



# Narrative techniques and specialty writing in ruskin bond works

N Bakyalakshmi <sup>1</sup>, V.C Jain <sup>2</sup>

## Abstract

Ruskin Bond is a symbol for Indian writers and authors of children. His dedication to children's literature was awarded to Padma Shri in 1999. Towards the end of British Raj, Ruskin Bond was born. A very lonely kindergarten defined by the breakup of his parents and the remarriage of his mother. In his shops India gets a tasty reflection. The aim is to take a deeper look at this article. His works are generally accepted by culture. He writes in an incredibly friendly language and manner that also keeps a child through the whole story. That's not the only thing to do. His approach, habits, interests, emotions, and his affection for his kid characters are our favour. Much of his novellas and short stories conceal a fervent hunt for identities which are inspired by cultural and historical issues. Thus, Ruskin Bond is by no means smaller than most of his predecessors. He has no mystery or hypothesis in his works.

## Keywords

Story, entertainment, Indian authors.

<sup>1, 2</sup>Department of English, Bharath Institute of Higher Education and Research, Chennai-600073, Tamil Nadu, India.

**Article History:** Received 01 October 2020; Accepted 10 December 2020

©2020 MJM.

## Contents

1	Introduction .....	4694
2	Conclusion .....	4696
	References .....	4696

## 1. Introduction

Nearly every child loves history, and books are what most kids dislike nowadays. In India, his maternal family welcomes a boy to the world of myths. They often say fairy tales and famous stories, particularly in bedtime, about the Panchatantra and the Jatakatales. Not only can such tales send children to a world full of wonder and imagination, but they often often develop moral values.

When children get older, they go after more tales and the family runs out of them in certain situations. A collection of authors who respond to the wishes and desires of children are now coming to the rescue. Since most kids don't want to stay at a corner and read a novel, many of them have little attention to read a book, it also includes short stories that are made particularly for them, based on the age range expected by the intended readers. Furthermore it is quite fascinating and funny, though not always simple, for the language of such books.

Many of the Middle Class urban children are beginning

to read fairy stories in India and then read books like Charlie And The Chocolate Factory, Nancy Drawn, Hardy People, Sequence Of Unlucky Incidents, Goosebombs, The Famous Five, Harry Potter, Artemis Fowl, etc. Many of the books read by writers from the West of those children in India. One possible explanation for it may be because very few writers are well-marketed in India who only compose for girls. Many children and their parents do not even recognise the authors and the nature of their books. The literature for children from the west is the subject of the media and most schools in India. Many parents even demand that their children read British novels, so they believe the vocabulary and pronunciation are correct, since they adopt the "Queen's English." Many children enjoy American and British fantasy series such as Nancy Drew and Harry Potter either because their friends are famous and thus play an important role in their peer group's degree of social approval, or because they discover more about a new community through these stories. Among the very few Indian English writers who are well promoted by newspapers, schools and parents are welcomed, and Ruskin Bond is known to all lay people. He writes in an incredibly friendly language and manner that also keeps a child through the whole story.

Bond says India is his place of residence. He says that because of the environment he is attracted to India – the diversity that mixed to build a special location. He was born in India. He has lived and served in India for two generations

in his mother's family. His mother's family were derived from Timur the Lame, according to Bond. "Race didn't make me an Indian," Bond writes in an essay. History did, though. And it's history that matters in the long run.

Books of all kinds have long been of importance to Bond. Among his favourite writers are Rumer Godden, Emily Bronte, Rudyard Kipling, T. E. Lawrence and Tagore. He was influenced by his father's passion of books and cemented by depression after his father passed away.

Books is the major escape, according to Bond. Books became like companions and offered the support he required through his younger life's most painful moments. Bond began his career as a writer at a young age by maintaining journals which would gradually shape the base of his first novel *Room on the roof*, which was published in 1956. The novel was published in London during his period when his family around and friends in India were deeply influenced by craving and home disease and was primarily focused on real life characters and occurrences in his journals. This renders the work of a youth living and growing up in India in the colonial and post-colonial period his early work unique. About 100 short and two autobiographies have been published by Bond. The first, "Scenes from a Writers Life" covers over the first 21 years of life of Bond and the second novel, "the lamp is lit," recovers after two years in England when Bond returned to India.

While Ruskin Bond came mainly from England and his ancestors were British, India and friends of Dehra were often missing. Scenes from a writer's life display his love for the environment of India in his autobiography: "... and though my parents were British, that wasn't exactly my place in Britain."

I did not belong to the luminous Piccadilly and Leicester Square lights; or to the Kent apples or the Berkshire strawberry fields. I was quite firmly part of peepal trees and the mango trees; I was part of small towns in the country; I was part of the warmer sunlight, dirty canals, pungent scent of marigolds, home hills; spicy smells, moist earth after the summer storm. (French edition, Bond 1997, 154-155)

He writes that his Autobiographical *The Lamp Is Lit: Leaves from a Journal* is a celebration of his life as a freelance – his own stubbornness is the outcome of this life. He says: He says: "I was a writer at twenty, even though not many people knew about me! And while, at that time, I weren't gaining much capital, and probably would never, my friends were widely accepted that I was an unpractical guy, and that I would be wise to stick to the one thing I could do very well — stick to paper." (Wolfgang, 1998, p. 13).

His dissertation on modernization often includes a few references. In his autobios, Bond speaks about the bullock carts bringing sugar cane in the 1940s, where the bullock carts made much of the traffic to Mussoorie. Now it is in vehicles that the sugar cane is transported. He says we shouldn't be too grumbling because it benefits the economy. In view of his life experiences, Ruskin Bond wrote and found observations of objects and peoples with an ordinary impact on him and this was expressed in his work. His temperament had an

influence on his way of living. He was sober. Like his dad, he was friendly and highly flexible. The grief and affection of isolation that belonged to his life, and the shortage of opportunities, stopped him from marrying and enjoying a glad life.

Ruskin Bond was a voracious reader and by books his father took him into the marvellous universe and thereby read his faith. During his school days he read fifteen thousand books and then began his writer career. He said: "The Anderson Library is a pretty well-stocked school library and in the next three years something like a paradise for me. Authors have often been current or past, and I always prefer to find authors that have been neglected or forgotten." (P-3)

The affection of Ruskin for his servant is also recounted in the short story "My First affection," which depicts a servant as the mother who cares for her physical requirements and reassures her when she is terrified at night, entertains her with fairy tales of princes, gardens and palaces. The marriage difficulties of his parents and the grief and loneliness of his father had a lifelong impact on the shy and vulnerable Ruskin Relationship. He takes his stories seriously, but they're not simple, since he keeps them entertaining for the general reader. His emphasis is on the oppressed men and women in the middle class, who pursue their own way of life.

He writes regarding baggers, peasants, and yet the writers show their honour through his books. Ruskin Bond claims even a dishonourable individual is honoured by his virtue. his dishonour. He respects the human race, thus. Any part of his life, he wrote. He wrote of his encounters and events from birth to adulthood that he had engaged in multiple periods. Once upon a Monsoon Period and in the short story "The Space with Many Colours," the first half of the book, covering the protagonist's life in Jamnagara, Ruskin fictionalised his childhood memories. The tale shows that his aunt, maid and gardener took him to a naive and charmed vision of infancy, in the same way that Ruskin Bond was brought up by his aunt in Jamnagar.

Apparently an idealist, Bond seeks to find the potential of all and of all. Soma Banerjee, a critic of his work, says Bond's works "are globally acclaimed by his insightful understanding of human existence. They show his tolerance and warm condolences to people. The tales of ordinary life, not social problems, are the primary subject of Bond's work. Nature is the only societal challenge he wrote about. In Bond's work, recurring themes are abandonment of his mother, his friendship with his father, the transcendent limits of humanity, nature-lust, unjust lust, and, to a lesser degree, Indian shifts.

Unrequited passion is also a frequent topic of Bond's work. When he was in England for two years, Bond's first true encounter of love took place. He loved Vu Phuong, a kid from Vietnam. He identifies her as a lovely and gentle child. And they walked hand in hand and she made him tea, but sadly she thought of him as a brother and he never learned about him again when she went back to Vietnam to meet her relatives. Bond wrote about a young man who encounters a



girl from his history in "Time Ends at Shamli." His dreary childhood and failed relationships he tries to strip away her. The two lovers chat, kiss, and hug before they're physically overcome and attempt to persuade them to leave. He has not succeeded predictably. She 's married and "as inaccessible as ever."

Splitting, shifts in culture, and Hindu traditional life often present other topics less regularly in Bond 's fiction. Bond speaks about partition in his first autobiography. In his prose, Bond reflected on Hindi terms. He uses the words shikar (hunter), gulab (rose), hisaab (day accounts), maidan (floors) and dhobi (washman) at Tim Stops in Shamli. His improper usage of these terms reveals his ability in Hindi and his easiness in Indian society. As a novelist, Bond has little sense of dominance over Indians and he does not apologise in his stories for Europeans. For both communities, he feels relaxed. Between the two, there is no feeling of conflict.

The tales of Bond are basic tales about real life. They are hearty and cheerful light. Much of his tales speak about how, what they did and what they spoke about and how the writer disconnected a certain individual. Bond loves composing children's books in particular. Mulk Raj Anand, eminent Indian author, indicates that Bond is attempting to recapture what he has lost – a happier childhood through his fiction.

He has always stressed that man and nature have a friendly friendship and took our need to others before us. This is why we sense his remorse for human acts against nature which are unsympathetic and barbaric. Growing up in the woods, in the natural lap ... Mussuria, Kasauli, Shimla, Dehradun, and Jamnagar, which were once idyllic ... Nature as Ruskin Bond does not comprehend anybody and it requires his opportunity to bring it in writing. In reality, he is the favourite child of nature.

He's a phrase painter. Bond uses his ink as a pencil to paint interesting pictures of his impressions of nature and his encounters and attracts readers to his imagination. Close to a sweet rose scent in complete bloom in the morning. The mind sits in a book calming the eyes. It's very, very quiet ... On a humid summer evening, more like a lullaby. Although his sentences are fragrant ... On and on, and on, lingers.

Ruskin Bond has his humble house, a little 'tower' above Mussoorie, only a few miles from the crowd in the picture-postcard pretty Landour. His little lounge is full of books, photographs and awards. The writer's well-known face is now framed with hair which, like a child, was "more salt-less-pepper." His eyes are shiny blue, his teeth are good peach, and his grin is still so appealing. His speech is profound and resonant. In almost any category, Bond has published short stories, novels, poetry, travelogues, essays etc.

And as his favourite forms, he counts essays and short stories. Ruskin Bond commands adulation between countries, age groups and genders, prolific and populist, witty and cautious, charming and cherubic. Here is a writer who resisted genres, tested norms and kept durable and passionate over the years ... And he believes one must be optimistic and persever-

ing in order to become a successful writer. "I have seen young people who reach this profession then after a while have left, and entered other innovative streams such as advertisement or journalism," he says. "I keep writing because I don't have any other choice." He says, "Actually when chips are down and you are frustrated.

He won a Grant for English Writing from the SahityaAkademy (India's National Academy of Letters) in 1992, for his short stories series *Our Trees Still Rising* in Dehra. For his lifelong contributions to Indian literature, he was given the Padma Shri in 1999. Bond lives today at Landour with his adoptive family – Prem and Chandra, their children Rakesh and Mukesh with five children. Mussoorie 's famed Ivy Cottage. He visits his Canadian brother William and his sister Ellen, who regularly stays in Ludhiana with his step sister Premila.

## 2. Conclusion

Recently, his short story "Susannah 's 7 Husbands" has been directed by Vishal Bharadwaj, the star of Priyanka Chopra and directed by "SaatKhoonMaaf." There's even Ruskin Bond (Cameo) in the movie. "Junoon" in 1978 and "Blue Umbrella" in 2007 are the other tales which were made into film. RuskinBond again captivates his followers with his series of prose and poetry right from the heart. This implies voicing his sentiments for his beloved country of adoption with all its animate and unanimous creatures, their beauty, their character, and how they all blend to produce a special taste of Indianity. Ruskin Bond in reality is a living legend, who portrays different kinds of literature for life and experience. In having three generations of Indian school children readers, Ruskin Bond contributed. His short stories, poetry and essays, including those published 40 or 50 years earlier, are generally embraced by the schools and his books are suggested as an instrument of communication in a lot of schools across the world

## References

- [1] Bond, Ruskin, *Rain in the Mountains*, New Delhi: Penguin Publication Pvt. Ltd., (1993)
- [2] *The Best of Ruskin Bond*, New Delhi: Penguin Publication Pvt. Ltd., (1994)
- [3] *Strangers in the Night, Two Novellas*. New Delhi: Penguin Publication Pvt. Ltd., (1996)
- [4] Connor, Frank, *The Lonely Voice : A Study of the Short Story*, *Basingstoke :Macmillan Printing Press* , (1963)
- [5] Hills, Rust, *Writing in General and the Short Story in Particular*, New York: Bantom Books Ltd., (1979)

\*\*\*\*\*

ISSN(P):2319 – 3786

Malaya Journal of Matematik

ISSN(O):2321 – 5666

\*\*\*\*\*

