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Ruskin Bond's Literary Craft: A Stylistic Analysis and Interpretation

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ABSTRACT:

Aim: The objective of performing a stylistic study and interpretation of Ruskin Bond's literary craft is to explore the complex fabric of his language and reveal the distinct combination of devices and approaches that set his work apart. We try to ascertain the underlying intents driving Bond's creative endeavours by closely examining his writing style, including his use of imagery, symbolism, and narrative strategies. We seek to reveal the deeper meanings concealed within his narratives by analysing the subtleties of his language and thematic concerns. This will help to illuminate the emotional resonance and depth of his thought that are evident in his storytelling. This analysis tries to shed light on the cultural, personal, and artistic factors that mould Bond's unique voice within the canon of Indian literature, while also offering new insights into the goals ingrained in his literary workmanship.

Methodology: The approach taken in the stylistic analysis and interpretation of Ruskin Bond's literary skill involves a careful reading of his writings from a variety of angles. This method starts with a thorough examination of Bond's body of work and then use careful reading and textual analysis to pinpoint recurrent narrative devices, stylistic devices, and thematic patterns. By employing literary theory as a framework, with specific attention to stylistics, semiotics, and reader-response criticism, our goal is to uncover more profound levels of meaning concealed in Bond's writing. We attempt to contextualise Bond's stylistic decisions and interpretive goals by making links between textual elements and larger cultural, historical, and biographical settings.

Outcome: Ruskin Bond's literary technique can be interpreted and stylistically analysed to reveal the rich fabric that makes up his body of work. By delving deeper into Bond's literary style, narrative devices, and thematic themes, we are able to uncover the layers of meaning he weaved into his stories. We are able to develop a deeper appreciation for Bond's narratives' emotional resonance and intellectual profundity by analysing the underlying motivations that drive his stylistic decisions and interpretive goals. In addition, this approach clarifies Bond's accomplishments and legacy as a prominent author by placing his writings within the larger framework of Indian literature. The ultimate goal of this project is to deepen our comprehension of Bond's literary skill and strengthen the bond between readers and his enduring stories about people, the natural world, and the human condition.

Conclusion: Ruskin Bond, as explored in previous chapters, embodies a unique blend of youth and wisdom. As a writer, he has established a distinct identity among short-story authors. His stories for kids are widely recognized across the world.

- Ruskin Bond, as he did in school, serves as a custodian, safeguarding what is beautiful and lovely in life. He did not generate enough money to live a luxury lifestyle. He enjoys living in his sensible Ivy Cottage with Prem Kumar's adoptive family.
- Ruskin Bond's effort was to engage a trio of Indian schoolchildren as readers. His short stories, poetry, and essays are frequently anthologized in school textbooks, and his novels are obligatory reading in many schools across the nation where English is the primary language of education.
- Mussoorie has a unique combination of British with Indian history, cultural backgrounds, and folklore, making it a perfect location for his stay. He has combined his Anglo-Indian background with the local culture, languages, and spirit of the Garhwal area. Bond identifies as an "Anglo-Indian" but wants to be referred to as Indian.
- His contribution to postcolonial and afterwards literary reflects a dual view that brings depth and richness to his writing. The author's disposition and emotional response to issues he is familiar with are well suited to the short fiction form.
- He likes the cohesive structure and format of a short tale or novella. His precisely planned narratives are built around a single occurrence that either places the central character in a vulnerable predicament or allows him to address a personal challenge.



- Bond skillfully juxtaposes interpersonal tragedies with bigger societal, moral, and philosophical themes. Bond claims that his life as an artist and a person are the same. "I live through your text, just as my literature lives through me."
- Ruskin Bond is mostly a personal writer, but the children's novels are generally objective, focusing on the lives of kids who hail from the adjacent hills. He reads for a specific sort of "gentle readers" who is more interested in the beauty of the natural world and the worthiness of everyday life for individuals than in turbulent occurrences.
- While he avoids writing confrontational political stories, his narratives address societal themes like environmental preservation in the Himalayas, animal rights, respect for mankind, and a feeling of justice and fairness. This universal nature in his writings goes beyond the geographical setting and the personal element.
- Bond's easy style reflects his passion for nature, characters, simplicity, and pleasant demeanor. The author's writing style is characterized by beautiful prose. It invites readers to reflect on fundamental concepts and explore character-driven topics.
- He is recognized as a Passionate, a lover of nature, as well as a comedian who exposes modern foolishness and hypocrisy, particularly among those in positions of power.
- The findings of this study provide insight on Ruskin Bond's lifestyle as a writer and as a man. His naive personality gives away his true nature.
- Although he is a pragmatist who resides in the present and shares societal norms and shared ideas with others, he never develops a topic based on the real world. He notices patterns in his daily conversations with the regular folks in the area.
- "Ruskin Bond is an excellent children's author. Because he creates a miniature version of India in his poems, citizens adore them. He doesn't talk much, but he listens well and is constantly attentive to others. I meet him a lot, and he always treats people with respect.
- Ruskin Bond is now working on a novel as well as a few picture books for young readers. Ruskin Bond is getting to become more and more well-liked every day. He continues to be in excellent physical condition and can type like someone who guards the goal.

KEYWORDS: Indian Literature, Criticism, Literary Craft, Stylistic Analysis, Interpretation, Contextualization, Contribute to Literature.

I. About the Author *Ruskin Bond*

Ruskin Bond, a well-known Indian novelist, was born on May 19, 1934, in Kasauli, Himachal Pradesh. His early years were defined by his separation from his family, leading them to live alongside the grandparents in Dehradun. Bond's love of literature and the outdoors grew through his boyhood, and these interests were central to his work. He wrote his first novel, "The Room on the Roof," when he was 17 years old, and it won him the John Llewellyn Rhys Prize. Bond's writing career spanned decades and featured multiple novels, short tales, and articles. His poetry depicts the beauty of the Indian Himalayas plus rural life, making him an influential figure in Indian literature.

During the time of his dad's posting to Saint Joseph's Convent School at Shimla, India Ruskin Bond also began his schooling there. After that, he attended Bishop Cotton School, which is situated in Shimla. After finishing school, Bond moved to London. There, he started working as a clerk and followed his dream of becoming a writer. He didn't go on to get a formal education.

As a youngster, Bond began to create stories and submit them to various periodicals. He wrote his first story, "Untouchable," when he was 16. After graduating school, he came to London, worked as a clerk, and continued to write. In 1955, Bond returned to India & started out as a freelancer journalist. Around this period, he published his first book, "The Room on the Roof," which was inspired by his own adolescent years in Dehradun.

This book received an honour in 1957. Bond has published over one hundred volumes, including novels, dissertations, and short fiction collections. His stories frequently take place among the hills and peaks of India, particularly Himachal Pradesh as well as Uttarakhand.

II. INTRODUCTION

Just a single conveying of creation gives Ruskin Bond's figures an emotional kinship with the natural world throughout several of his poetry, short tales, and novels. A single facet represents harmony among environment and a sublime view of being alive, irrespective of whether it be in a cherry tree, raindrops, an old banyan tree, the window at the roof where it is possible to watch the universe, or something else entirely. Nature enthusiast Ruskin Bond originally emigrated to



India from England, then moved to Delhi to live in the middle of the countryside and has left; he currently resides in Mussoorie and enjoys the scenery throughout the year.

This research aims to examine the author's key works and his approaches to life as a writer. A full examination of his small stones with their link to the author additionally gets included. The thesis has discrete chapters devoted to various areas for critical investigation. The thesis's first chapter, '*A Note on Modern Short story*,' provides a historical assessment of the genres that tracks its evolution from the beginning to the modern day, citing well-known writers.

Chapter 1:

A Note on Modern Short - Story

Short stories are among the earliest forms of literature, including myths, fairy tales, ballads, and parables. The modern short tale in its enhanced form flourished in America throughout the earliest part of the nineteenth century. Before the short story, various forms of written work existed in different ages, such as drama at the beginning from the 17th century, essay in the 18th century, but all of them failed recognition in the twentieth century, and stories that were short replaced it.

It took a while for the short narrative to become modern. As a smaller version of this art, literature has a great impact on it. It is challenging to identify the first prose literary work because many literary genres have undergone complete transformation throughout time, losing much of their original character in the process. The modern short tale, while considered part of the literary kinds, has profound roots. The illustrated tale was exact.

The ancient parables and fables were narrative in nature and dealt with moral or spiritual truths. Today's brief stories have the same brevity and sincerity. A short tale differs from a novel in its intended simplicity. This is due to the limited number of events, fiction, and personalities dispersed across only a brief amount of time.

“Longer fiction often includes dramatic elements such as exposition, setting, characters, conflict, climax, resolution, and morals. Shorter stories may not follow this pattern. Modern short tales rarely include exposition.”

Stories with abrupt beginnings often get shorter in the latter part of the action. In extended short tales, the storyline includes a climax, crisis, or turning point. Some short stories conclude abruptly while simultaneously conveying a moral message. The tone of the writer affects how the brief plot unfolds. Short story writers are constrained in particular ways since their work must be both concise and well expressed. The reader should be kept in a condition of suspense, and rather than being given a moral lesson or having anything imposed upon him, he should be allowed to evaluate the material in the context of his own knowledge and common sense. Therefore, its coherence and power of expression increase its acceptability.

Chapter 2:

Ruskin Bond: A Pioneer of Children's Literature

Ruskin Bond had popularity as an adult writer before shifting his focus to children's literature. In his preface for *The Night Train at Deli* or *Other writings*, he explains that in the 1970s, since he was dealing with a variety of issues, his words regarding youngsters aided him deal with the difficulties. Previously, he released a few children's tales in journals and newspapers both domestically and around the world. However, after coming to Daisy House in Mussoorie, he began writing more often to serve as a grandpa to Prem Singh's kids. He was always brainstorming fresh stories to share with Rakesh, Mukesh, and Savitri.

In his works, Ruskin Bond shows a dark world, yet his view on adolescence differs dramatically. The most appealing season for a youngster is summer when he may participate in festival activities. Ruskin Bond's children's writing was heavily influenced by Rabindra Nath Tagore's poetry, as well as the socially realistic writings of Mulk Raj Anand, R K Narayan, as well as Sudin Ghosh. Wordsworth and the writer Rabindra Nath Tagore all believed that the environment lavishes gifts on those who reside next to it, and Tagore's nostalgia for childhood as a beautiful time is equally appealing.

He catches the lovely and spanning lives of folks who inhabit small Himalayan villages and cities. Ruskin Bond's early writings for children, written during his time in Delhi, reflect his Anglo-Indian background and reference familiar people and locations. The storylines revolve around childhood adventures, friendships, and simple joys and pastimes. In 1995, Ruskin Bond wrote *Children's Omnibus*, which was published by Rupa.co. The book is a compilation of seven children's stories. These stories accurately represent the disposition of youngsters.

“Ruskin Bond has primarily written for youngsters during the past two decades. Adults who grew up reading these tales find them every bit as young and appealing as they were when they were younger. They then share his novels with their own children. Ruskin Bond is well past the age threshold.”



Chapter 3: Ruskin Bond's Love of Nature

Ruskin Bond is a huge fan of nature. Nature never stops providing him with new topics. He constantly appreciates the outdoors and natural beauty. He enjoys hearing birdsongs and seeing flowers bloom. It's like being in love with nature.

He never tires of nature, which provides him with the most relief. When he gets lonely, he wants to spend time in nature. His love of the Himalayas drew him away from London to India. In London, he missed the sublime grandeur of the Garhwal area Himalayas' hills and valleys.

According to Ruskin Bond, he has an unusual relationship with nature. This love partnership offers endless entertainment. Nature never ceases to surprise us. The interest grows as one gets closer to nature. Because of nature's resources, a person who loves it must be negative.

Ruskin Bond finds endless inspiration to write about outdoors and its experiences. He loved living in nature and felt at ease in this company, rather than seeking the luxuries of a metropolis.

Ruskin Bond's reverence for the natural world is comparable to that of romantic poets like Wordsworth, Coleridge, Shelley, and Keats. Like Wordsworth, Ruskin Bond is a passionate outdoor enthusiast and expresses ideas like Wordsworth and other seventeenth-century nature poets shared. Wordsworth, a well-known Romantic about nature writer, proposed the hypothesis of four phases in the development of a love for the natural world.

His early appreciation of nature was just a healthy boy's joy at having freedom and being outside. Ruskin Bond is a huge fan of this stage. The fictional characters in several of his works of fiction were intimately connected to nature when they were young.

Teens are energetic and curious, eager to learn about their environment and experience new things. This is an appropriate age to begin writing about nature. In "Growing up with Trees," the protagonist hides his most beloved items inside a large Jack-fruit tree, which was so lush that no one could discover them. The protagonist likes spending time among trees and recalls childhood pastimes.

He views nature as a teacher, exactly as Shakespeare did. Since the souls of man and nature are fundamentally kin, communication between them can only occur when their souls are attuned to one another. Ruskin Bond believed that as nature is more fragile and susceptible than you are, the more we love it, the more it'll thrive.

Chapter 4: Colonial Dilemma in the stories of Ruskin Bond

- Ruskin Bond possesses a mixed ancestry. He was born as an English under the British rule in India. As he grew up, India gained independence. Though most English & Anglo-Indian families fled to the United Kingdom, several remained in India, Ruskin Bond's relatives also settled in India. Ruskin Bond endured a loss of identity during historical trauma, while others faced displacement, the disappearance of nation, friends, and family, instability, and financial difficulties.
- He became interested in his Indian ancestry due to concerns about filial relationships. The only thing in common with different British individuals seemed our coloration. As he grew older, he became increasingly captivated with India. Some of his stories explore colonial and postcolonial India, for instance.
- As a writer, Ruskin Bond feels no longer superior to Native Americans or provide an apology for the effect of Europeans on his works. He is at ease in both cultural contexts. There is no conflict between the East & the West civilizations.
- He was connected to many cultures that evolved throughout time because of imperialism and post-colonialism, which he depicts in the works he wrote. He lived in India during both the periods of colonial and post-colonial rule.
- He does not participate in assimilation or syncretism. While syncretism, or unification, is a blend of the two distinct traditions and an individual selects and prefers between the two, assimilation is the complete embrace of the other civilizations.
- Ruskin Bond's colonial tales include intriguing Indian characters. Rusty's buddies care deeply and value equality or mutual respect. Rather of displaying Indians as ignorant or dependent on others, Rusty relies on his Indian colleagues and their households for survival apart from the Anglo-Indian society. Somi, a Sikh boy, offers him all he had when he lived alone and was not cared for.

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