for Britain is evident from the prologue which appears in the 'Golden Honeycomb'.

A Pleasure City, unlike her other works, deviates significantly from the standard handling of the east-west interaction topic in the Indian English novel. A.V. Krishna Rao rightly remarks that the novel stresses the fact that "the time is ripe for a proper permanent friendship between the east and the west but it depends on the effort of the human race to make allowance for one another". There is no greater or more appropriate approach to reconcile the east-west encounter than to include distinct elements of harmony into the literary style. The moral goal of righting the injustice validates the aesthetic worth of her writing.

The approach is to overcome strong biases via true love for one another as persons, rather than absolute absorption. Both sides' integrity can be preserved, resulting in touch that nourishes rather than overwhelms. The issue's universality extends beyond its representation as a metaphor of two opposing civilizations, one pragmatic and logical and the other orthodox and traditional. Their coming together to modify each other is a lesson extended to all humanity. It is only with this spirit of give and take that any viable relationship between Rikki and Tully which bears the major burden of this theme, confrontation and tension resolve into more than usual understanding and affection. It will not be beside the point to say that Rikki looks on Tully as some sort of muse or a mythical god. His presents of a cactus flower, gourd vines and mangoes are in the nature offerings to all "guru" or to a god. For Tully, Rikki takes care of the pumpkins in Avlon, and she enjoys the abundance of them.

CONCLUSION

The novel *Pleasure City* is predicated on a clear understanding of the East-West experience. In this sense, the sociological perspective has benefited by being able to observe financial interactions in a precise manner. The discussion and examination that were conducted here approached the problem from a fundamental angle. The path to understanding facts was obvious and substantial enough to consider these cooperations from a different perspective. The *Pleasure City*, or *Shalimar*, is therefore a feasible improvement of social life in a South Indian town populated by fisherman, as described by Markandaya. *Pleasure City* solidifies the bond between the two speakers by leaving a permanent mark of undeniable, innocent love in one's memories.

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