



RESISTING THE COLONIAL PREJUDICE OF MR. HARRISON:
DEHRA'S BAZAAR IN RUSKIN BOND'S *THE ROOM ON THE ROOF*

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ABSTRACT

*This article seeks to address how the activities of Dehra's (Dehradun's) Bazaar in Ruskin Bond's *The Room on the Roof* resist colonial prejudice and English pretentiousness triggered by an Anglo-Indian character, Mr. John Harrison. It also studies how Rusty's association with the bazaar upends his guardian's English decorum in post-Independence India. The novel evinces that Rusty's ties with local Indian friends helps him come out of the narrow cocoon of his guardian's outlook and perceive 'real India'. This article presents Rusty's struggle and leap from his reclusive quasi-English way to become a responsible and free Indian citizen. Central to this discussion is the dialectic between English decency and its peripheral subversion through celebrating the desi culture of Dehra's Bazaar.*

INTRODUCTION

Dehra, a symbol of belonging to India, constitutes 'home' for Rusty, the adolescent protagonist of Ruskin Bond's *The Room on the Roof* (1956) and the alter-ego of the novelist. Naturally Rusty's engagement with Dehra's surroundings is unfeigned and strong. It is indeed the case that the north-Indian town, where Bond has spent the most substantial period of his growing up years, plays an integral part in developing him both as a writer and as a human being. The town's ambience, akin to his temperament, is greater than any other place where he has roamed or stayed. Many a time, the novelist has returned and expressed his fondness for the tolerant, laid-back, and easy-going nature of the town. Although Dehra has changed over the years, her appeal to him, still remains the same. *The Room* is set in Dehra, where we are introduced to Rusty, an Anglo-Indian orphan, who lives in his guardian's home on the outskirts of the town. The novelist shows that Dehra's Bazaar exhibits the true Indian life, where no Englishness becomes central and no colonial pretence

undermines indigenously. The essay examines how the activities of Dehra's Bazaar resist colonial prejudice triggered by Rusty's guardian, Mr. John Harrison. It further studies how Rusty's association with the bazaar upends his guardian's prejudiced English notions in post-Independence India and unifies him (Rusty) with Indian culture. If the boy's venture from his guardian's reclusive quasi-Englishness is because of his predilection for wider Dehra, he also critiques the outlook of Dehra's isolated European community.

True is the fact that Dehra's European section, as presented in *The Room*, has colonial biases even after Indian Independence. Considering the post-1947 period as a heightened time of decolonization, Boehmer notices that nationalist opposition to colonial attitudes was very strong worldwide at that time:

From the 1920s onwards, but mightily in the 1950s, nationalist groups gave support to distinctly more combative political methods: non-co-operation; concerted demands for, as Gandhi phrased it in 1930, 'purnaswaraj' (complete independence); active resistance on all fronts, economic, cultural, and political, with the option for some nationalist movements of armed struggle. (Boehmer, 2005, p.174)

The positioning of the "diminishing European community" on the fringes of Dehra (Bond, 1956/2010, p.9), as depicted by the novelist, can also be understood from the nationalist activities of the time. The word 'diminishing', however, registers our attention in that it may entail decolonization of local culture from the clutch of European discourse. Mr. John Harrison, an Anglo-Indian businessman living in India, belongs to this gradually decreasing minority community on the outskirts of this north-Indian town that once served as a reclusive hub for the ruling British in the colonial period. The novelist (1956/2010) writes:

The community consisted mostly of elderly people, the others had left soon after Independence. These few stayed because they were too old to start life again in another country, where there would be no servants and very little sunlight; and though they complained of their lot and criticized the government, they knew their money could buy them their comforts; servants, good food, whisky, almost anything—except the dignity they cherished the most . . . (p.10)

Although the above passage bears evidence of class consciousness and superiority, the whole community cannot be accused of class-prejudice insofar as Anglo-Indian consciousness has partly been fashioned by "Indian nationalist rhetoric" (D'Costa, 2006, p.3) and their communal distinctiveness has been conditioned and

misinterpreted on several occasions. It nonetheless alludes to the historical reference, as pointed out by Caplan (2001): “[F]rom the Mutiny down to the present Anglo-Indians have upheld British prestige and proved themselves worthy of the [British] blood that flows in their veins” (as cited in p.98). However, what strikes one immediately is the narrative objectivity in delineating the lifestyle of the community. Such a perspective unequivocally presupposes the adolescent’s indifference towards their way of living, irrespective of any socio-cultural or political reason, in independent India. Besides the hangover of mixed-racial oscillation, Rusty himself has to sort out his double-bind: his obligation to his community and his fundamental desire to merge into the wider flow of his country. As a sensitive and concerned youth, Rusty has realized his dilemma and the necessity of an “alternative identification” (Caplan, 2001, p.102) that can direct him to his future purpose in his motherland. Caplan’s observation is pertinent here: “[t]he Anglo-Indian with the superiority complex will find that the India of tomorrow has no need for him, while the Anglo-Indian who has learned to respect his Indian brother will discover that the future has a definite place and purpose for him” (ibid). Rusty seems to believe that his inclination towards nativisation and his ultimate leap for Dehra’s dust to fortify his belonging in India will resolve his predicament. A close consideration clarifies that the boy’s consistent penchant for the bazaar activities and consistent dissatisfaction with English practices reiterate his identity shift from the ‘distinctive’/‘prejudiced’ Anglo-Indian order to primarily an Indian one. With this, his disgruntled life finds some peace by rooting his life afresh under the open sky of Dehra’s Bazaar.

Set in Dehradun in 1950-51 and published within a decade of Indian Independence, Ruskin Bond’s debut novel *The Room on the Roof* stirred the domain of adolescent fiction writing soon after its emergence (Khorana, 2003, p.30). The innate complexity and richness of the *bildungsroman*, enshrouded in deceptively simple narration, lie in the novelist’s fine calibre in portraying the central character who is seen negotiating to ameliorate his traumatic ambivalence that stems from British colonialism. It is probably useful here to trace a brief contextual reading. In 1934 when Ruskin Bond was born in Kasauli with Anglo-Indian lineage he was unaware of the colonial rhetoric through which his identity is fashioned¹. Before he fully realized his nationality, he had to negotiate politically and culturally charged social location due to his double-inheritance. Bond’s identity quest was further disturbed and intensified

due to his mother's remarriage, his father's death and his grandmother's demise, making his personal life lonesome. His parents' permanent separation affected him badly. He particularly resented his mother's second marriage and was neglected by her maternal care. Once he finished his school education and came to stay with his mother and stepfather at the age of sixteen, he did not feel at ease with them, which drove him to befriend some Indians outside his community. A year later in 1951, when an insurance policy meant for him from his grandmother had matured, Bond, at his mother's wish, sojourned to Britain to live with his aunt. He had to choose between the possible recognition as a published author in Britain and his loyalty to India. Although young Bond set out on his journey with an unforgettable memory of his motherland, he felt a tremendous urge to return to India soon after setting foot in England. His brief stay was lengthened to nearly four years because of monetary constraints. It was during this time that he felt terribly homesick and found a way out by transforming his homesickness into words. With the able guidance of Diana Athill of the publishing house *Andre Deutsch*, the young author fictionalized his personal journal entries into a novel, which later appeared as the John Llewellyn Rhys Memorial Prize winning *The Room on the Roof*. Although professionally fruitful, this sojourn made him realize that the streets of Britain were not his cup of tea, and that Dehra's easy familiarity was far more conducive to personal growth. Britain, by any means, could never be his 'home'.

Ruskin Bond's decision to restrict his fictional representation, Rusty, within the geographical boundary of India in this novel, can be seen as an endeavour to prove his loyalty to the land he loves. It is also because, perceiving India from abroad, the novelist perhaps feels an urgency to relocate himself within a familiar ambience to restore his true calling. Restricting Rusty in India can thus be read as a promising substantiation in this particular discussion insofar as although at one time situating his protagonist in Dehra, the novelist reverts to his favourite Indian locale to relish 'human contact' (which he missed in Britain) and to (re)form historically-engendered broken-tie, thereby obtaining an opportunity to regain trust from the native land and friends. While the novelist's return is reinforced by his nostalgic urge for India, Rusty's 'justified' U-turn, as we notice at the end of the novel, is strengthened after his sudden meeting with his Panjabi friend Kishen in Hardwar (Haridwar), entailing Rusty's wider embrace of the delights of the land, of his birth.

The author abstains from unnecessary twists and turns to keep his purpose in writing the novel intact. Third-person narrative avers the anxiety of Anglo-Indianness sensitized by Rusty. The expression 'anxiety' implies the problematic zone that hyphenates Rusty's sense of belonging. The narrative point of view serves to succinctly express Rusty's identical anguish and to make the reader realize his oscillation. Sixteen-year-old Rusty is seen maneuvered by his guardian Mr. Harrison in the initial stage of the novel. Admittedly, Mr. Harrison seems more 'English' than 'Indian'. Vacillation, angst, grudge, quest and Rusty's youthful exuberance, however, work together to exemplify the author's craft in detailing an adolescent's journey—physically and metaphorically—from his quasi-Englishness to Indianness. It is interesting to note how the same boy is cunningly put to intervene and therefore dismantle his guardian's prejudiced and racial superiority, which seems disturbing to Rusty in the post-Independence scenario. Rusty's life can be divided into his pre and post bazaar expedition phases, by which he transitioned from a British elitist self to identification with his Indian self. Dehra's Bazaar is central to this study inasmuch as it prompts Rusty to see beyond his mixed-racial identity and join himself with the broader terrain of Dehra's life.

In *The Room*, resistance to Dehra's Bazaar is addressed not through rejection of Westernization: The "arena of *struggle*" (1987, p.2), which Harlow points out as a reason for resistance, is of course discernible; but it is punctuated by Rusty who has been educated in strict European codes. The boy's intervention problematizes any direct binary opposition, but does incite a closer probe. Dehra's Indian Bazaar, situated on the 'other side' of the Clock Tower, resembles a "wholly recovered 'reality', free of all colonial taint" (Tiffin, 1987, p.95). The place is seen busy with *desi* customs, a practical dissent against colonial mores of any kind. Rusty's crossing into Dehra's Bazaar by ignoring his guardian's strict warning constitutes the first step to unsettle his guardian's set of ideas. Resistance in this particular text is palpable primarily through disregarding colonial privilege and an emphasis on local practices. As Ashcroft (2001) reminds us:

[I]f we think of resistance as any form of defence by which an invader is 'kept out', the subtle and sometimes even unspoken forms of social and cultural resistance have been much more common. It is these subtle and more widespread forms of resistance, forms of saying 'no',

that are most interesting because they are most difficult for imperial powers to combat. (p.20)

Rusty's first entrance to the bazaar is a pitiful beginning. Somi, the Sikh boy whom Rusty has met earlier, cycles at a good speed until his way is blocked by Maharani, the queen of the bazaar cows. To save the cow, he swings clear of Maharani but collides with Rusty accidentally. As a result of that Rusty, to his utter displeasure, finds himself thrown into the bazaar gutter. The preference of Maharani to Rusty, by the Indian boy, superimposes his Hindu belief and custom upon an 'English' boy's religious belief, which is also a way of challenging Rusty's set of ideas. Again, once Rusty walks into this 'forbidden' zone, the bazaar with its filth, dust, smell, crowd, beggars and cacophony unsettles his English decency. The smell of rotten vegetables disturbs his habituated sensory organs; its discordance unnerves the 'apparent' concordance of his family life. The thought of having been knocked down by a bazaar boy, to whom protecting an animal (Maharani) is much more important, hurts Rusty's British prestige. It is too early for him to understand the validity of pious practice of Hindus by which they worship the cow as Goddess. Even when Somi explains the wild nature of the cow, Rusty hardly believes him. This implies that Rusty is taking time to become accustomed to his new surroundings. Moreover, Dehra's Bazaar, by representing local people across classes and communities, opposes the demarcated zone of Anglo-Indian lifestyle on the outskirts of the town. It is here Mr. Harrison's English decorum is questioned time and again. While his guardian inculcates a sense of exclusivity or otherness in Rusty's young mind, the bazaar welcomes Rusty with all-inclusive appeal. The bazaar, in every possible way, shields against colonial ideology by enacting regional culture. If Mr. Harrison and Rusty's trained Englishness boasts of colonial pretence, the bazaar advances peripheral supremacy straightaway.

Rusty's activities with his Indian friends belittle the colonial hierarchy exemplified by Mr. John Harrison, who allows no argument and hardly answers Rusty's queries (Bond, 1956/2010, p.8). Mr. Harrison is insensitive towards his ward. He behaves more like a master than a guardian. It is then likely that his attitude, aided by the confined ambience of his abode, demoralizes Rusty's free spirit:

Mr. John Harrison's house, and the other [European] houses, were all built [on the outskirts of Dehra] in an English style, with neat front

gardens and nameplates on the gates. The surroundings on the whole were so English that the people often found it difficult to believe that they lived at the foot of the Himalayas, surrounded by India's thickest jungles. Indian started a mile away, where the bazaar began. (Bond, 1956/2010, p.9)

Rusty is taught that the bazaar is a 'forbidden' place replete with thieves and germs. Though the bazaar (which holds real India) is not far away, the people of his community refrain from talking about it (Bond, 1956/2010, p.10). Initially this bazaar seemed "baffling" (Bond, 1956/2010, p.1) to Rusty, but as he experiences it, it becomes his home where he both evinces exasperation and discovers life. Rusty's bazaar escapade frees him from his rigid lifestyle, defies Mr. Harrison's autocratic worldview, and paves the way to intersect race-class discrepancy. It further enables the mixed-blood boy to see beyond his hybrid origin so as to find his roots in India.

From a very early stage, Rusty is impressed by the warmth of Somi's nature (Bond, 1956/2010, p.4), which is difficult to resist. What strikes Rusty immediately is Somi's persistence in helping a stranger in distress, and this redoubles his inherent curiosity to discover real India. Bryan Peppin (2012) notes:

The first thing that strikes the reader about Rusty is that he is not inhibited. The reason for his initial aloofness is because he is not allowed beyond the confines of British India. This is all the more questionable because it is obvious that the story-line begins, in time, after Independence. The ride into the bazaar, on Somi's bicycle, is enough to cement a fast bond between the new-found friends. Plain talking by Somi makes Rusty realize the lop-sidedness of his "white-washed" world: Rusty rejects Somi's contention that he is a snob and promptly—to prove his point—joins him in the chaat shop. (pp.26-27)

Rusty certainly benefits from his camaraderie with Somi and his other friends, which enables him to resist the racial consciousness of his guardian and identify himself with everything Indian. The bazaar association, in fact, disrupts his 'imposed' racial prejudice. That is to say, the origin of Rusty's resistance is derived from his understanding of authoritarian force of his guardian, which curbs his freedom. His preference to roam with Indian friends is indicative of his intent to pursue a life as an independent Indian citizen: "Far from depicting Indians as subservient or dependent, Rusty's only hope of survival away from his Anglo-Indian world lies in the help he receives from his Indian friends and their families" (Khorana, 2003, p.37).

As was suggested earlier, the change of attitude of this white, blue-grey-eyed boy begins after his association with the bazaar culture. It is indeed the case that when Rusty is accidentally knocked down into a bazaar-gutter by Somi, his ego is hurt. His English consciousness comes out to reject Somi's hand which was offered to help him up. Rusty seems unaware of the class-consciousness that has been impressed upon him by his guardian. By unsettling his Western intellect awkwardly and unexpectedly, Somi removes his British snobbery; and by laughing out loud at noticing Rusty's position in the gutter, he (Somi) wipes away any class division between them. Having been educated strictly in the European line, it would have been unusual to get close to an 'inferior' Indian. Not surprisingly, when Somi extends his hand in the bazaar to help the white boy out of the gutter, Rusty tries to disregard the other's advance. Though Rusty discharges his class-superiorly, Somi's behaviour prepares the former to open up his fellow-feeling and appreciate Somi's goodness. The chaat-shop *adda* (a Bengali word referring to an unrestricted, carefree gathering among friends or acquaintances, where anyone can express anything) makes Rusty realize that Somi's laughter contains no sneer, no rigidity, no disregard, and no negligence. If anything, it communicates fellow-feeling and open-heartedness:

His [Somi's] laugh rang out merrily, and there was something about the laugh, some music in it perhaps, that touched a chord of gaiety in Rusty's own heart. Somi was smiling, and on his mouth the smile was friendly and in his soft brown eyes it was mocking. (Bond, 1956/2010, p.15)

Although Rusty is concerned about his association with Somi and it is too early for him to believe him, he enjoys the latter's company immensely. Hence at the end of chaat *adda*, he accepts Somi's "warm muddy hand" (Bond, 1956/2010, p.16) by overcoming his class-consciousness. His Indian self slowly emerges, and when it does he perceives no malice in the fellow Indian boy's ringing laughter. Somi's carefree laugh, instead of irritating him, takes Rusty to the point of passive submission to the former's wishes. It is easier for Rusty now to recall his first meeting with Somi, who setting aside initial curiosity offered the white boy a bicycle-ride and invited him to the chaat shop. Rusty's obligation to his guardian in particular and his community in general, along with his yearning to be associated with the bazaar, bring him into conflict. To resolve this quandary, he decides to merge into the free spirit of the bazaar life, which seems much more welcoming than his existing

monolithic order. Tikkee (fried potato cake), in the meantime, replaces lemonade in Rusty's terrain. With every new bite, he feels the difference of this Indian food; he has not tasted anything so uniquely flavoured before (Bond, 1956/2010, p.15). Along with tikkee he also relishes the cultural depth and variety of India. Lemonade is no longer requisite, supplanted now by the multi-layered and sensational *desi* fast foods.

Next day in the chaat shop, when Somi sympathizes with Rusty, "[b]y what misfortune are you an Englishman? How is it that you have been here all your life and never been to a chaat shop before?" (Bond, 1956/2010, p.17), the latter expresses his discomfit at his guardian's success in his strict upbringing. While Somi and his friends help Rusty know the outside world and dissent against his guardian's cruel treatment, Dehra's Bazaar helps him understand what life truly is. If chaat-shop *adda* with tikkee, chaat (a spicy mixture of salad made of potato, orange and guava) and golguppa (a flour-made round, crisp and hollow snack served with spicy water or pickle) brings new flavours into his life, his active participation in *Holi* makes him recognise his dull past. In defiance of his guardian's order, "I have told you never to visit the bazaar. You belong here, to this house, this road, these people. Don't go where you don't belong" (Bond, 1956/2010, p.20), but the boy accepts Ranbir's invitation to play *Holi* with Dehra's local boys. And *Holi* makes him realize that there should be no demarcation between 'them' and 'us', 'black' and 'white', 'British' and 'native' at least among those who live in the country, which is no longer a British colony. Once he takes part in this Hindu spring festival, his ego-consciousness is erased thoroughly and that enables him to go beyond the binaries of proper and improper, decent and indecent, superior and inferior:

For one day, Ranbir and his friends forgot their homes and their work and the problem of the next meal, and danced down the roads, out of the town and into the forest. And, for one day, Rusty forgot his guardian and the missionary's wife and the supple Malacca cane, and ran with the others through the town and into the forest. (Bond, 1956/2010, p.26)

Rusty can now understand the difference between the life he has been living with his guardian and the life outside it. On the surface, *Holi* awakens his consciousness that the privileged hierarchy and racial myth of his guardian will eventually dampen his individuation; on a deeper level, it outdoes Rusty's English (imposed) decency by

successfully inculcating Indian sensibilities and cultural nuances. His pains are replaced with pleasures. He becomes one of the bazaar boys. They are his reality henceforth; they are his home beyond superior/inferior British/Indian binaries. From the very beginning, he has been taught not to cross the Clock Tower lest his English decency be tainted. But, as he crosses the terrain and participates in the Indian festival of colours—a festival of sharing love—he loses his status of Englishness in the eyes of his guardian: “How can you call yourself an Englishman, how can you come back to this house in such a condition? In what gutter, in what brothel have you been! Have you seen yourself? Do you know what you look like?” (Bond, 1956/2010, p. 28). Mr. Harrison’s disparaging comments in turn help Rusty perceive India beyond race-class dialectic. Despite his birth to Anglo-Indian parents and growing-up in Mr. Harrison’s family Rusty’s attitude is not tinged with the prevailing colonial stereotypes that his guardian believes in. This liberal attitude, suffice to say, helps him embrace India by declining his British lineage. In a chapter in a subsequent work, titled “On Being an Indian”, Ruskin Bond (2013) clarifies: “Race did not make me one. Religion did not make me one. But history did. And in the long run, it’s history that counts” (p.7).

On being challenged by the boy, whom he has educated in an expensive school run on “exclusively European lines” (Bond, 1956/2010, p.9) after his parents’ death, Mr. Harrison receives a tremendous shock:

He felt a wave of anger, and then a wave of pain: was this the boy he had trained and educated—this wild, ragged, ungrateful wretch, who did not know the difference between what was proper and what was improper, what was civilized and what was barbaric, what was decent and what was shameful—and had the years of training come to nothing? (Bond, 1956/2010, pp.27-28)

The act of upending his values by his ward is beyond his imagination, and hence his rage has no limit. Forgetting his politicized origin, Mr. Harrison’s infuriated sneer at Rusty indirectly questions his own status as being a ‘half-caste’. Mr. Harrison is a flat character in this novel and he remains undeveloped throughout by keeping hold of his (biased) opinions; when he compares Rusty to a “mongrel” (ibid) retaining intact his own English pretence, he fails to realize that his disregard appears to boomerang on himself and that Rusty is no longer behaving like an ‘Anglo-Indian’ in maintaining his distinctiveness: “I’m no better than the sweeper boy, but I’m as good and him! I’m

as good as you! I'm as good as anyone!" (Bond, 1956/2010, p.29). Rusty's slap curbs Mr. Harrison's colonial authority in the literary sense and implicitly strikes back the British political agenda that accompanied the emergence of the mixed-blood community and their consequent dilemma. Their encounter testifies not only to Rusty's response to the physical punishment aided with the malacca cane but also retaliates against Mr. Harrison's autocratic position. It is obvious that after having been ruled socially, culturally and politically for nearly two hundred years, the seed of detestation against the English is sown in the minds of Indians. The paradox lies in the fact that Mr. Harrison's colonial prejudice—be it about retaining his superiority or racial distinctiveness—not merely results in distrust from Rusty and his native friends but also isolates himself from the nation of which he is now an integral part.

Needless to say, Chaat *adda* becomes one of the active tools of Rusty's resistance. By including Rusty in it, the *adda* enables him to see that there is also life outside his community, whereas *Holi* (where the most promising change from Englishness to Indianness is registered) incites Rusty to subvert Mr. Harrison's crude treatment with the malacca cane (symbol of pride of British supremacy) and constant emphasis on an isolated, prejudiced life. It is also noticed that Rusty's process of Indianisation begins as he responds to his inner call to unify with flow of Dehra's life. It is, after all, the case that an 'Anglo-Indian' living in India is also an Indian, just as a Garhwali is. Rusty's residence in Dehra in the post-colonial period, constitutionally at least, means he is an Indian national.

Resistance in *The Room on the Roof* is acted out through different modes of opposition and subversion, and is represented in dissimilar activities at both ends, which mostly revolve around the bazaar. If Mr. Harrison tactfully chooses a detached life to resist indigenisation lest his communal distinctiveness be affected, he is simultaneously put in a place where his pretentiousness is vehemently challenged. Mr. Harrison's resistance is understandable considering the socio-cultural scenario of the time. It has long been debated that Anglo-Indians are directly and profoundly fashioned by British colonialism and they are interrogated, puzzled and humiliated because of their hybridorigin². This, however, cannot be an excuse to lead an isolated life. For, once Rusty walks into the Indian bazaar and associates with Somi and his friends against his guardian's wishes the very process of identifying with

everything Indian commences. The Rusty-Mr. Harrison contest is important to note because a member of Anglo-Indian community is, in this work, employed to expose and defy the pretension of another member of the same community. Mr. Harrison's lashing sneer towards Rusty can be seen as a discursive mechanism to ridicule his own privileged position. This contestation opens up two important issues: first, it articulates a tendency of the Anglo-Indians in post-Independence India either to dissolve into the Indian mainstream or to hold their racial distinctiveness intact; and second, it shows that Rusty, despite having a mixed lineage, perceives his reality merely as an Indian beyond race and class. This directs the reader to consider Mr. John Harrison's racial superiority from the Indian point of view and not from the Anglo-Indians' who desire to lead a segregated life outside the orbit of Dehra's Bazaar.

In *The Room* Dehra's Bazaar is given more importance than the decreasing European community of the town. As a microcosmic prototype of India, the bazaar of the town represents varied contours of Indian life, and exemplifies harmony among diversity by including people across classes and activities. What is more significant is that the bazaar's regional flavour, as depicted in the novel, never conforms to the colonial pretence of Mr. Harrison. Although it critiques Rusty's guardian's Eurocentric biases, it provides Rusty ample space to amalgamate with Indian culture.

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NOTES

1. All biographical references of Ruskin Bond are from the author's personal journal *Scenes from a Writer's Life* (1997) and Prof. Meena G. Khorana's 2003 book cited below.
2. I get this idea mainly from N. P. Gist and R. D. Wright's 1973 book titled *Marginality and Identity: Anglo-Indians as a Racially-Mixed Minority in India*.

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