

END NOTES

CHAPTER ONE

1. The history of the Indian child here has been mainly taken from Sudhir Kakar's study.
2. Most of the information has been taken from Lila Majumdar's entry on Bengali Children's Literature in *Encyclopedia of Indian Literature*. 692-695. The subsequent information regarding children's literature of other languages have also mostly been taken from the same work.
3. Nanda Talukdar, *Encyclopedia of Indian Literature*, 690-692.
4. Abraham Joseph, *Encyclopedia of Indian Literature*, 700-701.
5. Vasant Shirwadkar, *Encyclopedia of Indian Literature*, 701-705.

CHAPTER TWO

1. Lucy Waddey identifies three patterns where home functions as "a frame, home as a focus, and home as an evolving reflection of the protagonist" (13). The home as a frame is termed as Odyssean pattern and the home as focus is termed as Oedipal pattern. The home as a reflection of the protagonist is termed as Promethean pattern.
2. The six texts that Nodelman takes up include Maria Edgeworth's "The Purple Jar", Lewis Carroll's *Alice's Adventures in Wonderland*, Hugh Lofting's *Dr. Dolittle*, Beverly Cleary's *Henry Higgins*, Ezra Jack Keats' picture book *The Snowy Dog*, and Virginia Hamilton's *Plain City*
3. Bates looks at three fairy tales—"Hansel and Gretel," "The Juniper Tree," and "The Deserted Children" to interrogate the theme of abandonment and separation in fairy tales.
4. Ruskin says: "Wherever a true wife comes, this home is always around her".
5. Children were generally unwilling to draw distinctions between both parents. But when asked specifically about the comparison between mother and father less than half of the participants emphasized that both the parents have the same duty.
6. Nostalgia is actually a temporal separation while homesickness refers to a concrete separation. The return to the concrete structure might be possible but a return to the childhood home is not possible because it is imaginary in nature.

7. As Daniel Miller explains, “It is the material culture within our home that appears as both our appropriation of the larger world and often as the representation of that world within our private domain” (1).
8. The Anglo-Indians were at once more privileged than the Indians while at the same time they were neither similar to the British nor to the Indians.

CHAPTER THREE

1. Lefebvre in this context refers to the political perspective which brings under its domain all space and for the sake of appearances only allows spaces to be free.
2. Both these characters will be discussed in Chapter Five.
3. They look upon communication as the means through which food is given meaning and notwithstanding the various definitions of communication, food is one of the most malleable models of communication.
4. Bond bases Uncle Ken’s character on his own uncle, Kenneth Clarke who lived by the maxim that “the best way to go through life was to zigzag. In that way you saw more of the world and the world saw more of you!” (*Scenes* 71)
5. Scott Kirsch made this remark with reference to Lefebvre’s *The Production of Space*.

CHAPTER FOUR

1. See Jenks, C. *Childhood*, London: Routledge, 2005 and Gellner, E. *Nations and Nationalism*. Oxford: Blackwell, 1983.
2. Pinsent here is referring to the ideologies that authors bring in while writing.
3. Fox defines national identity as “whatever cultural characteristics a society (or nation) feels its members share that distinguish it from other groups” (44)
4. Rosemary Marangoly George writes that “homes and nations are defined in the instances of confrontation with what is considered ‘not home’, with the foreign, with distance” (4).
5. The individual Prime Minister may not be representative of all intrinsic values of the nation but the post is symbolic of the nation.

CHAPTER FIVE

1. Luke says that writing “developed from gesture and speech as a technology of representation, new social relations of exchange and hierarchical knowledge/power relations”(131)
2. Meena G. Khorana in *The Life and Works of Ruskin Bond* makes an extensive study of almost all available works of Ruskin Bond and studies his life too from a biographical perspective. Debashis Bandyopadhyay in *Locating the Anglo-Indian Self in Ruskin Bond: A Postcolonial Review* locates the anxieties and fears of an Anglo-Indian writing in postcolonial India where postcolonial signifies the period from which colonization started in India.
3. Timothy Beatley gives an account of various seasonal smells which are connected to the memory of a place like the smell of falling leaves in autumn in the Eastern U.S., the smell of snow and thunderstorms. Along with it he also says that there are smells of various foods which are connected with our experience of cities like the smell of Cajun food in New Orleans, bakeries in Paris and the numerous smells of Chinatown in San Francisco.
4. Bond has two autobiographical works – *Scenes from a Writer's Life* and *The Lamp is Lit: Leaves from a Journal*.
5. Superle is in fact quite critical of Arup Dutta's *The Blind Witness* and has also termed it as a 'Blytonnade' but doesn't take up *The Kaziranga Trail* for consideration in her work.