Chapter Five

Summation

Ruskin Bond secures an outstanding place in the entire gamut of Indian English fiction. His devotion to the muse of writing makes him a sort of guardian angel of Indian English writing; scripting novellas, stories, children tales, verses, literary columns, and editing anthologies. Bond’s works entirely are exploration of the truth, meaning of life, understanding of one’s own self, devotion to nature while writing about children and nature and above all he believes in the noble virtues of mankind.

The stories and novellas of Bond are drawn from Himalayan and Dehradun region depicting its beautiful forest, cascading rivers, mesmerizing scenery, undemanding simple folk, their trials and tribulations, faith and frustration and the romance of their day-to-day life. His stories and novellas could be termed as local colour literature emphasizing the settings, customs, dialects and other features peculiar to the region. Bond’s invocation of social and natural landscape of the region is like Thomas Hardy’s Wessex and R.K.Narayan’s Malgudi. Like Hardy, Bond gives great importance to the beauty and natural landscape in and around and like Narayan touches the human emotions and sentiments of the country. Bond’s intimacy with his locale has earned him comparison with Wordsworth. Bond’s merit as an artist lies in investigating the unassuming events in the life of simple men and women and making them captivating and memorable with an artistic touch. His stories unleash a world of gay abandon, a world of magic in realism filled with ingredients of faith, love, courage and joy. He taps the potential of divinity in all things great and small in the natural world. His stories aim to present life as it is. The natural landscape and events are the hallmark of each of Bond’s stories. The natural images like, monsoon rain, river, stream, wind, mist, dark clouds, moonlight, sunlight, cool breeze, dry and dusty road, path, forest, rocks, pools and
waterfalls, insects, birds depict pregnant moments, desire, avarice, love, separation, pain, compassion and innocence. His characters interest the readers just for their plain humanness.

Bond shares a unique relationship with nature and his works celebrate his deep association with nature. His pantheistic philosophy sees a spirit in trees, mountains, rivers, birds and animals. The exquisite portrayal of Himalayan landscape with its kind is his pastoral vignettes in novellas. The short stories are evocative, filled with bird – trills, the flashy of butterflies, the sound of water, the smell of rain and the smell of the wet earth after rain. Nature is always present in his works with all its colourful vibrating and soothing forms, sometimes in the ground and sometimes actively participating in the course of the action. According to Rusty, Arun, and other child protagonists the solace in its peaceful embrace, its importance in their lonely and stressful life and aversion to the crowded man made world brought them closer to the world of nature. His characters, Binya, Bijju, Sita, Romi, Mani, Rakesh all love to play beneath it, like a tired traveler, Mani, Rusty and the sensualist, took shelter under it, like a devotee, they sing hymn in its praise. The murmuring sounds of brooks and rivulets, whispering sound of the wind, rustling of dry leaves, and grass and the shadow of clouds on the ancient Mussorrie hills enchant the readers’ mind and soul’s eye. Bond marvels at nature’s infinity. Bond’s humanism makes us to identify the beauty in the world around us and awakens our minds to world’s charms and snow-specked hills.

Bond feels writing for children helped him to get away from himself and to triumph over his personal distress. It also becomes a means by which he vicariously fulfilled his own needs and yearnings of childhood days, refashioning and restructuring his discontented and grieved childhood into a secure and cheerful time. Bond is aware of the fact that in this world of adult, children are often neglected. They and their opinions are not taken seriously. This awareness makes him gradually more concerned towards them. Because of his insight and empathy for children, he says that he could enter into their minds when he is writing about
them. Bond has noticed that the children are mostly guided by their own decree. They have their own individual way of perceiving and interpreting things. Bond portrays their thoughts, emotions and feelings in his short stories. Children find joy and sorrow in their own way. Bond enjoys the uniqueness and individuality of children’s personality. Bond celebrates the eternal power of nature in his works.

Bond has a remarkable contribution to the development of children’s literature in India. Bond as a children’s writer occupies the position of kingpin of children’s writing in India for lucidity of his articulation, use of short story and novella as an art form, plot revolving portrayal of young protagonists. With deep sensitivity Bond conjures up the enchanting literary landscape of energetic and high-spirited children: their little squabbles, inquisitive nature, running away, adventure and eagerness while exploring the beauty of nature and their venture into the adult world with a caring adult beside them. Bond’s children’s writing remarkably achieves the traditional role of social and moral instructor though unknowingly. His fiction is a confluence of Indian and Western children’s literature.

Bond is an idealist and his own life shows that simple life is possible if a person chooses it. Bond displays great compassion for his characters. Bond’s choice of names for his characters firmly anchors the story in the Hindu tradition.

Bond’s passion for children is evidenced by his numerous children’s stories. His stories spark a love of reading in youngsters, and seem to be almost therapeutic for Bond. Bond is noted for his conversational style, his passion for nature and his stories of acquaintances and sensitive. Bond finds something of interest in the most common of lives.

Bond has been largely responsible for the development of this genre in India. He writes about human relationship and his stories do reveal the underlying issues concern with nature. The touch and the smell of India are apparent in Bond’s writing. After examining Bond’s works more carefully, the more subtle aspect of his Indian identity becomes apparent.
For example, when he climbed into a tree, he removed his shoes and socks. He says that everyone should do this before visiting a holy place. This statement reveals two things. First, it reveals that he is not only aware of the Indian custom of removing one’s shoes before entering a temple or mosque, but he has also adopted this idea as his own. Secondly, it reveals his strong feelings about nature that a tree is so wonderful and it becomes a holy place.

Bond prefers to write about relationship and nature. He celebrates everyone and everything. He provides a glimpse into the life of Indian youngsters in a village swimming in waterholes, eating jalebies, playing wrestling and etc.,. They are like children everywhere.

Bond presents pleasing world of flora and fauna and the use of it as a technique. The hill station of Dehra Dun and Garhwal region, its environment, mountains, hills, trees and rivers, subtly and ineffably, fill the nooks and crevices of one’s consciousness while one goes through Bond’s writings. He observes variegated phenomena of nature and sensuously and minutely records it in his literature. He renders the variety of trees, birds, and plant’s life and activities in and around the hills with great empathy. Bond’s observation of nature like a ‘taxonomist’, authentic description of it like a ‘realist’, concern for it like an environmentalist, devotion to it like a dedicated ‘worshipper’ and the presentation of varied moods of protagonists through its wild and mild aspects.

All the novellas and stories of Bond are rewarding for the realistic portrayal of love, loss, achievement, pain and struggle in relation to natural aspects. It has been analyzed and discussed in these chapters.

The thesis is set out to analyze the depiction of nature in Bond’s novellas and depiction of nature and children in his select short stories. The first chapter of this thesis deals with the brief introduction to Indian Writing in English fiction and with the unseal background of Ruskin Bond which has great effect on his creativity. The biographical details
firmly place him within culture. This chapter throws light on his deep association with the nature, a famous writer of nature, a therapeutic style of nature which helped Bond to come out of his personal grievance, an emotional counterpart for Bond. It presents Bond’s characters and their friendship with the natural world. The list of Bond’s works follow autobiographical, semi – autobiographical, novellas, collections of his stories and his essays and verse, his autobiographies and his anthologies. They prove Bond’s sensitivity towards nature and its influence on his characters.

Two novellas of adolescents’ have been analyzed in the second chapter. The second chapter provides the depiction of nature in Bond’s twin novellas of adolescence *The Room on the Roof* and *Vagrants in the Valley, The Room on the Roof*. They picture natural phenomena such as; Himalayan hills forest, bazaar, maidan seasons; monsoon with rain and storm and spring and mist, flora; trees, weeds, flowers, fauna; jackal and snake elements; water, soil, sunlight, moonlight. These natural atmospheres reflect the mind of the protagonist in the development of the novella. They serve as backbone of the story. In these backdrops Bond’s character Rusty attains peace, solace, joy, comfort, compassion and love as that from a mother. Nature is a healer to Rusty who alleviates his pain of loneliness in the warmth lap of nature. He is inspired, influenced rejuvenated and reformed in the presence of the magical power of nature. Sometimes nature is a guardian spirit for Rusty through the rustling or whispering trees. Rain sometime predicts happiness whereas the storm is a premonition of impending doom in these novellas. Rusty’s various phases and transgressions are depicted by natural environment. Bond’s treatment of natural images such as rain, thunder, lightening, storm, moon, mist, stream, trees and water drive the plot allotting the importance to nature and life. *The Room on the Roof* ends with the hope on life irrespective of the troubles, and sufferings Rusty faces. His return to Dehra lends an optimistic touch to Bond’s novella.
Nature, being a great source of inspiration and eternal power, teaches the protagonist the way to life and way of life.

_Vagrants in the Valley_ is a sequel novella to _The Room on the Roof_. The attraction of nature binds Rusty with his friends. Bond remains unsurpassed in his portrayal of friendship, captivating the young minds. The bond of friendship plays a vital role in shaping the personality of the protagonist Rusty and his friends Kishen too. Adolescence is a difficult phase of life when one is in emotional and psychological transition. Adolescence is the transitional period from the dependency of childhood to the independence and responsibility of being an adult. In this stage, they look more to friends for support than parents. Rusty has trustworthy friends and they are a reliable source of support in his emotional crisis. Peers play a crucial role in the psychological and social development of most adolescents. Bond highlights this healthy peer relationship in this novella drafting various illustrations from nature. The cheerful and enthusiastic company of Rusty’s friends not only consoles him but also rejuvenates his dull and miserable lonely life. Nature is Rusty’s another friend which is revealed through the image of trees ‘sal’ ‘neem’ and ‘banyan’. The stream, the river and the pool unify the friends. The full moon, the sun, spring reflect that Rusty has a clear perception of life and a hope for future. The other natural aspects set the mood of the story in this novella. At the end, with his friend’s support and encouragement, Rusty leaves for England with the prospect of future in his vision.

The third chapter focuses on the depiction of nature in Bond’s three novellas of adults, where the protagonists are adults and not adolescents. They are matured and they are in their thirties. The novellas are _Delhi Is Not Far, Love is a Sad Song_ and _The Sensualist_.

Bond’s novella _Delhi Is Not Far_ celebrates the unsung sagas of the common folk, their dreams, their fear and their unnoticed life. Arun is a narrator as well as the protagonist of this novel who aspires to be a writer. Pipalnagar is a backdrop of this story. Bond
emphasizes that a man cannot be complete until living in hills. Nature is his everlasting love affair. The natural aspects in *Delhi Is Not Far* are such as; summer day, the change of seasons, the relief of monsoon, shade of peepul and banyan tree, the sky flooded with stars, moon representing hope, the sounds of nature, the serenity of the hills, the smell of earth, the first monsoon shower, watching the birds; sarus cranes, blue jay, squirrel and the myth behind them, various flower dandelions, buttercups and marigold, the foot path in the hills all denote that life is not just an escape from one phase to another but a challenge to stick to it. Arun, Suraj and Kamla understand the real meaning of life and continue to live in their place Pipalnagar.

Besides nature portrayal, Bond insists on humanism that is the requirement of the present society. The humanistic bend always glance through Bond’s woman rendering especially in *Delhi is Not Far*. His altruism gets reflected in expose of degraded and liaison woman. Even the prostitutes who as a norm are considered a blot on the society and looked down upon for their profession are described with love and concern. He finds in them child - like innocence. In his novella, Bond introduces a prostitute Kamla whose husband has given her father five acres of land for the favour of having a wife half of his age. She appeases men and extracts money from them. She makes herself attractive to others to please her husband. She is more skilled in love making than any of her colleagues. Despite meeting so many men, she feels utter loneliness and craves for the company of genuine friends. She adopts two lonely under privileged, the narrator and his epileptic friend Suraj as her brothers, during the festival of Raksha Bhandhan. The loneliness and rejection from the so called honoured society brought these three of other together. Bond’s humanism admits no prohibition in life. Each individual has right to live to develop this trait freely.

The remarkable feature of Bond’s presentation of nature in this novella *Love is a Sad Song* is its personification. The stream, oak tree, blue magpie, rhododendron and maple tree
consummate the love affairs of the lovers. This natural environment invokes Arun’s emotion to love Sushila. The forest with plants, trees and birds emerges as a secure place for lovers of nature. The oak, the walnut symbolize sturdiness in life and different stages of love of Sushila respectively. Bond crafts this novella with wonderful similies and metaphors of nature to highlight the physical beauty of Arun’s lover. Nature plays a vital role in depicting the romantic and realistic phase of love in *Love is a Sad Song*.

Bond’s style is marked by the subtlety of expression and visualization. The frequent use of auditory imageries adds a charm to it. It makes the graceful description pleasing. He creates sound imageries directly observing the various components of nature and man made world. The very sensitive ears of Bond never fail to hear both cacophony and symphony; the blares of the horns, the jingle of tonga, the cow bells, chunk-chunk of anight jar, hoo-hoo of the wind while moving in the branches of tall deodar, rattling and swishing of the rain on the corrugated tin roofs, the clip-clap of a pony carriage, the creaking of the wheels of a bullock cart over rough country roads, the sound made by the dry and thirsty earth, as it sucks at a sprinkling of water, sound produced by a child while drinking thirstily and water running down its chin and throat, the warbling of the birds, the roaring and chattering of the animals, the whispering of the trees. The exhausting list of the aural imageries heightens the effect of Bond’s invigorating style and racy language. Bond is of the opinion that these often ignored tunes of nature and of life have a healing power and capacity to change the dull and dreary mood.

Bond imparts in *The Sensualist* the pictorial view of mountains, hills, path through the forest, the river, the rain, the moonlight and the sky. These natural settings have linked with the life of the protagonist. It is also a story for adults. Here bond illustrates the sensual pleasures through the various images from nature; the insect, the fly, gekos, spider, scorpion, the pack mule and the leech. The barren land, emerald grass, clear water, the smell of rain,
the smell of neem pod, the break of monsoon, visiting Jalan hills, the bite of the leech all change the course of the action of the story and the character of the sensualist. These natural aspects reflect and reform and transform the attitude of the sensualist in this novella.

The second and the third chapter focus only on the natural aspects, and its influence and its impact on the protagonists of Bond. All these five novellas; *The Room on the Roof, Vagrants in the Valley, Delhi Is Not Far*, *Love is a Sad Song* and *The Sensualist* have shown the varied roles of nature in the life of the characters. Bond draws an analogy between his character and nature which brings harmony and relationship between the two.

After the discussion of Bond’s select novellas, the fourth chapter traces the depiction of ‘children’ and ‘nature’ in eight select short stories of Bond. It unfolds the emergence of Bond’s children stories, his attachment with the children, the important role of children in the magical landscape of nature, his description of true-to-life children, his sensitive treatment of kids, his child protagonists, his revelation of affinity between children and nature followed by brief notes about Bond’s best known familiar short stories other than the selected one. The chapter classifies Bond short stories into personal and impersonal. Personal stories are autobiographical or semi autobiographical in tone, regional stories, adventurous stories, fables, stories about grandparents and grandchildren, humorous stories, and supernatural stories. Among these categories, eight short stories have been discussed in relation to children and nature. The two autobiographical stories; “The Funeral”, “Woman in Platform No 8” regional stories; “Sita and the River” and “Blue Umbrella” adventurous story “Romi and the Wildfire”, “The Kitemaker”, “A Long Walk with Granny” and “The Cherry Tree” otherwise named regional stories. The fourth chapter shows Bond’s evolution as writer of children and nature and his significant contribution towards it.

The fourth chapter focuses on the depiction of nature and children in Bond’s select short stories. Bond is endowed with all the feature of a master story teller; a deceptively
effortless style, an eye for the extraordinary in seemingly humdrum lives, the extraordinary assortment of charming characters, the special flavour of a particular locale, the panoramic view of Indian social landscape and natural landscape, sensitive blending of fiction with reality and a deep empathy with his characters. He pins his faith on each renewal of human life and nature which is a process of perpetual redemption. Bond’s stories unfold that he is a humanist with a large heart and a naturalist with an optimistic view, a master narrator with ease, superb story – teller of truths and above all a human being who is to be loved as well as worshiped.

Bond narrates the emotional feeling of the boy over the death of his father in a melting way in the short story “The Funeral”. It brings us close to the irretrievable loss that Bond faced at a very young age. He pours out his deeply felt nostalgia in this story. The moment he felt that his father is no more wrecks every heart in tears. The boy stands alone. Though he is small to understand what death is he acts as young man who is confident of himself, does not want to show his loneliness and depression, clenched his fists and pushed them deep down into his pockets. He consoles and comforts by saying that his father will find a way out of the grave and he will get out somehow. In fine, the boy thinks his father coming back to life through new shoots. In “The Funeral” the news shoots of nature serves as a means of defying death and redeeming his sense of loss and loneliness. The trees, plants, flowers, mountains peaks along with new shoots assure the boy, the faith of meeting his father some other time.

The story “The Woman on Platform 8” deals with the boy Arun, a twelve-year old school boy waiting on platform no 8 for his train at Ambala Station. He travels alone. The boy recognizes concern and love of a stranger woman on the railway platform. “The Woman on Platform 8” is Bond’s vision of an ideal mother who understands kids, who patiently bears their tantrums and exerts lovingly for their healthy development. Bond achieves in his stories
what he could not get in real. Though she is a stranger her tender, warm and caring words remind him of his mother. The white saree symbolizes an angelic quality of a perfect motherhood with purity and serenity. She enters in the story as a stranger but exists as mother in the mind of the child Arun. The story is a fable which teaches the children to imbibe independence and confidence to face the world boldly like Arun. The woman takes the leading role in showering love, care and tenderness to mould the boy in having confidence of his own.

These two stories reflect Bond’s own experience when he was a boy. As he lost his father at the age of eleven he craves for his love and care even now. The boy in “The Funeral” and Arun in “Woman on Platform 8” represent Bond who has a hope of meeting his father in new shoots and mother, in the stranger white saree Woman in Platform 8. These stories compensate Bond’s parental loss.

Binya in “The Blue Umbrella” overcomes the self–seeking attitude towards life. The story depicts the innocence, kindness, sympathy and brotherhood of children. The descriptions of the village in the mountains seasonal changes, the children, their cows, Binya’s thrilling actions of rescuing her umbrella, Bijju’s fight with the boy who stole the umbrella, the leech bite and the bee stung and life in Garhwal village spread the fragrance of a typical Indian Village. It is also a regional story. The story proves that a child can. The projection of an undercurrent of the inherent moral education is very appealing. “The Blue Umbrella” pays a tribute to the basic goodness of man and underlines that human vices and goodness are not inborn but a result of circumstance. Ram Bharosa and Rajaram, a boy who worked in his shop are example of it. Greed is overcome by generosity is the moral of this story. The umbrella emerges as a symbol of longing and possession.

“Sita and the River” is both the regional and an adventurous story of the girl Sita and her bravery during the flood. ‘Sita’ is an embodiment of adventure, humanity and
preservation of trees and courageous mind in times of tribulation and loneliness. The theme of the story is crafted around nature, adventure, learning to get along with life in spite of the loss of her grandmother and her hut in the island. Bond readers are introduced to the benign and furious aspects of the Indian monsoon. The flood in this story illustrates that nature and life are not only good and happiness but it puts light on the darker side of bad and suffering as you have two sides on the same coin. Sita represents the responsibility of safe guarding things of heritage and tradition. Bond accumulates myth about the peepul tree and the boy Vijay who seems to be Lord Krishna in rescuing Sita. The story is an allegory of life.

Characters, Sita and Vijay, the place; island, and events, flood rescue have allegorical interpretations. The story of Sita becomes a universal predicament when she assumes her protector Vijay as Lord Krishna.

“Romi and The Wildfire” is a different type of adventure of the boy Romi in the forest. Bond narrates how Romi is able to escape from the forest fire with Teju. Both are sensitive, energetic curious and innocent children. Bond underlines his distrust on destroying the forest and expresses his concern to safeguard the wealth of wild life and the greenery of the forest. The forest is the backdrop of this story. Children get enamored of Romi’s heroic aptitude. Packed with courage, confident, hope, intrepidity, helpfulness and coolness, Romi symbolizes Bondian humanism in helping his father’s recovery and rescuing Teju from the forest fire. Throughout the story Bond makes his readers aware of the fact that nature is not always bird song and dew-drenched daffodils but it sometimes becomes red in tooth and claw as in “Sita and the River” and “Romi and the Wildfire”. The planned destruction of trees on mountain slopes in the name of progress and development is the theme of this short story. Bond charmingly documents the childhood activities through Romi and Teju.

Bond speaks of the inseparable relationship between man and nature in his “The Kite maker”. Kite becomes a symbol of freedom when it succeeds in breaking the tie. The kite
maker Mehmood Ali is like a kite whose string lies in the hands of destiny. The image of a torn kite stuck to the tree, reflects his old age when he finds himself outdated and isolated. The kite image conveys the ultimate truth of life, as the Kite maker gets freedom from earthly bondage and flies into eternal deep. The analogy between man and tree gives the essence of Bond’s treatment of nature. Bond points out the similarity of evolution and decay in human beings and trees in this nostalgic story. The old grandfather Mehmood is compared with a banyan tree and the young grandson Ali with a young mimosa plant. This story is another means of expressing Bond’s anguish for rapid disappearance of the forest and animal wealth. It is a lyrical sketch of the gradual erosion of old crafts, changing face of the city life and the sense of vacancy in an old dying kite maker. Bond portrays the utter alienation and negligence experienced by the old. Ali is a ray of hope and regeneration amidst darkness of alienation and gloominess of Mehmood. He gladdens himself by watching his grandson at play in the winter sunshine and growing under his eyes. The story reflects Bond’s sympathy and understanding for those old people who are neglected in the society. The tragedy of Mehmood makes the readers realize the futility of man’s fame and the negligence in their autumn.

“A Long Walk with Granny” of Bond focuses on the attachment between a grandmother and her grandson Mani. It is also a regional story that depicts the caring and loving relationship between the young and the old. Bond gratifies himself with what he has lost in his “The Kitemaker” the grandmother imparts the strength of a hill people that she can walk even twenty miles and do all the works in her fields and in her house and take care Mani and his grandpa. Granny compensates the role of mother in bringing Mani up. The relationship is a kind of give and take, when Mani is being taken care of by his grandma. She is being treated carefully and with concernment by Mani during their travel to Mussoorie for granny’s eye check up.
Bond captures the beauty of nature through the vision of granny. Seeds, bulbs, umbrella, and the new spectacles depict the new life and new vistas in and around granny. Mani is an ordinary Indian village boy who helps his grandparents in their fields and in their house hold works.

The final short story of this chapter “The Cherry Tree” is a typical story of a child Rakesh and his relationship with his grandfather and his friendship with the cherry tree. This Bond’s story is full of nature and children’s love towards it. Bond conveys his young readers, the need to plant, the need to protect the plants and trees to maintain the ecological balanced and to keep the atmosphere safe and pure and to protect the people from pollution. The oak tree stands for stead fastness of the hill people, the deodar represents Godliness, the cherry tree, the invincible power of existence. Bond shows an analogy between the boy Rakesh and the cherry tree. The help and the guidance and the encouragement of his grandfather facilitate Rakesh in growing up his cherry plant. As the tree grows, Rakesh also grows. At the end of the story, the tree gives Rakesh the feeling he has, in his own small way, shared in God’s function of creation which gives him limitless heavenly joy under his own tree.

All these short stories analyzed in this chapter share common factor that these involve children, nature and elders. Bond insists on the harmonious relationship of the trio. Nature is a powerful background, shares one’s sufferings and defies death in “The Funeral”. The child Arun finds and compensates his mother in the love and care and kindness of a white saree stranger woman in “Woman in Platform 8”. Binya and Bijju in “The Blue Umbrella” present the innocence, joy and happiness of childhood in the scenic beauty of nature and transform the jealous Ram Bharosa into a good hearted man. Sita and Vijay are good example of tackling the fury of nature in the form of flood, return to the same flooded island in her optimistic, courageous traits in “Sita and the River”. The energetic and adventurous spirit of Sita sets a milestone for Bond’s young readers.
They learn to manage both the benevolent and the ambivalent force of nature. Romi is a heroic boy in “Romi and the Wildfire” who overcomes the fury of fire in the forest just like Sita in the flood. As a great environmentalist Bond speaks of the protection of the forest and wild life and the greenery of the environment which are essential to keep the earth safe and pure. “The Kitemaker” “A Long Walk with Granny” and “The Cherry Tree” are the final set of stories where loving adults become the source of children’s, their grand children’s growth and education and self-knowledge. Majority of adult characters of Bond are portrayed in positive vein. The adults in Bond’s stories are supportive of children. The grandparents stand by them, guide them and nurture them with love. Bond creates happy-go-lucky life where children enjoy blissful presence of the elders. They take care of the child protagonist by their caring attitude. They pass on their wisdom to their grandchildren and enable them to gain confidence and assume responsibilities. The invigorating relationship between children, nature and adults nurture the young readers with positive vibes. Bond’s stories reverberates with touching relationship, among a child, and a grown up and nature: Bond portrays at least one adult on the side of the children in the interest of verisimilitude that one can observe in above discussed stories.

The stories of Bond display his love of nature and children. They show how man is in tune with nature and occasionally how nature is being disrupted by modernism. Bond is concerned with the rapid disappearance of forests and animal wealth. His stories depict his concern about fading natural resources. Bond never tends to be didactic. His narration is unobtrusive and flowing smoothly unburdened with the direct preaching. He delineates life as he sees it. His readers are charmed by the heroic deeds and adjustable nature and attitudes of these children. The unyielding spirit of the children promotes a better understanding of life.

Prema Srinivasan writes:
“Happy endings may not always be convincing, and children should face real issues in the books they read which would eventually help to build enough confidence to cope with them if the need arises” (Children’s Fiction in English in India: Trends and Motifs. 112).

Bond’s works incorporates nature, children, mythology, history and details of everyday life. Bond, a keen observer, captures the hard-to-pin down characteristics humdrum of Indian reality; a day in a joint family: a busy scene at the platform: a stray of buffalo blocking the road: an adolescent unable to adjust in the domineering adult world; young children chasing the butterflies or bathing in the pool; the sleepless night in the months of May-June; the tantalizing smell of wet earth after the first rain; a school boy walking many miles to reach school; a kite maker sitting under an old banyan tree and contemplating the glories of bygone days. Bond’s minute observation of external scenes filtered through his nostalgic vision, his extraordinary perception of myriad colours and shades of Indian ambience and his effusive love for India radiate through every line of his writing. Hence, Bond’s evocation of real India in the hills and its treatment contribute toward making him one of the greatest story tellers of present times.

Bond’s blending into Indian culture is apparent in his stories, nature and children have transformed his life in a positive way. His writings are an evident that he is mesmerized with children and their innocence and pranks. Bond as an Indian writer uses India’s scenic beauty as the natural background for his stories. His stories are simple one about everyday life. They are lighthearted. Prabhat. K. Singh says in his introduction to Creative Contours (1-18) Bond’s optimistic style is an oasis, a green patch in a dreary desert of modern feverish literature. Mulk Raj Anand suggests that Bond is seeking to recapture through his tales what he missed in life a happy childhood. Singh similarly notices Bond’s tendency to recreate his childhood. Also evident in Bond’s works are a never – ending sense of longing and sadness.
for lost loves, jobs, happy childhood and parental care. Meena Khorana suggests a possible explanation that he suffered the post colonial trauma of displacement; loss of country, loss of family and friends changes in life style, in security and financial problems (Meena.G.Khorana, “The Search for an Identity” Creative Contours of Ruskin Bond. 71-81).

Bond stories of children are woven around simple plots, cocooned around Indian milieus with an insight child psychology in the backdrop of nature. Bond’s novellas and short stories are celebration of nature in its fullest form. Nature is a pure bubbling life force which enables every creature, especially children to act, to respond, to grow. Bond’s entire corpus of his works both fiction and non-fiction is a magnificent document of his deep association with nature says Amita in her Fictional World of Ruskin Bond (43). Bond’s imagination is stirred up by the quaint beauties of nature interwoven with the innocence of children. Bond surpasses in presenting the music of nature and life around him in realistic way within the limited range of novella and short story.