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Cross Cultural Concerns in *Plain Tales from the Hills* by Rudyard Kipling and *A room on the Roof* by Ruskin Bond: A Post- Colonial Reading

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Abstract: Kaori Nagai has compares Rudyard Kipling to the two Sindbads- one, the sailor and two, the Landsman who brought together the two sides of Englishness, torn between Home and the colonies and how his writings brought India and the other colonies closer to Home and made them an integral part of the English national identity. Kipling also became a spokesperson of the Anglo- Indian community, often misunderstood and marginalized by the English at home. Till Kipling's arrival on the scene, not much was known about India to the British imagination. It was Kipling who brought the Anglo-Indian community and the native life, with its exoticism and barbarism very vividly to the British audience through his narratives. Kipling's portrayal of the Anglo-Indian community in his stories and poems is of an indeterminacy where he shows how the Anglo-Indians, including himself, inhabit an uneasy twilight zone- a land which they cannot truly make into a home. His Anglo-Indian characters live the typical British lives, moving to the hills during the sweltering summers where Shimla became notorious for its endless rounds of parties, social dos and frivolous entertainments. But this society had grown to have different mores and standards, which were quite incomprehensible to the English at home. But this society is also keen to protect its Englishness not because of their jingoistic feelings but because their Englishness differentiated them from the natives who they were meant to civilise as part of the 'White Man's Burden'. Despite the charge against Kipling as an Imperialist we find that he as a writer immersed himself in understanding the native life in all its aspect as is manifest in his novel Kim.

Ruskin Bond calls himself a man of dual inheritance and his autobiographical novel 'The Room on the Roof', a Bildungsroman, is a study of the hybridity that characterizes the life of Rusty, the protagonist, who from the narrow and sequestered confines of the British residential community, rejects the cold snobbishness of British superiority and transgresses into the forbidden realms of the bazaar where India began. Rusty's transformation from a boy of the Anglo-Indian community begins by his participation in the spring festival of Holi and ends with his personal autonomy and self- assertion, after a stage of moratorium and his Indian identity becomes complete in his borrowed Indian pyjamas.

In Post- Colonial readings of Kipling's writings we find that he native is always inferior, barbaric and as Edward Said says in his classic work 'Orientalism' as the 'Other'. Homi Bhabha in The Location of Culture tries to explore the possibility of reading colonialist discourses as ambivalent, split and unstable. My paper would try to trace the two different voices of Kipling and Bond as inhabiting those areas where cross cultural concerns can be discerned from a point of view of Post- Colonial criticism.

Key words: Englishness, Anglo-Indian, White Man's burden, hybridity, moratorium, post-colonial.

'Oh, East is East and West is West and never the twain shall meet." Kipling.

On 8th April 1678, the Directors of the East India company addressed the Company's President in Madras thus; "The Marriage of our soldiers to the native women of fort St. George is a matter of such consequence to posterity that we shall be content to encourage it at some expense, and have been thinking for the future to appoint a pagoda to be paid to the mother of any child, that shall hereafter be born of any such future marriage, upon the day the child is christened, if you think this small encouragement will increase the number of such marriages." The pagoda (A silver currency) was then equivalent to eight or nine shillings which was about five rupees. Thus a deliberate policy of promoting marriages between British men and local women was initiated.

This policy officially brought into existence the Anglo-Indian community. Usually the women were baptised and the marriage performed according to Christian rites. This period was known as the 'Brahminising' of English rule and it was felt that these marriages or alliances with the local people would attract the sympathy and support of the Indian population. Anglo-Indians were at least two groups of people: those with mixed Indian and British ancestry and people of British descent born or living in the Indian subcontinent.

The steady increase of the Anglo-Indian population in the 1750's gave the Company the much needed manpower to draw upon. This community played a pivotal role as commissioned officers, subalterns, and covenanted soldiers in the wars of the British with the French. But this Anglo-Indian Community as Kipling shows in 'Plain Tales from the Hills' inhabit a twilight zone- a land which they cannot truly make into a home. Oscar Wilde, highly impressed with Kipling's vivid descriptions of the Indian background, was amused to find that 'the jaded second-rate Anglo-Indians are in exquisite Incongruity with their surroundings" (Teasdale).

Kaori Nagai has compared Kipling to the two Sindbads-one, the sailor and two, The Landsman who brought the two sides of Englishness, torn between home and the colonies; and how his writings brought India and the other colonies closer to Home and made them an integral part of the English national identity. Kipling also became the spokesperson of the Anglo-Indian community, often misunderstood and marginalised by the English at Home. Till Kipling's arrival on the scene, says Nagai, not much was known about India to the British imagination. It was Kipling who brought the Anglo-Indian community and the native life, with its exoticism and 'barbarism' very vividly to the British audience through his narratives. Kipling's portrayal of the Anglo-Indian community in his stories and poems is of an indeterminacy where he shows how the Anglo-Indians feel what Salman Rushdie says in his' Imaginary Homelands' about 'Diasporas'-' having one feet here and a couple of toes there.'

His Anglo-Indian characters live the typical British lives, moving to the hills during the sweltering summers where Shimla becomes notorious for its endless round of parties, social

dos full of artificial mannerisms, and frivolous entertainments. As Kipling puts it, “There are garden-parties, and tennis –parties, and picnics, and luncheons at Annandale, and rifle-matches, and dinners and balls; besides rides and walks, which are matters of private arrangements.”(Nagai 227). To quote Nagai, “These Hill Stations, with their mild climate reminiscent of that of England, represented the quintessentially English space re-created in British India.”(xxv). From the height of these Hills the British surveyed and ruled India where the plains meant work and the hills, leisure. Mentions Nagai in his general Preface to ‘Plain Tales on the Hills’, “The Knowing young writer’s ironic stories and poems insisted on the frustration, danger and misunderstanding that formed the conditions of colonial life, where ’two thousand pounds of education/ drops to a ten-rupee *jezail* and British soldiers in Barracks endured a monotonous life relieved by comradeship and the occasional prospect of action. Yet he was also fascinated by the unknowable strangeness of the ‘life of the people of the land, a life full of impossibilities and wonders as the Arabian Nights’, just as he loved the idea of the sea, whose uncontrollable turbulence and endless horizons can be challenged but never subdued by human courage and skill.”(xv). although they tried to replicate the life of the British in this strange land, this Anglo-Indian community has grown to have different mores and standards, which were quite incomprehensible to the English at home; but this society is also keen to protect its Englishness not because of their jingoistic feelings but because their Englishness differentiated them from the natives who they were meant to civilise as part of the ‘White Man’s burden’.

And this is where the question of the Post-colonial comes in. In his iconic book ‘Beginning post-Colonialism John Mc Leod mentions, “Colonialism perpetuated in part by justifying to those in the colonising nation the idea that it is right and proper to rule over other peoples, and by getting colonised people to accept their lower ranking in the order of things- a process we can call ‘colonising the mind” (Mc Leod 18). Kipling’s treatment of the natives in ‘Plain Tales from the Hills’ is that of an imperialist- who projects the natives as the’ Other’ in Edward Said’s term in his classic ’Orientalism’. One example is from ‘the story of Lispeth’ a

young hill girl, who baptised a Christian after her parents convert to Christianity, is brought up the Anglo-Indian way and falls in love with an Englishman; says Kipling, "Being a savage by birth she took no trouble to hide her feelings, and the Englishman was amused." (Nagai 7)… Forsaken by her lover and cheated she goes back to being a Hill girl- ".. she went out down the valley, and returned in the dress of a Hill girl- infamously dirty… the Chaplain's wife finding her happier thought that she was getting over her barbarous and more indelicate folly" (8). And later her opinion is, "I believe that Lispeth was always at heart an infidel"(9). We can juxtapose Kipling's treatment of 'Love' in this story to the many stories of such 'Love' in Plain Tales but the treatment of the same emotion in a native is 'Barbarous'. This is manifest in what Mc Leod says, "Under colonialism, a colonised people are made subservient to ways of regarding the world which reflect and support colonialist values. A particular value system is taught as the best, truest world-view. The cultural values of the colonised people are deemed as lacking in value, or even as being 'uncivilised', from which they must be rescued"(Mc Leod 19). In the story 'Thrown Away' we find this description, "Now India is a place beyond all others where one must not take things seriously- the mid-day sun always excepted.' (15) or in the story 'Bitters Neat', "In India where life goes quicker than at Home, things are more obviously tangled, and therefore more pitiful to look at" (29); or in the story 'Kidnapped, "We are a high-caste and enlightened race, and infant marriage is very shocking and the consequences are sometimes peculiar.."(105). In the story 'Beyond the Pale' Kipling begins, "A man should, whatever happens, keep his own caste, race and breed. Let the White go to the White and the Black to the Black" (Nagai 134). But the protagonist, Trejago, a White falls for Bisesa, a fifteen year old Hindu widow, who lures him with her love songs; till their covert love and nightly rendezvous is marred by Trejago's attentiveness to a lady of his own race. Bisesa is furious and her anger is described thus by Kipling," Much that is written about Oriental passion and impulsiveness is exaggerated and compiled at second hand; but a little of it is true, and when an Englishman finds that little, it is quite as startling as any passion in his own proper life"(138). But Nagai is of the view that, "yet it is this narrative interdiction which incites the colonial desire to pass the forbidden border, to experience what is 'sudden, alien [and]

unexpected.' Trejago and Bisesa both break their societies' laws to become lovers, but it is Bisesa, a young Hindu widow, and *not* the English Trejago, who becomes trapped in the scene of transgression and most cruelly punished for their liaison, leaving her a double victim of the Hindu law and the sexual exploitation by the colonizer" (xxviii). A few more examples like 'When a native begins perjury he perjures himself thoroughly. He does not boggle over details.'(The Bronckhorst Divorce Case, p. 188), or He made inquiries, always bearing in mind the fact that the real native- not the hybrid, University-trained mule- is as timid as a colt,'(Tods' Amendment p. 156). Even the inhabitants of the Borderline like Michele in the story' His Chance in Life' has his pride; "He would not be seen smoking a hookah for anything; and he looked down on natives as only a man with seven-eighths native blood in his veins can."(Nagai 64) But Nagai also opines that, "The Eurasians, whom the narrator calls 'the Borderline folk', are an uncanny presence to be put under narrative control, as their mixed ancestry poses a serious threat to the premise of a Raj built on English racial superiority over natives (xxviii).

Kipling's cross cultural concerns can be discerned in some of the stories from *Plain Tales*. For example the character of Strickland, the policeman in the story- Miss Youghal's Sais', He held the extraordinary theory that a policeman in India should try to know as much about the natives as the natives themselves… He was perpetually 'going Fantee' among natives, which of course, no man with any sense believes in. He was initiated into the Sat Bhai at Allahabad once, when he was on leave. He knew the Lizard-Song of the Sansis, and the Halli-Hukk dance, which is a religious can-can of a startling kind. When a man knows who dance the Halli-Hukk, and how, and when, and where, he knows something to be proud of. He has gone deeper than the skin. But Strickland was not proud, though he had helped once, at Jagadhri, at the painting of the Death Bull, which no Englishman must even look upon; had mastered the thieves'- patter of the changars; had taken a Yusufzai horse- thief alone near Attock; and had stood under the sounding-board of a Border mosque and conducted service in the manner of a Sunni Mullah" (23 -24). Another example is from the story, 'Yoked with an Unbeliever', in which a young Englishman, Phil Garron, with a beloved in Miss Agnes Laiter,

sails to India and gets working in Darjeeling on a plantation, succeeding quite well. Crossed in love Phil comes across a Hill girl, the daughter of a Rajput ex-Subedar Major in the native Army. Kipling describes thus, "The climate where he was stationed was good, and it really did not seem to him that there was any reason to return to England. He did what many planters have done before him- that is to say he made up his mind to marry a Hill-girl and settle down… So he married Dunmaya by the forms of the English Church, and some fellow-planters said he was a fool, and some said he was a wise man…. She managed him tenderly, and became, in less than a year, a very passable imitation of an English lady in dress and carriage. It is curious to think that a Hill-man after a lifetime's education is a Hill-man still; but a Hill-woman can in six months master most of the ways of her English sisters" (Nagai 36-37). Another good example of such cross cultural concerns can be seen very vividly described by Kipling in the story' His Chance in Life'. Kipling here mentions the' Borderline' where, "The Black and White mix very quaintly in their ways. Sometimes the White shows in spurts of fierce, childish pride- which is Pride of Race run crooked- and sometimes the Black in still fiercer abasement and humility, half-heathenish customs and strange, unaccountable impulses to crime" (63). Kipling's use of the word half- heathenish is interesting here because it foregrounds what Edward Said states in 'Orientalism'. Peter Barry's book 'Beginning Theory' highlights this, "The Orient, he (Said) says, features in the Western mind 'as a sort of surrogate and even underground self'. This means, in effect, that the East becomes the repository or projection of those aspects of themselves which Westerners do not choose to acknowledge (cruelty, sensuality, decadence, laziness, and so on). At the same time, and paradoxically, the East is seen as a fascinating realm of the exotic, the mystical and the seductive. It also tends to be seen as homogenous, the people there being anonymous masses rather than individuals, their actions determined by instinctive emotions (lust, terror, fury, etc.) rather than by conscious choices or decisions" (Barry 186-187).

Kipling's story 'To be filed for Reference" Raises the questions of hybridity and cultural identity. It draws an analogy between Kipling and the Anglo-Indian protagonist Mc

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Intosh Jellaludin, who lives in a caravan serai with his indigenous wife and raises the issue of Jellaludin'd 'acculturation' in the light of being a migrant and the ambivalence of belonging when he no longer belongs in either of his homelands. Julie Teasdale in her article, 'The English Subaltern and the Indian Colonial: Cultural Hybridity in Kipling's 'To Be Filed For Reference" says," In the character of Jellaludin, Kipling frames the uncertain interaction of India's past and present: Jellaludin, once an Oxford scholar, now lives as a subaltern. And he does so by choice mocking the English narrator who now lives as he once did. Thus, in Jellaludin's character, one senses Kipling's own cultural uncertainity: like Jellaludin, Kipling exists in a liminal space between cultures… For though Kipling tries to penetrate the mysteries of the East, he believes that to do so is to suffer degradation, even death. Says Nagai, "Jellaludin represents the side of Kipling which he had to disown to become' English'. He immerses himself in native life to know more than even Strickland ever hopes to know, and he has become part of the people: he has converted to Islam, married a native woman, and when drunk,'raved in all tongues except his own.' It is as if, in exchange for knowledge he has expatriated himself completely, both from Anglo-Indian society and from England, and he suffers from an acute longing for his homeland. Jellaludin is a true Indian exile, unlike the Anglo-Indians who have physically left England but morally never have."(Nagai xxxiii) The ambiguity of attitudes and relationships in 'To Be Filed for Reference' supports the hypothesis that Kipling writes the character of Jellaludin from his own perspective, experiencing the same level of confused cultural plurality that his character does. Kipling and Jellaludin search for an ideal homeland, but they are irreversibly influenced by both England and India, and fully accepted by neither" (Teasdale). Jellaludin, though drunk and inebriated, exhibits his scholarship in his references to Ovid, Mesopotamia and Atlanta in Calydon but the narrator disdains his assimilation and blames the lure of India for his downfall, "when a man begins to sink in India, and is not sent Home by his friends as soon as may be, he falls very low from a respectable point of view" (Nagai 243-244). Jellaludin, as Teasdale says, cannot place himself in the cultural hierarchy of colonial biological determinism. He claims, in his acculturation to have killed his conscience and yet compares himself to a deity, saying, "On the Soul which I

have lost and the Conscience which I have killed I tell you that I cannot feel! I am as the Gods, knowing good and evil, but untouched by either," (246). Jellaludin and the narrator embody two cultures; they represent colonial authority simply by their nationality, and yet they choose India even if that means marginalization. Homi Bhabha, the eminent Postcolonial literary theorist in 'The Location of Culture' writes," If India is the metaphoric equivalence, authorizing the appropriation and naturalization of other cultures, then India is also the repetitive process of metonymy recognised only in its remnants that are at once the signs of disturbance and the supports of colonial authority…. India is the perpetual generation of a past-present which is the disturbing, uncertain time of the colonial intervention and the ambivalent truth of its enunciation" (Bhabha 124). Throughout the stories we find the assimilation of the native words. Termed in Post Modern parlance as 'pastiche' and 'patois', like –'She jawabed him'; (30), The Hill woman was not a purdah-nashin'(36), Mallum his bat,(58), ye black limb, there's a Sahib comin' for this ekka. He wants to go jildi to the Padsahi Jhil.. to shoot snipe-chirria. You drive Jehannum ke marfik, mallum- like Hell! 'tis no manner av use bukkin, bekaze he doesn't samjao your talk. Av he bolos anything, just you choop andchel. Dekker? Go arsty for the first arder-mile fron cantonmints. Thin chel, shaitan ki marfik, an' the chooper you choops an' the jildier you chels the better khssshy will that Sahib be.. bote achee (The Three Musketeers 58-59), Buldoo the budmash, (60), Will the Sahib give me bukshish? (76), why everything is ultya-pulta in your room, the bhisti comes with me (79), this Devil thing will end in getting me budnamed (82) jadoo work (117), Asli nahin! Fareib!(120), a brace of chumars in gold-laced caps(129), the chotee bole of the women (152), But if the new bundobast says for fifteen years (155), Hutt, you old beast! (187), churton's khitmutgar bought it (198), Mind you, it was apukka , respectable opium house, and not one of those stifling, sweltering chandoo-khanas that you can find all over the city (208).

What were Kipling's views of the Empire and Imperialism. Critics have cited him as an arch priest for jingoism, racism and imperialism. Edmund Wilson saw him as a racist, George Orwell saw him as 'the prophet of empire in its expansionist phase while Lionel trilling wrote

of his 'lower middle class snarl'. But Kipling's understanding of India as Manifest in 'Kim' his classic shows the ambiguity in placing his Imperialism into any neat stereotype.

Alan Sandison argues, "For Kipling, the empire in India is only a simulacrum – a shadowy likeness – of the human condition. For him Kipling's artistic vision is the bleak insight that man stands alone against the primitiveness of nature in the tropics."

The Room on the Roof by Ruskin Bond is a Bildungsroman novella- intensely personal in its narrative written in 195s1 by a 17 year old Anglo-Indian youth in enforced exile, confused, facing an identity crisis, trying to establish his independence, hating the social mores of the Channel Islands in England, where circumstances force him to live, longing to return to the country he loved. England to Ruskin Bond, like rusty, was never 'home' –his only ties to that country are his atavistic colour and his parentage. Like Bond, Rusty is an Anglo-Indian boy of British parents. Having lost his beloved father and bereft of the loving and nurturing care of his mother who remarries, Rusty goes to live with his grandmother. Before they can sail for England his grandmother passes away and Rusty is entrusted to the care of Mr John Harrison by one of his aunts. The opening scene of the novel shows Rusty walking home 'with his hands in his pocket and his head down' in the light spring rain. 'Home' is the British quarters in Dehra- a narrow, confined, small, diminishing European residential community on the outskirts of the town. 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; others stayed because of the material comforts so easily available to the erstwhile 'sahibs'. It was an artificial Eurocentric world which was neither rooted in the soil of India nor had any affinity to it. Describes Bond thus," Mr John Harrison's house and the other houses were all built in an English style, with neat front gardens and name plates on the gates. The surroundings on the whole were so English that the people found it difficult to believe that they did live at the foothills of the Himalayas surrounded by India's thickest jungles. India started a mile away, where the bazaar began" (Bond 544). But these people were so steeped in the dogmatic superiority of their race that they did not speak of such places, they chose not to

think about them. An insensitive and violent man, Mr Harrison's efforts to inculcate a sense of British superiority and exclusivity in rusty only result in the already lonely and reticent boy, withdrawing into himself all the more. The cold snobbishness and artificial mannerisms of his community stifle him. He does not strut his expensive British school education at Bishop's Cotton in Shimla and the values given there. Although Rusty is indebted to his guardian because he keeps him, feeds him and pays for his expensive boarding school…Rusty is scared of his guardian and of his supple Malacca cane that he uses to castigate Rusty. The only other boy in the European community apart from Rusty is the sweeper boy and communication with him is forbidden because of the discriminatory sahib- servant relationship. So for Rusty, in the foreclosure stage of identity formation, the bazaar becomes a mysterious, fascinating place, glimpses of which on occasional car journeys excite his imagination; 'but it was a forbidden place- full of thieves and germs'. A bicycle ride offered to him by a Sikh teenager when Rusty is once rambling desultorily on the outskirts of Dehra marks a turning point in his life. The boy's Indian inquisitiveness to him seems 'too familiar' but the warmth and genial camaraderie of Ranbir, Suri and Somi gradually start making a dent in Rusty's reserve. We find at this stage the beginnings of his preparations to break away from the British sphere. Would he transgress into forbidden realms? Will he have the courage to cross over the threshold into the unknown but always tempting territory? Rusty decides to make the most of Mr Harrison's absence for a few days and distrustful of the smart and sophisticated westernized shopping centre come s to the Clock Tower. "On the other side of the Clock Tower lay the bazaar, and in the bazaar lay India. On the otherside of the Clock Tower began life itself. And all three- bazaar and India and life itself were forbidden" (Bond 555). With a beating heart Rusty defies the law of his guardian and of his community… and "The bazaar and India and life itself all began with a rush of noise and confusion" (556). Rusty is now at a stage where he evaluates his long held values and beliefs in order to 'acquire the freedom and responsibility of adulthood.' Rusty now enters a timeless India- there is no clock in the clock tower to mark the passage of time – and the connection with his world of dreams and fantasies is instantaneous. Ruskin Bond has beautifully juxtaposed the sordid squalor of small town India with the neat British houses and

colonies. Rusty, knocked over into a gutter inadvertently by Somi on his bicycle, is overpowered by the odour of bad vegetables and kitchen water of the gutter, accustomed as he is to the 'delicate scents of the missionary's wife's sweet peas and the occasional smell of the bathroom disinfectant.' An argument follows ending in a friendship and Somi bundles him into the smoky 'chaat shop' and the hot but savory, tasty chaat is Rusty's introduction to the Indian culinary taste and another tikki establishes a profound bond between the two. The warmth of this unknown Indian boy acts as an initiation rite for Rusty whose intense sense of isolation is juxtaposed in glaring contrast to the uninhibited show of cordiality and geniality on Somi's part. His new made friends pity him for his Englishness and its associated snobbishness. Mr Harrison beats him mercilessly with the Malacca cane when he returns and discovers Rusty's transgression into filthy India. Pained and angered at the barbaric and shameful orgy that the wild, ragged and ungrateful wretch has indulged in , Mr Harrison scorns and jeers at Rusty contemptuously hurling invectives at him , calling him no better than a mongrel. Rusty retaliates telling Mr Harrison it is a lie and he retorts thus, It's the truth. I've tried to bring you up as an Englishman, as your father would have wished to. But as you won't have it our way, I am telling you that he was about the only thing English about you. You are no better than the sweeper boy" (571). The pain and the injustice of this all builds up a sense of helplessness and rage in him and he retaliates by hitting out at Mr Harrison. The moral code has started asserting itself and Rusty's transformation is complete with his participation in the Holi festival- to him a pagan, primitive pastime earlier- but now a symbol of fraternity wiping away all barriers of social discrimination against people. This festival also symbolises the theory of the 'Carnivalesque' which in Michael Bakhtin's definition is a reversal of social hierarchies. Bond says, "The steady incessant dhum-dhum of the drums proves irresistible because the sound conveyed something to Rusty, something wild and emotional, something that belonged to his dream world, and on a sudden impulse he sprang out of bed" (564). Rusty feels the exhilaration of spring, his new found freedom and friendship and exults in it. Accepted as an equal by his Indian friends he paints the town in rich, emotional rainbow colours. Holi marks a turning point in his life; he experiences the cathartic release of his pent-up emotions in the wild beatings of

the drums, reckless colour throwing and the abandonment of social propriety. 'At the end of it all he was exhausted but he was happy.' The clash of his two worlds- British and Indian- is typical of the moratorium stage in the on- going identity crisis, which is marked by guilt and ambivalence and frequent conflicts with authority. But the colonial myth of a person's identity being established by racial and national ancestry has been challenged and shattered and Rusty is now at a stage where he can experience the diversity of a multi-layered, multi-cultural society and formulate his personal ideals. He has unfettered himself from the confined and strangling English world to find a place in the vast pulsating life of India. His Indian identity is complete in his borrowed pyjamas from Somi and after bathing at the water tank in the open, as a sort of an ablution, an unprecedented peace descends on him. As Ruskin Bond himself says," I am as Indian as the dust of the plains or the grass of a mountain meadow.' Bond's oeuvre gives the true flavour of the Indian soil which T. D burton calls 'national quintessence'. Bond feels proud of being a man of double identities, "Being a child of changing times, I had grown up with divided loyalties; but at the end of the journey I had come to realize that I was blessed with double inheritance. And I was determined to make the most of it" (Bond 2).

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