

MULTICULTURALISM AND THE CRY FOR CULTURAL CO-EXISTENCE PLEASURE CITY BY KAMALA MARKANDAYA

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Abstract:

Multiculturalism is a universal phenomena that occurs in all cultures. No nation can afford to protect itself against the spread of cultural ideas and practises. It is shown through the history of human development as well as the rise and fall of different great civilizations throughout history that culture is a powerful force. Since the beginning of time, human history has been characterised by widespread dispersion. The coming together of two civilizations It is not possible for this to be a minor occurrence. It has the potential to be a difficult assignment for a writer. There is, in reality, There is enough creative tension in this to go around. It has a significantly greater impact than any other factor. Atomic fission is the splitting of atoms. Writers, like painters and magicians, strive to bring their works into harmony. combining seemingly disparate events into a coherent pattern The outcomes of the cultural experiment The nature of the meeting may vary. In order to put it more precisely, it has consisted of three parts. The following are the most prominent types: acculturation, deculturation, and transculturation, as well as co-existence. The most ubiquitous cultural scenario in contemporary civilization, on the other hand, is the Transculturation, often known as the coexistence of two cultures The dialectics of tradition and modernity are explored in this article. It is modernity that expresses this issue of transculturation in the most succinct manner. Pleasure City, by Kamala Markandaya, is a wonderfully fictionalised portrayal of the predicament of a contemporary woman. India is a country whose essence is neither fully Western nor wholly Eastern.

Introduction

Every educated Indian's awareness must include an understanding of multiculturalism as a vital component. "A writer is interested with human activity and the motivations underlying human conduct," as the adage goes, "and this is particularly true of the educated Indian writer." Almost all significant Indian writers who write in English, such as Mulk Raj Anand, Raj Anand, Raja Rao, Manohar Malgonkar, Bhabhani Bhattacharya, Kamala Markandaya, Nayantara Sehgal, Raj Anand, Raja Rao, Manohar Malgonkar Anita Desai and her colleagues have diluted this component in their own unique and distinctive ways. Kamala Markandaya is a well-known actress. author who has portrayed the vision of India, before and after independence, its tradition and development, its people and their culture. Modernity, its rural setting, as well as structure and technology, are all important factors. However, what is most remarkable about her is The fact that diversity serves as the foundation of her worldview is evident in her works. She investigates the human condition in book after novel. In terms of human psychology, the influence of change is significant. Culture, in her opinion, is fundamentally a concept that brings people together. Trilling refers to this as 'internal selfhood,' and it is bestowed to each of the million persons. Kamala Markandaya is a woman who In her novels, she has transformed the meeting of civilizations. Her work has provided a framework for understanding cultural processes. Interaction appears in her works in a variety of forms. The fictional world that Markandaya creates is the soul of his writings.

In this work, the human ego is explored in the setting of complicated cultural values. There are a variety of factors contributing to this complicated perception. It is her own life experience that has exacerbated her situation as an Indian writer and as a result of her exposure to two different cultures. She was born in Madras, India, into a well-educated Brahmin family and went on to study at Madras University. I spent some time as a reporter for a Madras-based newspaper. Later, she relocated to London, where she worked as an executive assistant. The office of the solicitor. There, she marries an Englishman and establishes herself as an expatriate in London for the rest of her life. She has continued to work under her maiden name, despite the fact that she is now known as Purnia Kamala Taylor. As a result of this it is a fundamental reality that the book derives its nutrition inexorably from the lives of the creator and his or her characters. The relevance of Kamala Markandaya's personal life, as well as the creative power of imagination, becomes very vital to the story. The process of developing her complicated view of life. The themes of uprooting, racial tension and prejudice, and conflict are all explored. The conflict between tradition and materialism, between religion and reason, between primitivism and technology, the quest for one's real self, etc. The feeling of exile and alienation may be seen through a variety of prisms, including her fictitious one. The fictional corpus of Markandaya. If it is explained from the perspective that cultural dualism is her contingent, it shows its deeper implications. It represents her current state of affairs, her particular position, and it also represents the continual development of her vision. She resembles her mother in this regard. To other Commonwealth authors, yet she distinguishes herself from the pack by being consistent in her writing style. Concern, candour about her experience, and a plethora of answers to cultural encounters that have percolated are all shown by her. Woven into the fabric of Indian society. The extremes of cultural contact are represented by the terms deculturation and assimilation. When two cultures come together. During an interaction, numerous responses occur at the same time, but in certain instances, a particular response outlasts the others. Auxiliary manifestations are those that aren't necessary.

If Possession denies the prospect of an artist prospering in an unfamiliar environment, and if Possession has been embraced, Cultural absorption is shown in *Some Inner Fury* of Markandaya, which is set in the Philippines. Assimilation to the highest degree. It is difficult to capture such an experience in a book, and no work by any Commonwealth author has yet been able to do so. In *A* co-existence of the two, on the other hand, is rather common in many situations. Ambivalence is a recurrent and positive emotion. Because it takes into consideration both ways of life and both civilizations, it is a unique experience. In this day and age of expanding globalisation, The need of cooperation and comprehending the human cry for cultural harmony has risen to a new level of importance. If. Although full cultural integration is unachievable, complete insularity from other cultures is undesirable. Smothering in the name of a culture. Culture is a dynamic process, and as such, it must evolve and change through time. Kamala. Also attentive to this aspect of cultural dynamics, Markandaya has highlighted the delicate coexistence of two cultures in our lives, which is a unique feature of their work. It may be appropriately depicted as the meeting of two races, the black and the white. In terms of two ways of life that symbolise the spirit of the West and the East, this is referred to as an ethnic juxtaposition. In this chapter, we look at another another variant on ethnic understanding that reflects cultural co-existence. *Pleasure City* is a book by Markandaya. Additionally, in *Pleasure City*, Tully and Rikki are archetypes of two separate races, respectively. We can see the twilight of oneness in the interaction between people and cultures. They, too, go, but in their own way. Racial incompatibility is nearly always accompanied by rancour, rage, hate, and anger, and it is virtually always accompanied by understanding and connection. Obliterated.

Their connection demonstrates that two civilizations may coexist without suffocating one other's own traditions. By using a harmonic method, people may learn about one other's identities and enhance each other's lives. Rikki is a fisherman's son who grows up under the protection of the indigenous people. Mrs. Rose Bridie, who introduces him to the seacoast way of life, has an illuminating influence

on him as well as on the environment to the realm of aesthetics via the medium of literature. It is made very evident right from the start of the story. Rikki never expressed any dissatisfaction with the situation. He took to literature in the same way that he had taken to the water. Both provided him pleasure, but the first gave him the most. The sea had arrived first- He had a vivid, long-lasting recollection of being dropped from his father's boat when he was a child. arm into a comforting, familiar, eternally blue, and enveloping aspect of nature. "The infant swam in the pool. He was in the water before he realised what he was doing." The child's father made an oath to his associates with tinges of pride and happiness. These sentiments reflected those of his son, and to this abiding memory was added a new one. When Mrs. Rose Bridie opened the door, it was followed by another of comparable intensity. In his hands, he held an illuminated book. (P.5) Rikki's father passes away, and her mother follows shortly after. Muthu is taken in by Muthu's family. The family has taken him in as their own. The whole community had come out to share their stories. The fishermen's community has its own way of life, which you may read about here. He starts to do so. Although he responds to the pull of the water, he is also shaped by the richness of his imagination. If Mrs. Bridie has awoken in the night, the wonders of language and literature are his. Mr. Bridie also assists him in sculpting the beautiful stones into tempting shapes design.

The advent of AIDCORP, the Atlas International Development Corporation, which is creating a luxury leisure complex, has a significant impact on Rikki's life as well as the lives of the town as a whole. It is the most up-to-date kind of technological innovation. The influence of technology on India's rural life was described in the first book, *Nectar in a Jar*, written by the author.

Sieve your way through the tannery's sign. The tannery is shaped like a dam in *The Coffers Dams*, and it is shaped like a dam in *Pleasure City*. the appearance of a luxury development is anticipated. The *Coffers Dams* embody the spirit of technological innovation, as depicted by the AIDOCORP is a corporation that represents the interests of British and European technocrats in *Pleasure City*. "AIDOCORP can be constructed anyplace," says the author. A nation that was everywhere and could do practically anything for everyone, with a virtuosity that was as brilliant as its politics were mediocre to put it another way. Simply put, it never allowed personal sentiments to get in the way of doing business. If you want to get even more specific, it was made up of an Purity of pure technological mercenaries is brilliantly distilled in this work." (P.21) *Shalimar* is a world unto itself, and it is a world unto itself. When the villas are finished, together with the necessary equipment, visitors flow into ancillary businesses such as restaurants, bars, and entertainment centres as the season progresses. It has a variety of effects. People behave in a variety of ways. "This is your turf," Apu, the head of household, states emphatically. We have exclusive use of the water up to a five-fathom depth." (P.26) The type of apathy that may be seen in *The Coffers Dams*, where the Western technocrats are indifferent to the situation. Land encroachment and uprooting of indigenous people are not permitted in this country. There is a higher quantity available.

Acceptance and understanding are required. There are a slew of different characters. Mrs. Lovat is enamoured by India and wants to visit there. Find out what it is. However, her works are well-liked all over the world, with the exception of India. There's Mr. Boyle, the company's founder, on the left. He has a strong and genuine passion for India, where he first acquired his money, but who still recalls the United States. The idea that the sun never sets in the British Empire fills me with nostalgia. There is Mrs. Pearl, who is constantly aware of her surroundings. Carmen, the Spanish dancer, Valli, the local beauty, and Corinna, Tully's gorgeous wife are all characters with a high degree of respectability. The book is set in the nineteenth century. shows all of them, their habits and mannerisms, as well as their biases and whims. There is a nexus of understanding between the two. between two characters that belong to different ethnic groupings Valli, the local beauty, and Carmen, the Spanish dancer, both with a sassy attitude. They are interested in their professional kinship, but more than that, they are interested in their culture. When it comes to the time of following the departure of Carmen and

Alvarez, Valli removes her garland and sets it on top of her friend's. Carmen extends the proposition to her. Cigarillos made with dark chocolate in a package. In reality, the exchange of gifts is a meeting of two hearts, a meeting of two souls. Identity based on ethnicity. It is through the interplay of these two cultures that cultural dualism is brought to life. The subject of conversation. The interaction between them shows their respective ways of life and cultures. "However, it is quite hot to dance on the plains," Carmen lamented, raising the tortoise shell high over her head. At this time of year, a proud, shaved map is appropriate. I'm baffled as to how you manage it. 'I have no choice.' Valli lent a hand with the project. As you can see, the festivals come and go at any time. 'Anytime?' Carmen said, cautiously unwrapping her black bag. Lace fan, to be precise. She would never know since she is a practising Catholic. Year-round service is provided. Any weather, even hot weather,' she added. Valli. (P.229-30)

However, the narrative is primarily concerned with the connection between Tully and Rikki. Their bond goes deeper than that. They have cultural meanings; they are ethnic stereotypes. They had a brief first encounter, which is symbolic since it is a rendezvous of innocence and naiveté. Tully was swimming out past the barrier when Rikki saw him. There was no risk in the evening since everything was quiet. However, being caught off guard by it might be disorienting. Tully, on the other hand, was still on his way out to sea. Getting off the beaten path. While swimming to intercept, Rikki issued a caution to the other swimmers. Rather than that, Rikki discovers someone who might answer in Tully. "the same channel," she says. Indeed, Rikki was smoking wax seals that were just starting to melt on the inside. After a lifetime (it's a long time) Mrs. Bridie's replacement (it had only been a year), here was another like her. Mrs. Bridie, for example, is someone who could talk if he so desired. "would set down the tools, stop criticising the recalcitrant, rusted hinges, and start talking about cupolas and other architectural features." (P.46)

Tully's presence gives Rikki the confidence to pursue her dreams. His connection with almost everyone. His attitude toward the characters is upbeat and friendly, but it is in Tully that he finds emotional reciprocation. Tully has a human character, which distinguishes him. Rikki's heart responds to this by striking a responsive chord. When he gifts him with a rare flower that only one person has ever seen before. After each season, he returns to his sister and informs her that he is a human being, just like you. This sense of well-being. He feels closer to him since he is a human person. Tully comes to the inherited Avalon, which is in ruins during the time of the episode. It was constructed in the days when India seemed to be permanently ensconced in dominion, like a diamond set in Celtic gold. It has now come crashing down. It is in need of refurbishment. The hill on which Avalon was built afforded spectacular vistas in all directions. Rikki has been a regular visitor.

it while also taking in the scenery. In addition to being well-versed in his surroundings, he also enjoys the gleam and beauty of the marbles that have been used to construct and develop Avalon's structure and architecture. In recognition of and encouragement of Tully's passion in mosaic patterns. Both of them contribute to the beauty and magic of the whole environment via their actions.

from the PERSPECTIVE POINT OF VIEW

They perched dangerously, one at either end of the shaky construction to keep it from see-sawing, looking at a thick mass of people. a dense clump of vigorously growing cactus. However, beneath the intense focus of their eyes, the solid thing began to lose its certainty, its stability. The thicket, which is inserted with splintery sea-blues, has unyielding contours that waver and appear fluid. disintegrated before their own eyes, revealing a vast, cut-sapphire faceted surface. a large stretch of water (P.82-83) Tully embodies racial awareness as well as a sense of national pride in the fact that his country formerly reigned over India. He expresses himself. Rikki understands his point of view that he prefers

order and cannot live among ruins, and he informs her: I appreciate order... it was one of the reasons, possibly the only credible one, for which we looked over your nation, to see whether there was any trouble. We attempted to impose order on what seemed to us to be your disarray. (P.79) Besides this, there are many additional instances in which Rikki becomes aware of the contrast in their attitudes and ways of life: "From time to time," Rikki sensed the divide between them, between one man and another, between their thoughts, their reach, and their abilities. The reality of the gap between himself and Tully is swaying his thoughts." (P.147) There are times like these when Rikki becomes conscious of the fundamental difference between them, their respective personalities. Tully's character is characterised by his or her attitude about life, their culture, and their ancestry, but Tully is ultimately a human being. It is necessary to rebuild The construction of Shalimar, the Pleasure City, stands in stark contrast to the city of Avalon. Shalimar's main character fails to recognise this.

That there is no difference between races when it comes to fundamental humanity. Tully, on the other hand, believes that inter-cultural colonialism is a good thing. His memories of India are deeply imprinted in his mind. It has been in his family for decades, and as a result, he is quite attached to it. He may open ourselves to accept and comprehend the Eastern way of thinking. Rikki's remark, which he gave before his sister Valli, sums it all up. He is the son of Sophie Copeland, who appeared in a previous work, *The Last of the Mohicans*. Golden Honeycomb. In stark contrast to Avalon, which he inherited, which flourishes by love, care, and understanding, Shalimar is a cult of money, skill, and enslavement that thrives. Tully's commitments are shown in the form of his work. Once the project is completed, his professional obligations keep him away from Shalimar and Rikki. The relationship between Tully and Rikki is an outgrowth of the friendships between Richard-Mira, Srinivas Mrs. Pickering, and Helen-Bashiam relationships.

They are Markandaya's metaphors for interracial engagement at various points in time throughout history in the United States. The story of India's life. In spite of Rikki's declaration that "there is, an ocean between us," the understanding between the two remains strong. The divide between East and West has become more pronounced. When Tully leaves, Rikki is seen wandering in and out of the rooms of Avalon and the surrounding area. At long last, he races to the Prospect Point. Rikki's step became more rapid. He would hasten to arrive to Prospect Point in plenty of time, and then he would sit down to work. The views from there were unrivaled—they couldn't be found anywhere else, as he and Tully had discovered. A point of agreement on a regular basis (P.341) Tully is no longer alive, but his soul lingers, and his love and kindness, as well as his human aspects, continue to exist. The act of sharing and participation in the environment, as well as the limitless, work together to transform the characters into universal symbols. They are a group of people, twilight beings, the meeting place of two civilizations, two races, and the fusion of these two cultures and races into the fabric of mankind. They are still alive. Breathing analogies for the awareness of human need that transcend the superficial limitations of race. Another subtle but crucial articulation of cultural cohabitation is formed by the co-presence of two different people from different cultures. In our societal setting, there are many different ways of living: the materialistic and the spiritual, the mystical and the empirical.

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