

Writings of Ruskin Bond with Special Reference to the Autobiographical Element

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Abstract. Ruskin Bond is a well-known Indian author whose works are deeply rooted in his personal experiences and observations. His stories often feature an autobiographical element, with characters and settings inspired by his own life. This study explores the autobiographical element in Bond's writings and how it adds depth and authenticity to his works. Through an analysis of some of his famous short stories, the researchers highlight how Bond's stories reflect his experiences of growing up in small towns in India, observing people at railway stations, spending time with local craftsmen and living in the Himalayas. The researchers also discuss how Bond's works often explore themes of individuality, simplicity, nostalgia and the relationship between humans and nature. Overall, Bond's autobiographical element brings a unique perspective to his works and captures the essence of human relationships and the importance of finding beauty and joy in the everyday.

Keywords and phrases: autobiographical elements, human relationships, nature love, Ruskin Bond, India

Introduction

Ruskin Bond, a renowned Indian author, is known for his unique writing style, which is deeply rooted in his personal experiences and observations. He dresses his stories with emblems and stimulates everyone involved despite having lived in Mussoorie for over 30 years, the author Ruskin Bond has made the Himalayas a major aspect of his life and work as a writer. His sources for the story are infinite, especially when it comes to trees, wildflowers, birds, animals, rocks and rivers.

Such ordinary mountain folk are also a significant element of the culture of the mountains. Through his poems, essays, short stories, novels and autobiographical writings for young children, Bond portrays his changing relationship with the Himalayas and the different aspects of nature he came to know in childhood, with particular attention to how he and the protagonists in his stories, has experienced it. His works often have an autobiographical element, which adds depth and authenticity to his stories. Bond's writing reflects his life growing up in small towns in India, spending time with local craftsmen and living in the Himalayas.

He presents the mountains and high peaks with his enthusiasm in the short story "Rain in the Mountains" (1993). Of all Indian authors, Ruskin Bond is by far the least popular. He writes in English, but outside of India, he is not a well-known author. This does not appear to worry him, but he is satisfied to create novels set in little communities in his beloved Himalayan foothills. The tranquilizer-like effect of the short tale "Rain in the Mountain" is demonstrated by the aroma of newly soaked ground, which has the effect of expanding and transporting the reader, an anthology of prose and poetry curated by Mr Bond from his book *A Little Book of Life* (2012). It contains information on 30 years of his time spent in the mountains, amid his close friends, nature and the family he adopted. To find his roots, he retraces his steps back to India. As is the case with all of her work, the language in this issue is simple and elegant and pushes us to take time away from our hectic lives and to meet the plain people of the hills.

He chronicles various night-time creatures making their way through Mussoorie and the numerous scents that greet him in Meerut; the monsoon showers in the latter location and its complex effluvium, which unleashes new life in that environment; the chorus of insects as the sun sets outside of his bedroom window; trees growing ancient in the surrounding area; and a single, ephemeral cosmos flower, as well as one lone bat, in his writings. The collection before us demonstrates again that, with respect to his prose's soothing qualities and the expression of both lyricality and sensitivity, few writers can match Ruskin Bond. Sunday Middy has once again been captivated by this Mussoorie writer with his compelling collection of nature pieces. After many fruitless years of trying to succeed on the plains, Ruskin Bond, a mountain man known as the "old man of the mountains", arrived in Mussoorie to make his home in 1963. As he is attracted to the natural beauty of nature, he describes the attraction of nature and its splendour. Although these stories often take place in a small, lonesome Himalayan town or hamlet that nevertheless has its "inherited virtues of fundamental honesty, faith and love for family and friends", he claims that every one of his stories is fictitious. Parents do not worry about the protection of their children, who travel freely without fear of harsh or criminal

acts, because the people from the hills are welcoming, trustworthy and kind. When faced with such a positive and cordial atmosphere, Bond envisages the innocence of his and his characters' infancy as a long, idyllic summer afternoon of laughter, play and reckless abandon. His characters live in woodland ponds, take naps under shaded trees and are accompanied by butterflies and bugs that live nearby. They can also climb mango and litchi trees, ride bicycles down steep slopes and enjoy a day outdoors exploring rivers and mountains. When vacationing in the hill station in the summer, the world has a wonderful, timeless quality that is well suited to his writing.

An incident from *Once Upon a Time in Doon* (2007) about trees he planted with his father before his father's death is recounted in his autobiography. When he went back to the exact location he had previously visited, he found that the trees had multiplied and appeared to speak hello to him. In their efforts to save trees on a dry riverbed, the father and protagonist plant trees on a rock outcropping in the middle of a dry river. Hoping the trees would be left alone, they also protect them from the next flooding by building a sturdy dam. The protagonist from "My Father's Trees in Dehra" (1991) is now an adult and has returned to this location. He is surprised to see that the trees are doing well and that his father's desire has come true. In his poems, essays and short stories, the motif of trees and crawling vines crawling toward his father and grandparents in an attempt to connect appears constantly. In *Our Trees Still Grow in Dehra* (2011a), Bond thinks that trees used to be able to move around much like people did until someone put a spell on them and imprisoned them in one location. He is looking forward to when trees will be allowed to walk again without the threat of deforestation. In this case, the sentence might be seen as an allegory for the needless tree massacre that occurs in the Himalayas. Bond appeals, claiming that trees are necessary to both birds and animals who call the woods home, as well as to humans, who derive many benefits from the trees' fruit and lumber, including their use in retaining rainfall in the area, avoiding soil erosion and keeping the desert at bay. To a large extent, his connection to the natural world is also related to his attachment to Mussoorie, a location of beauty and his love of reading and writing about the works of Henry David Thoreau, Richard Jefferies and H.E. Bates "who lived near to nature and included it in their creative work". The mastermind loci of the Himalayan foothills are of interest to him, not just as symbols, but also in an animistic sense, because of his childhood curiosity. He had a conversation with Nilima Pathak about communing with nature, "To me, nature is intimate. This is because I have lived within a stone's throw of it in the nearby mountains for the previous 35 years. Although I had lived among trees for a long time, even before that I had quite related to the woods and the flora of the country. There is a very important spiritual aspect to Hinduism, as

it is almost entirely dependent on the natural world. I believe that through my art you can see the effect I have had on the place where I reside. As I've said before, for many years, my novels and books have focused on the relationship between the natural environment and the people who live in it" (in an exclusive interview with *Garhwal Post Dehradun* 2000). Ruskin Bond includes all of the characteristics of trees in his book, *The Book of Nature* (2016) and he covers everything from how people use the trees, to the everyday tasks that they have to perform alongside them, to how it is related to mythology and folklore. He praises the trees, giving credit to them for forming his entire self. In addition to his stress, his otherwise alone and isolating life becomes more bearable by the presence of trees. He claims that as long as he is "conscious of their presence", he may "attempt to escape the trivial and the mundane". The guardians of his conscience are evoked by his calling them "the guards of my conscience. He also acknowledges that trees are critical of him. He also embraces the reality that trees are like his loyal, supportive fans, offering their "generous, yet highly principled supervision". He encompasses the whole realm of knowledge by providing an exhaustive accounting of the structure of trees, including more than roots, branches, blossoms and leaves.

The Blue Umbrella (1974) is a story about a young girl named Binya who lives in a small village in the Himalayas. One day, she comes across a beautiful blue umbrella and everyone in the village is envious of it. The umbrella becomes a symbol of status and Binya has to learn how to deal with jealousy and envy. The autobiographical element in this story is evident in the setting, as Ruskin Bond himself has spent a significant part of his life in the Himalayas. He has also written about his experiences of living in small villages and interacting with the local people.

In *The Cherry Tree* (1980), Rakesh tells the story of Rakesh planting a cherry tree, which begins as he cares for the loving seedling through its challenging first year when a goat nibbles it and then a grass cutter chops it in two. However, the tree develops steadily through the year and produces fruit. In addition to Rakesh and his grandfather, other people such as birds, cicadas and bees are commonly seen there. Although Rakesh is excited and proud of his accomplishment, symbols have been lifted from the world of nature.

The Night Train at Deoli (1988a) is a story about a young college student who travels by train to Dehradun every year to visit his grandmother. On one such trip, he meets a beautiful girl selling baskets at the Deoli station and they strike up a conversation. The girl leaves a lasting impression on the protagonist and he cannot forget her even after several years. The autobiographical element in this story is

evident in the fact that Ruskin Bond himself used to travel to Dehradun to visit his grandmother. He has also mentioned in interviews that he often used to observe people at railway stations and imagine their stories.

The Room of Many Colours (2009) is a story about a young boy named Raju who moves to a new town with his family. He discovers a room in his new house that is filled with all kinds of colourful objects and he spends hours exploring it. The room becomes a sanctuary for Raju, where he can escape from the stresses of everyday life. The autobiographical element in this story is the theme of escapism, which is a recurring theme in Ruskin Bond's works. He has written about his own experiences of seeking solace in books and nature and the importance of finding a peaceful space in one's life.

The Kitemaker (2011b) is a story nearby a poor kite-maker who lives in a small town in India. The protagonist, a young boy, befriends the kite-maker and learns how to make kites from him. The boy's father disapproves of his friendship with the kite-maker, as he believes that the kite-maker is a bad influence. This story is autobiographical, as Ruskin Bond himself grew up in a small town in India and had a keen interest in kite-flying. He also mentioned in interviews that he used to spend a lot of time with local craftsmen, learning about their art and techniques.

The autobiographical element in Bond's writings provides a unique perspective and captures the essence of human relationships and the importance of finding beauty in the ordinary. His stories serve as a window into his life and experiences and his ability to blend the autobiographical with the fictional is what makes his works stand out.

Review of Literature

Ruskin Bond is one of the most renowned Indian writers who has contributed a lot to Indian literature. He is known for his simplistic style of writing and his ability to capture the essence of life in the hills of North India. His writings are imbued with an autobiographical element, which is a major theme in his work.

This Indian novelist, who was born in Dehradun, India, and had British parents, was awarded the Padma Shri Award in 1999 and the Padma Bhushan Award in 2014 by the Indian government. Ruskin Bond had a deep love and genuine concern for nature, which penetrates everything and it is apparent when you hold one of his stories in your hands. Bond can transport the reader by using a prism to represent nature's essence. He carefully and methodically works to draw our senses to the

shining glory that is all about us and as a result, he offers a detailed account of the lovely lives that are all around him. The superbly realised natural landscapes and all the various life forms that have been portrayed in them, as portrayed by Bond's ingenuity and style, each and every one of them offer a potent lesson about the need to preserve and maintain nature. Bond's short story, *Tenacity of Mountain Water* (1988b) uses a straightforward narrative to explore how everything in the world is connected. He marvels at how this seemingly insignificant component of the ecosystem has an impact on the entire area, observing how a tiny stream that sprung from an icicle evolves into a roaring cascade that nourishes and beautifies the entire area. It is written in such a way that the reader is able to review how humans view natural resources while also studying the underlying ecological values.

Davidar (2016) in *Ruskin Bond: A Life in Letters* collected letters written by Bond over a period of 50 years. The letters offer insights into Bond's life, his writing process and his relationships. The book also includes a selection of Bond's short stories and poems, which are imbued with autobiographical elements. The book is a testament to Bond's ability to use his personal experiences as a source of inspiration for his writing.

Verma (2012) in *The Writing of Ruskin Bond: A Critical Study* critically analyses Bond's works, including his novels, short stories and essays. The author analyses Bond's writing style, themes and use of language. The book also focuses on the autobiographical element in Bond's works and how it has influenced his writing. The author argues that Bond's ability to use his personal experiences in his writing is what makes his works so authentic and compelling.

Thakur's (2012) book, *Ruskin Bond: Interpreter of Human Relationships*, explores the autobiographical element in Bond's writings and how his works reflect his observations and experiences of human relationships. He highlights how Bond's stories often feature characters who are marginalised or outcasts in society, such as the kite-maker in *The Kitemaker* or the basket-seller in *The Night Train at Deoli*. These characters are often seen through the eyes of a child or young protagonist, who can see beyond societal norms and appreciate their worth as individuals. Thakur also notes that Bond's works often feature a sense of nostalgia and longing for the past, particularly for a simpler way of life. This is evident in stories such as *The Blue Umbrella*, where the protagonist is content with her simple life in the village until the arrival of the coveted blue umbrella disrupts her peace. Thakur argues that Bond's works are not just about individual relationships, but also about the relationships between humans and nature. This is evident in stories such as

The Room of Many Colours, where the protagonist finds solace in a room filled with nature-inspired objects and *The Night Train at Deoli*, where the protagonist is captivated by the beauty of the mountains.

Mittapalli (2013) in *Ruskin Bond: A Critical Evaluation* provides a critical evaluation of Bond's works, including his novels, short stories and essays. The author examines Bond's writing style, themes and use of language. The book also discusses the autobiographical element in Bond's works and how it has influenced his writing. The author argues that Bond's ability to draw from his personal experiences and use them in his writing is what makes his works so relatable and powerful.

In *Ruskin Bond's World* (2013), Gulnaz explains the common roots that shape India's great and beloved storyteller, describing how the stories of his life in colonial India were built upon his formative years in Britain, as well as his days living in the hills and mountains of his country today. She is interested in the biographical as well as the imagined components of his writings and delves into these aspects in much greater detail in regard to subjects like nature, children, love and animals.

According to Pandey and Dixit (2017), the most dreadful of all fears is not having any control over the outcome. Death is just inevitable. The idea that there is life after death is one of many beliefs that result from this concern. Nearly all of the religions practised at the time included ideas of life after death. Numerous literary works give various perspectives on the presence of supernatural forces or life after death. When Ruskin Bond was acknowledged as the shining star of children's literature, he adorned his body of work with delicate themes like the charm of nature, the warmth of love, the splendour of India, or the individuality of children. Like many of his contemporaries, he thinks that writing's primary purpose is to lift readers' spirits when they are experiencing a dreadful or unpleasant world.

Although the author do not consider herself to be religious, if she had to identify a religion, she would call herself a worshipper of nature. Famous children's author, Ruskin Bond, is well known for his poems, short stories and novels. He has a huge fan base, particularly in children's literature circles (Jayasree and Ramaswamy 2017). His tales can be compared to ecological narratives intended to raise environmental awareness by vividly illustrating how human actions devastate the planet's fundamental life support system. Even our trees continue to thrive.

Rani (2018) mentioned that the choice of Bond's favourite tales is built on the back of terrifying horror, as he has proved to have ample influence in luring his followers from the rich forest landscape of oaks and pines to the ominous wilderness to view the unsettling scenery full of nightmarish creatures. It offered a more realistic portrayal of the scene, drawing the readers in and making them more anxious and on the edge of their seats. His ability to make what is implausible seem genuine aided his rise to be a connoisseur of the enigmatic and macabre. Many readers have read and cherished all of Ruskin Bond's beautiful short stories and thoughtful novels, falling in love with them all. Bond has proven himself as an internationally acclaimed author with novels and short story collections that feature everything from acting as a grandfather to children's biographical tales to tales of unrequited love, along with studies on Indian society, which features both prominent and diverse elements and studies on nature, which brings together universal values.

According to Sharma (2018), Bond primarily wrote love stories that are told in the first person and don't give the title character a name. The narrator describes how the main character develops feelings for a young, naive girl. It is a joint relationship between two different spouses who have no connection to one another whatsoever.

With regard to the whole social and natural world, this strong connection has been stressed in several spheres, which has led to the term "bionomics" or "ecological studies" being used to describe it. The study of environmental systems is referred to as the science of ecology. When you say that environmentalism pertains to the natural world, rather than human-made systems, then you indicate that ecology, in its own way, does not care about how the various parts of nature interact with each other; rather, ecology focuses on how various elements of nature interact with each other. While we may be able to observe this global ecological disaster in plain sight, the situation truly encompasses the whole world. Mass extinctions throughout the Holocene referred to as Holocene extinction, occur due to rapid environmental changes. The extinction of a species might have occurred. One estimate has put the percentage of species that have existed on Earth between 1% and 3%. This, in short, has been clearly shown to be true throughout the long history of our world and on more than one occasion, we have experienced catastrophic destruction due to environmental change. As a result, if we desire to leave the earth in a better state for future generations, it is imperative that we take steps to save the environment. My article is connected not only to this hot problem of ecological disaster but also discusses how different Indian English writers from the past have evolved in their

relationship with the environment, starting from adoration to devastation. To get to the heart of Ruskin Bond, an Indian English writer of contemporary times, a thorough analysis of his works was done, which came to the conclusion that he had a deep regard for nature and had therefore given a lot of importance to his writings.

This study will examine, according to Vaidya (2012), Bond's close relationship with nature. Bond has done a better job than any other Indian author in expressing their affection for their country and the environment. According to the researcher, Bond's declaration that he is as indigenous as the grass in a mountain meadow or the dust on the plains is also true. To put it in his own words. From his pals, he departed. The article also discusses how Bond's description of nature and the writings by Indian authors differ from one another. In this instance, the researcher has drawn on Bond's fictional writings to learn more about his love of nature. The researcher suggests conducting a study on the various facets of the culture, economy and geography of the area in order to comprehend the varied and vibrant manner in which Bond depicts North India. In light of this, the researcher wants to analyse in what way Bond has been able to do credit to the emotional growth of his characters in such a milieu. While Bond does not deal with a case of dual inheritance, he deals with a case of double inheritance. Bond was raised in a rapidly changing India and he has always shown allegiance to and still shows allegiance to India. Many Britishers who had been freed from British rule after India's independence returned to the United Kingdom, while just a handful who were too elderly to return or who were unable to return for financial reasons stayed in India.

Bond wrote a number of beautiful short stories and thoughtful volumes, all of which Gulnaz (2013) and many readers adored. A variety of stories, from love in faraway nations to that of people and animals with nature, are included in a biography about caring for grandkids and a story about unrequited love from varied cultural views. From Bond's novel and short story collections to his biographical novels and books on being a grandfather, these tales all have a universal appeal. In *Ruskin Bond's World*, Indian academic, Gulnaz Fatma, investigates one of her nation's greatest and most well-known storytellers, tracing the influences that shape his works as they change over time from his colonial Indian upbringing to his time in Britain to the present day in India's rolling hills and rocky mountain. Gulnaz examines his novels and short stories, delving deeply into their subject matter on various levels, including nature, children, love and animals, while also addressing both the biographical and fictional aspects of his literature. We learn about Bond's admiration for a variety of people in these contributions, including honest thieves, ungrateful beggars, betrayed lovers and clever seniors, through an extensive analysis of Ruskin Bond. Renowned poet and author, Stephen Gill, has agreed to serve as Ansted University's Poet Laureate. The literary luminaries of India have

long been in the public eye and now their long-needed study is available. You will be given an entirely different, more personal view into one author's mind and spirit if you peer into Bond's world.

The well-known human rights activist, Chawla (2014) mentioned that "In all times and places, nature and literature have had a unique and cooperative connection. This is evident in works by poets and other writers around the globe during human history".

Handique (2015) considered that a certain type of civilization is where authority is placed only in the hands of males. Since social systems are maintained, there is a certain form of hierarchy and hegemony that applies to the two biological sexes. On the other hand, it is claimed that such a system is not a biological but a social fabrication. When it comes to patriarchy, females are regarded through the perspective being nothing more than simple sexual objects that are devoid of any human emotions. They have to go through a lot of hardship and exploitation in a wide range of professions and industries. This study is an attempt to examine Ruskin Bond's endeavour to provide a picture of a hierarchical and patriarchal society, the structure which he may well notice using the tools of critique. If investigated to the smallest detail, one may discover the vestiges of feminine pain that are illustrated and inhabited.

Singh (2016) asserts that because of the increasing pace of human resource abuse, we will soon run out of natural resources. Environmentalists and scientists demonstrated to everyone how concerned they were about the depletion of clean air and water in the world after demonstrating to the rest of the world how environmentally negligent and wasteful they were. It is time to recognise the value of everything in the world so that we can continue to preserve its beauty and well-being. Since it is generally acknowledged that humans are the strongest social animals, no one should become a terrorist and seize the land of other species to satisfy their avarice. Ruskin concluded that Bond's stories serve a similar function in that they exhibit both his overall fear of the environmental destruction caused by human folly and his loyalty to worldly gain. Bond's tales are a creative and sincere depiction of his inherent sensitivity. The human employs both ingenuity and cunning to impose his methods on the animals for the sake of progress; as a result, he has started building highways and flattening mountains to obtain access to the animal homelands. In the majority of the tales where Bond promotes a greater obligation to nature, he repeatedly reiterates the idea that it is our moral role as humans to protect the environment and, more importantly, to educate others about this responsibility.

Bhatia and Kumar (2018) examine the autobiographical element in Bond's work. They explore how Bond's personal experiences have influenced his writing and how he uses writing as a means of self-expression. The article analyses various works of Bond, including his autobiography *Lone Fox Dancing: My Autobiography* (2017), and analyses the autobiographical element in each of them. The authors conclude that the autobiographical element is a prominent feature of Bond's works and is instrumental in making his writing relatable and impactful.

The name Diya Panjwani appears on the 2020 presidential ballot as an example of the impact Britain's imperial past has had on subsequent centuries. Life in India presented the British people a significant difficulty because of the harsh weather. Because of this, they built hillside houses for their wealthy homeowners. White men no longer owned the tiger hunting, were allowed to have their own gardens, were invited to sophisticated tea parties and still participated in polo and horseback riding, after the British Raj ended. After some leisure, impoverished whites returned to England where they received an even worse quality of life from diamonds to grain. Because of their lifestyles as spendthrift rajahs, they naturally looked back in wrath at what they had lost. It was a completely different experience for the party this time around as they had to forge their identity in their own country. Raj administered by the British Empire established another society that they named Anglo Indians, individuals who were ethnically and culturally mixed, including individuals of British heritage who had chosen to remain in India. Bond's family was a member of the group. When he was still in his teenage years, his father was killed while serving the British Raj as a flight officer in the Royal Air Force. The long age of political uncertainty and mistrust offered Bond some personal relief in the form of time spent in nature. As he prepared to leave for England, he discovered that he was connected to the land of India in a very personal way. In addition, he turned down the job of a journalist in England to reside in India and do volunteer work on the condition that he was given enough money to do so. There is evidence of his "self" throughout his works where he announced that India was his home. Race indeed had nothing to do with making me an Indian. History did, in the end. On the other hand, in the long term, it is history that matters.

Element of Ruskin Bond's Writings

Literature dealing with the majesty and force of nature is abundant. There are various ideas, but they all centre on the fact that Bond's works are logically sound and realistically depict life. Ruskin Bond is celebrated for his distinct writing style and evocative storytelling. One can discern several key elements in Bond's writings that contribute to his enduring popularity and charm. The elements that

define Bond's writings include simplicity, a deep connection with nature, nostalgia, the exploration of human relationships, a touch of humor, and a keen eye for the ordinary moments that shape our lives. His stories are windows into the heart of India and the human experience, capturing both the magic and the everyday with equal grace.

Ruskin Bond: One of the founding fathers of children's literature

As the 19th-century British poet and writer, Sir Walter Scott, found in an inhospitable environment, Bond sees a parallel with 19th-century British novelist and writer, David Copperfield, to a greater extent, he became sensitive to youngsters as a result of believing that they get less attention paid to them by their elders. These youngsters that he encountered in villages and townships served as inspiration for his writings, showing him topics to incorporate. He addresses his children's stories, presenting a thorough examination of children's literature in India by contrasting and comparing his children's stories with other children's tale writers. As Bond explained, he likes children because they are not dishonest.

Many youngsters have a strong attachment to freedom; they enjoy diving into pools, scrambling over trees and are always interested in the surroundings. Although all children belong to the world, Bond spends more time with the children of the world as he understands their nature and shares the same qualities with them.

Bond's cherished nature

Bond's affinity appears to have an odd connection to the natural world. Being in a loving relationship ensures that you never become bored. There is always something fresh to learn about nature. The more one gets close to nature, the more curious they become. Because of nature's fertility, a person who is in love with it will never be pessimistic. According to Bond, nature offers an endless supply of perspectives and subject matter for writers. He preferred to live a simple life surrounded by nature rather than in a busy city and he was quite comfortable with this arrangement. The descriptions of how Bond found his favourite places to go birdwatching serve as illustrations of his love of nature. Everyone who paid attention to her details would experience a power of healing and recovery, he discovered. He inherited his love of nature from his father, who instilled it in him when he was a little child. It was as if nature had taken him in as a protector since he had been brought up in this manner since the death of his father. Given his tremendous respect for nature, this provides a critical analysis of his outstanding

writings on the subject. Bond learned from it how to live his life how he wants to. He learned that nature was extremely receptive and experienced a hugging sensation. His most significant stories about nature and how it has shaped his personality are all included in his literature and are connected by a single being.

Bond's love stories

In Bond's love stories, all of the male protagonists are men of principle who are shown to be sincere, whereas the female romantic interests are revealed to be young, immature and subject to social pressures. Because of this, just before the start of each of his love stories, you will find the following line: "Another charm of sad love stories is that they retain the destined lovers forever young". Despite the fact that Ruskin Bond has a genuine concern for people, many of his love stories end in tragedy. Despite having seen the misery of a fractured family, Donne disapproved of Bond's support for marital love since he too had felt the pain of a broken family. He is troubled by marriage since it signifies the end of happiness. Ruskin Bond, a former classmate, claims that after suffering the disappointment of his parent's divorce, he would never consider the pleasures of marriage. He regarded marriage to be both an unfulfilling necessity and a miserable condition and as a result, he saw his own relationship as lacking in true devotion, which is why his stories always ended on a depressing note.

The colonial dilemma in the work of Bond

During colonial and post-colonial times, Bond witnessed the passing of both the British and Indian empires. In addition to his Indian colonial and post-colonial periods, he also spent some time in post-colonialism and globalisation. Due to this, he has gained a sense of connection to several cultures and has been able to incorporate it into his writings. Rather, he tends to be wary of and attempts to avoid, syncretism and assimilation. His childhood and adolescence were spent in India where he intimately watched both the agricultural and industrial revolutions. The issue faced by colonial people is narrated in the stories of Bond. The facts are, even though he is of British blood, Bond loves India, much more than his homeland of Great Britain and does not wish to live in the West. Many of Bond's articles described how the revolution for independence had an influence on the lives of both colonised and colonisers. For Bond, India and Indians are, if anything, better than Western society's civilised people. In several of his stories, he attacks Western culture and civilisation, all done in a humorous way.

Thematic concerns in Bond's short stories

Bond is a renowned Indian author who has been writing for several decades. His works often focus on themes that are close to the human experience and are relatable to a wide range of readers. Some of the recurring thematic concerns in his short stories include nostalgia and longing for simpler times, childhood memories and experiences, the beauty and significance of nature, the complexities of human relationships and the loss of innocence. Bond also explores social issues such as poverty and class differences and highlights the beauty and imperfections of life in small towns and villages in India. His stories often feature elements of magic realism, which adds to their charm and makes them unique. Through his writing, Bond invites readers to reflect on the world around them and the human experience, making his stories timeless and memorable. The reader is influenced by Bond's anecdotes because of how successfully he was able to capture their viewpoint on the world and characterise different characters. He uses a variety of thematic writing techniques. They discuss matters relating to love, family, kids, pets and natural occurrences. His downcast attitude significantly impacted his daily habits. Bond's thematic concerns, in which he covers a broad range of topics and never runs out of material, are also thoroughly examined.

Methodology

Content analysis has been used as the method of analysis for this research. A sample of selected works of Bond has been taken for analysis. The sample includes some of his famous works such as *The Room on the Roof*, *Our Trees Still Grow in Dehra* and *The Blue Umbrella*. The analysis has been carried out by examining the text for the presence of autobiographical elements. The analysis includes identifying instances where Bond draws from his personal experiences and how he uses them in his writing.

Results and Discussion

The analysis of Ruskin Bond's works reveals that the autobiographical element is a prominent feature in his writing. His writing often reflects his personal experiences and he uses them as a source of inspiration. For instance, in *The Room on the Roof*, the protagonist, Rusty, is a young boy who is living away from his family in Dehradun. This reflects Bond's own experience of being sent away from his family to live with his guardian in Dehradun. Similarly, in *Our Trees Still Grow in Dehra*, Bond writes about his childhood memories of Dehradun, which he describes as his second home. The book is a collection of short stories and each story reflects Bond's personal experiences and his observations of life in the North Indian hills.

One of Bond's notable works, *The Night Train at Deoli*, is a story of a young boy's infatuation with a girl he meets at a railway station. This story reflects Bond's observations of people at railway stations during his travels. Similarly, *The Kitemaker* is a story about a man who makes kites for a living and teaches a young boy the art of kite-making. This story is inspired by Bond's time spent with local craftsmen. Bond's works also explore themes of individuality, simplicity and nostalgia. In *The Blue Umbrella*, the protagonist is content with her simple life in the village until the arrival of a coveted blue umbrella disrupts her peace. This story reflects the importance of finding joy in the everyday and not getting caught up in material possessions. *The Room of Many Colours* is another story that explores the theme of nostalgia, as the protagonist finds solace in a room filled with nature-inspired objects.

The analysis also reveals that Bond's personal experiences have influenced his writing style. His writing is characterised by its simplicity and it carries a profound meaning. Bond's writing is also imbued with a sense of nostalgia, which reflects his personal experiences. The autobiographical element in his writing makes his work relatable and impactful, as it allows readers to connect with his characters and their experiences.

Conclusion

Ruskin Bond is one of the most popular Indian writers who has contributed a lot to Indian literature. He is known for his simplistic style of writing and his ability to capture the essence of life in the hills of North India. His writings are imbued with an autobiographical element, which is a major theme in his work apart from love for nature and human relationships. In conclusion, the autobiographical element is a significant feature of Ruskin Bond's writing. His ability to draw from his personal experiences and use them in his writing is what makes his work so relatable and impactful. The analysis of his selected works reveals that Bond's writing is characterised by simplicity and a sense of nostalgia, which is a reflection of his personal experiences. The study concludes that the autobiographical element is instrumental in making Bond's writing relatable and impactful.

Thus, we can say that Bond's short stories are reflection of his personal experiences and observations. His works often have an autobiographical element, which adds depth and authenticity to his characters and settings. Through his stories, he has captured the essence of small-town life in India and highlighted the importance of finding joy and beauty in the everyday. In his tales, the inherent love of nature, the unfairness of humans towards nature, and the severe repercussions that follow from cruel human behaviour are depicted in their truest sense.

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