



## SYMBOLISM IN THE WRITINGS OF RUSKIN BOND

**DR. SUNITA BHOLA**

Assistant Professor

Graphic Era (Deemed to be) University  
Dehradun (UK) INDIA

### ABSTRACT

*This paper focuses on studying various symbols used by Ruskin Bond in his writings. In his narrative, the beautifully woven symbols flow naturally and their impact can be felt on the characters as they act as a communion between man, God and nature. Delving deep in his works it can be noted that his entire corpus is embellished with rich symbols and imagery. The paper intends to explore certain characters, objects, places and incidents beyond their literal insight.*

**Keywords:** *Symbolist, nature symbol, worldly symbol*

### INTRODUCTION

Symbolism, in literature is the manifestation of writer's creation and in Bond's writings, it occurs naturally. He has evolved his own theory of symbols and has not categorized himself with any particular school of symbolism. As a result, he does not qualify as a symbolist in the true literary sense but in his own right and by our understanding, he comes out to be a perfect symbolist. In his writings we come across many symbols that have helped in achieving intensity and compactness of theme. Further insight in his studies indicates that the symbols used by him are natural symbols and worldly symbols.

### Ruskin bond as a Symbolist:

Natural symbolism covers locations or back drop of his stories. These include Himalayas, India, platform, bazaar, hill stations, cities and many more. Seasons like rain, mist, spring, flora and fauna as trees, bushes, flowers, garden panther, tiger, jackal, snake, pigeon and many others. Elements like water, soil, sunlight and moon also form part of his symbolism. In



addition to these, there is use of worldly symbols; Kite, doll, lamp, hookah umbrella train, different characters with versatile personalities.

### **Role of nature symbols in Bond's writings:**

Ruskin Bond, an Indian to the core has always lived in India and has been writing about her people and culture. He has portrayed India as a special, larger atmosphere that had cast an indelible impression in his psyche. He describes India as an ultimate land of love and happiness, unity in diversity, harmony and brotherhood among its citizens. He believes that India, as a mother, accepts everyone and is home for everyone. In "The Room on the Roof" Rusty encompasses his love for India as follows:

*"I have always felt that India is my home".<sup>1</sup>*

In Ruskin Bond's writings, Himalayas are specially glorified. They are the symbols of magnanimity and permanence, of eternal and spiritual bliss. He believes that mountains have always been perpetual source of inspiration for writers and portrays them as the invincible spirits that influence mankind to remain unfazed by storm and disaster. In addition to this Himalayas exude deep emotional influence on the consciousness of man. Acting as a symbol of universal belongingness and harmony of nature, a person gets captivated by their charm. The central character in "Delhi is Not Far" is also mesmerized and confesses:

*"I don't think that a man can be complete until he has lived in the hills... There is something about a mountain that adds a new dimension to life."<sup>2</sup>*

In many of Bond's writings, mountain serves as a powerful background that is great reservoir of primeval innocence- this being the main feature of his character. In his novella "The Sensualist" the protagonist gives up his ego in the mountains when he is smitten by the charm of a hill woman. He observes:

*"Hers was the overpowering innocence of the mountains... we who have grown in the cities cannot understand the innocence of mountain people, because we cannot understand the innocence of mountains...."<sup>3</sup>*

In the same novel the very opening scene settles down the tone of the plot. Bond creates an atmosphere intensely charged with eerie suspense and he feels that he is driven by some unseen force. A weird landscape portraying dreary rocks, steep hills, short grass, eagle circling high overhead, the burning sun and the Sensualist's cave devoid of any streak of light reveals his internal darkness. The barren landscape powerfully assumes the role of the chorus. It connotes the wrong choice of the sensualist. Sudden appearance of a path of emerald grass

**DR. SUNITA BHOLA**

2P a g e



at the traveller's feet and a silver line of fresh water trickling through it reveals the truth that life springs out of rocks.

In Bond's stories vivid description of landscapes appears in a prominent meaningful role that helps in developing the plot and provides a scenic background to his stories. As in "The Room on the Roof":

*"Rusty's room always remain incomplete without a description of surroundings or Somi's house without a proper description of path and terrain, this also comes in sharp contrast to the house in which Rusty lived with his guardian...."*<sup>4</sup>

In the same novel, the description of playground referred to as the maidan is highly symbolic. Its darkness and desolation is in sync with Rusty's own sense of loneliness and rebellion attitude. The bazaar of Dehradun is suggestive of Freedom. It symbolizes real India, where all types of people mingle together. During daytime, it is a symbol of life and attraction whereas at night it is transformed into a place of awe and repulsion. Rusty's life is undergoing two phases and bazaar acts as a unifying link, as it helps him in overcoming adventures and challenges of real life. Similarly, in "Vagrants of the Valley", the abandoned church connotes the loneliness of unkempt, neglected boys- Rusty, Kishen and Goonga, whom the world had neglected and they feel affinity under the church's vaulted roof.

In some of Bond's stories, the backdrop of hill stations especially Mussoorie and Dehradun act as a mother symbols, a place to return to, to long for and for old friends, some other places symbolize the unlawful activities. The Town Shahpur is the backdrop in the story, "A Case for Inspector Lal". It is not a lively town. It has just the soaring heat and dust and monotonous life that is sometimes jolted by cases as Rani's murder. Even in the holy city haridwar, Rusty experiences that crime is flourishing on the banks of the revered Ganges. The story "Delhi is not far", has the backdrop of Pipalnagar symbolizing apathy, hopelessness and gloom. The protagonist gets highly depressed by the town's monotonous life. He confesses:

*"The town is almost truly reflected in the Pipalnagar Home, where in an open courtyard surrounded by mud walls a score of mental patients wander about".*<sup>5</sup>

Likewise, in "Time stops at Shamli", Shamli, conveys a solitariness where time stagnates. As the hero moves out of this small platform, he could sense a strange feeling of loneliness. These symbolic towns and cities mentioned in the stories of Ruskin Bond leaves an indelible effect on the psyche of his intricately woven characters.



In the story “Sita and the River,” the river and Island symbolizes loneliness and conveys the truth that man is like an Island until he becomes familiar with others. Sita, who was happily living with her grandparents and cannot foresee the life beyond the Island. When the floor swept away everything and island was submerged, then she came to know what the real world is.

Another natural symbol frequently used in Bond’s writings is forest that acts as a backdrop and as a unifying theme. As in his novella, “The Room on the Roof”, the romantic liaison between Rusty and Meena finds a vibrant expression in the serene environs of the forest: the forest transports them to a world, free from social taboos and articulates their deep passion. The forest helps the lovers to discover the peace and serenity in love. In his other stories like “Tiger and Panthers Moon” forest symbolizes an attitude towards life, a secure place where man learns to coexist with animals and birds. The guard in the story “The Tunnel” remarks:

*“It is safer in the jungle than in the town. No rascal out here. Only last week, when I went into the town I had my pocket picked! Leopards don’t pick pockets”.*<sup>6</sup>

Trees in the forest, in the hills, in the house, hold high significance in the stories of Ruskin Bond. They are life giving source symbolizing friendship, refuge and an over seeing power. Like a botanist Ruskin Bond has researched the trees thoroughly and then put forth his personal views about them and also highlighted their mythological importance. Trees are all in all in most of his writings; sometimes symbolizing one thing and at the other time something else. He realises, “They seem to know me.” In his short story, “The Coral tree” the tree indicates the fervor of childhood whereas in other story “Handful of Nuts” the intoxicating fragrance of raat ki rani conjured up the spirit of the characters. In “When you cannot climb any more,” tree depicts dynamism of youth. For a grandmother having a tree at home is considered the blessing, “Where falls the shadow of a tree”. For a young boy the huge jackfruit tree becomes a secretive place, as while exploring the tree he discovers that he can use it to hide his valuables like catapult, marbles, twigs, and coins. The cherry tree depicts existence as it has the power to withstand the odds. Magnificent banyan and peepal trees, being the abode of many creatures, symbolizes generosity and magnanimity. For him trees are the epitome of companionship. Bond believes that trees are his true friends, as they have always provided him refuge from the outside world and have motivated him to endure the storms he had faced in his life. He envisages different characteristics of different trees. He broadly describes various attributes of many trees depicting their mythological importance as well like Peepal tree, in Indian Mythology is considered most sacred representing the physique of Lord Krishna. The tree is said to have supernatural powers in itself.



The leaves of Mango trees are considered auspicious and it is believed that it fulfill the wishes. Bond personally feels that Deodar, a sacred tree in Himalayas has beauty and majesty. Oak stands for coarseness and strength whereas Pine is musical and stands for togetherness when the wind softly passes through them. Even ragged looking, sharply pricked weed signifies overcoming several pleasures. Flowers are an all-time favorite and celebrated symbol in the literary world and Ruskin bond is no exception. He has described and symbolized numerous flowers ranging from most beautiful rose to the ordinary jungle flowers like petunias. Each flower signifies something or the other. In the story, “The Room of many colours” mysterious looking Rani loves roses and they construe her personality. For her roses communicate what heart could not. The next element used symbolically is the garden. He says:

*“I suppose it was this garden of my childhood that implanted in my mind the permanent vision of a perfect of a garden, so whenever I am worried or down in the dumps, I close my eyes and conjure up a picture of this lonely place; it does help to soothe an agitated mind; I would not call it meditation, contemplation rather”.<sup>7</sup>*

Animals and reptiles like panther, leopard, jackal, snake, lizard symbolizes particular moods. Panther is a riddle in the story “Panther’s Moon.” His behavior is most contradictory, sometimes very cunning, at the other very restrained. In other story “Tiger, Tiger, Burning Bright”, Tiger represents soul of India and dignity. It stands upright as the guardian of the forest and villagers and protects them from intruders. When the last tiger died, they feel themselves insecure and vulnerable. They confess:

*“...something had gone out of their lives... as long as the tiger had been there, and the villagers had heard it roar at night, they had known that they were secure... but now the tiger had gone, it was as though a protector had gone, leaving the forest open and vulnerable”.<sup>8</sup>*

Jackals are known for their crookedness and deceit. In the novel, “The Room on the Roof”, Jackal symbolizes death and madness. On the fateful night, when Meena died in a car accident, Rusty and Kishen could hear howling of jackals at a high pitch. It is considered ill-omened. They could sense that something unfortunate is going to happen and it did. The cries thicken their blood and numb their spine. Rusty feels:

*“A jackal is like death, ugly and cowardly and mad.”<sup>9</sup>*

Bond understands the importance of various creatures in Hindu mythological and has used them as various symbols. In that series, he has symbolized snakes that hold a distinct place in





mythology as they are associated with Lord Shiva and are considered to be manifestation of their forefathers. In his story “The Room of Many Colours” the protagonist Rani is frenzied on being told that there is a snake in the garden.

In his story, “The Sensualist” the overpowering sensuality of the sensualist has been described through leech that is symbolic of sycophancy. They signify the lustful act of the sensualist who is smitten by an intense hill woman. The description of leeches sticking to his body and sucking his blood denotes his impending sterility. Pigeons, the symbols of peace worldwide, hold special significance in Ruskin Bond’s “A Flight of Pigeons.” Here they stand for safe return of the Labrador family to their place. This novel brings imaginatively the personal and the traditional conceptions about pigeons. After shooting a pigeon, even the protagonist Javed Khan regrets that pigeons are holy spirits.

Delving deep in symbolic writings of Ruskin Bond, it is noted that every season signifies different aspects of human life. His favorite season is Monsoon as it brings respite from high temperature and wind storms and is a celebration time for reptiles. They come out of their hibernation. The spectacular view of overcast clouds eases the anxiety. As the intricately woven character of Ruth, who, despite being undergoing the trauma of upsurge of revolution calms down as the sound of the musical raindrops fall in her ears. His other character Rusty also feels that the monotony of life is washed away along with the dust of the summer:

*“The force and freshness of the rain brought tremendous relief, washed away the stagnation that had been setting on him, poisoning mind and body”.*<sup>10</sup>

Bond has associated rain with a new beginning and storm with devastation. As in the case of Caesar’s death, the night when Meena died, thunder and lightning are followed by hailstorm. Even the smithy sky appears to be groaning heavily:

*“What a noise!” exclaimed Kishen. You would think a lot of skeletons were having a fight on the roof”.*<sup>11</sup>

The storm enforces a change in Kishen and he screams disconsolately. Outside natural storm actually, externalizes the storm within Rusty who is terribly perturbed by the absence of Meena. The storm responds to his own state of mind which is both horrible and fascinating at the same time.

Mist is another natural phenomenon that Bond used as a symbol. When the mist surrounds, even the birds stop chirping and there is deafening silence all over. It depicts deep melancholy in “The Funeral”:



*“The mist had crept up the valley and settled like a damp towel on the face of the mountain. Everyone was wet although it hadn’t rained”.<sup>12</sup>*

Mist represents the pain and the loss of the child after his father passed away, who had been his single parent. The boy reminiscences:

*“...that is what makes the mist melancholy; not only does it conceal the hills, it blankets them in silence too. Only an hour ago the trees were ringing with bird song. And now the forest is deathly still”.<sup>13</sup>*

Mist is linked to gloom, loneliness and drooping mood, whereas sunlight repels this and spreads gaiety and a sense of security. Even the evil spirits return to their graves at the streak of dawn. In the story “The Sensualist”, the sensualist releases himself from the clutches of the hill woman, only when the dawn labours in the eastern cloud to come out. Spring heralds the beginning of new life and there is greenery all over; it spreads happiness all over. Holi, the festival of colours, is the boisterous celebration of this spirit and spreads positivity all over. Despite his dull surroundings, Rusty feels the force of spring and ushers into the realm of melody and colours. It offers to Rusty new vistas of life.

Bond is a great nature lover and he manages to live in harmony with the nature. He loves natural recourses mainly water, and has described its various manifestations. His stories are covered with the description of lakes, brooks, rivers, pools, ponds. All these symbolize different things for different people. Bond’s fiction contains frequent bathing excursions. As for boys, Ranji, Somi, Bisnu and Rusty, jumping in the water gives them thrill, to enjoy the adventure of being in water and not to wash off their body. When they come out of the pool and lay on the grass, the sun is over them and it symbolizes man’s rare visit to the basic five elements. It removes the dullness of life. In Bond’s story “The Fight”, pool is the reason of feud between friends as they both want to be the first one to be granted right to bathe first. Realizing the importance of water Bond accolades the water and says:

*“Be like water, taught Lao-tzu, philosopher and founder of Taoism. Soft and limip, it finds its way through, over or under obstacle. It does not quarrel; it simply moves on”.<sup>14</sup>*

Bond’s special feature that reflects in his writings is that he understands the man’s belongingness with the essential elements and this is the reason that his characters are down to earth, innocent and simple people. The girl in “The Coral Tree” is “fresh and clean like the rain and red earth”. Soil symbolizes motherhood as everything comes out of it and then again



after death unites with its substance. In the story “The Funeral”, the coffin, is buried deep in the earth and the boy visualizes that a plant has come out of the soil, as if it is his own rebirth.

### **Role of worldly symbols in Bond’s writings:**

Exploring new dimensions in symbolism, Bond has included few inanimate objects that act as symbols. One of Bond’s character, Sita has made a doll for herself, whom she named Mumta. It is a lonely island and Mumta is Sita’s only friend, with whom she speaks her heart out. When there is flood in the Island, it is through the doll that Sita introspects herself and tries to find out the reason that why the Gods have caused flood:

*“If I can be so careless with someone I have made, how can I expect the gods to notice me?”<sup>15</sup>*

Hookah is another object that is generally considered both a necessity and a luxury. He has used it in many of his stories and in different contexts. In “Sita and the River” it is used as a symbol of heritage that passes from one generation to another and in other story, “The Neighbours Wife” hookah stands for the chauvinistic attitude of the neighbours’ wife. In his 3<sup>rd</sup> novel “Vagrants of the Valley”, the hookah smoking woman is very generous and affable. In the story, “Ranji’s Bat”, the bat stands for success. It is the trust in the miraculous power of the bat that makes it lucky to win all the matches.

In “The Tunnel,” the lamp acts like a firefly that protects the travellers and the Tiger in the tunnel from the passing of the train. Another object that acts as a powerful symbol is drum in “The Room on the Roof”. It acts as the clarion call and Rusty is unable to ignore it. In spite of the sore rifts carved on Rusty’s flesh by the Malacca cane the day before, as soon as he heard the sound of Dhum-dhum, he is drawn towards it. For him it is not just an ordinary beat to celebrate the festival of spring. In a wider perspective it signifies rebirth of Rusty in a world of friends and liberty. The narrator says:

*“From the distant bazaar came a new music, many drums and voices.... Growing in rhythm and excitement, the sound conveyed something to Rusty, something wild and emotional something that belonged to his dream world.”<sup>16</sup>*

In Indian culture, the colours of Holi, red, green and yellow symbolize the spirit of love, gaiety and freedom. These are also the colours of universal brotherhood and they have the magic to eliminate the boundaries of caste and religion and all the people appear to be metamorphosed into Eastman coloured revelers. These are the colours of India and Rusty smeared in them identifies his roots in the soil. The colours resolve the dilemma of his

**DR. SUNITA BHOLA**

8P a g e





identity once for all. On the other hand, Mr. Harrison's attitude towards these colours reflects the imperialistic hatred that an Englishman bears for India. He outbursts at Rusty:

*"Do you know what you look. You look like the mongrel that you are."*<sup>17</sup>

Bond has used mementoes in his writings that act as recollections of past actions and a link to the present actions. Seeing the photograph of a young girl, old granny moves down the memory lane and revives the mischievous funs and sports of childhood. During the Second World War, Somu's friend moved away from Java with his father. That time Somu gave him a lucky memento, which was the little sea horse, carved out of pale blue jade signifying love and luck. His father says:

*"Keep it carefully; it may bring us luck; 'Are sea horse lucky? Who knows?' But he gave it to you with love and love is a prayer".*<sup>18</sup>

Bond has used another ordinary instrument, axe in altogether different connotations. It depicts a forceful instrument to punish the culprit and prevail justice. In the story "A Case for Inspector Lal" axe is used to punish the evil spirit and Rani bleeds to her death.

Though insignificant objects, yet Bond has been able to successfully portray right expression in his writings. These objects are the driving force of his characters. They motivate and regulate them from time to time. Bond gives high importance to Windows and they have always inspired him. He feels that a window gives a meaning to the room; it opens the world for a person and without which a room is considered incomplete. He further adds that quality of life becomes better if the window opens to beautiful vistas. Bond greatly admires train windows as they give beautiful view of landscapes, fields and towns that are raw material for his stories. He even wrote a story "The Window" which is about two friends and of their realization that window is very powerful. They recount:

*"The window was more fun than anything else. It gave us the power of detachment. We were deeply interested in the life around us, but we were not involved in it. 'It is like a cinema', said Koki, 'The window is the screen, and the world is the picture'".*<sup>19</sup>

Bond's story about kites named "The Kitemaker" has deep rooted significance. Kite is a symbol of past, it was the time when man had the time to partake in kite flying. But today in the mechanical world the leisure time has minimised. Now people do not indulge in kite flying. Likewise in the story the kite maker Mahmood Ali, is an old man and his condition is mentioned same as that of a kite, whose string lies in the hands of destiny and he feels that he is now outdated and isolated like a torn kite gets stuck in the tree and is of no use, same is the

DR. SUNITA BHOLA

9Page



case with him in his old age. But he is still hopeful that like the kite he will become free from all these earthly things and moves toward eternal bliss.

*“And a sudden gust of wind caught the torn kite and lifted in the air, carrying it far above the struggling city into the blind blue sky”.*<sup>20</sup>

Bond’s famous story “The Blue Umbrella” is highly symbolic. One of the liveliest symbol being the umbrella. Umbrella denotes the snobbery of exclusive possession and the story revolves around it. Binya saw it, got fascinated, wanted to possess it and considered it a beautiful blue flower that had bloomed on the hillside. Her wish got fulfilled and she became the proud owner of the blue umbrella. The tourist gave it to her in exchange for her lucky charm pendant. Everyone in the village liked it and wanted to own it. It became an object of envy among villagers. Ego of many of them got hurt especially of shopkeeper Ram Bharosa. Even though umbrella is of no use for him still he wants to possess it badly. Ultimately umbrella becomes an arm of chastisement.

*“Because of the umbrella he had suffered the tortures of greed, the despair of loneliness, because of the umbrella, people had stopped coming to his shop... who would have dealing with a man who sold his soul for an umbrella...from the ‘trust worthy’ he becomes trusty umbrella thief”.*<sup>21</sup>

Umbrella as an evocative symbol had isolated both the shopkeeper and Binya, though in different forms. Binya realized that umbrella had isolated her with everyone. She felt that she is responsible for the misery of Ram Bharose. She introspects that she uselessly loved umbrella too much and now she does not need it anymore and though it is a pretty umbrella but it isn’t everything.

In many of Bond’s stories trains, platforms and roads hold a special place and are highly symbolic. Trains signify romance and roads are associated with realism.

*“Even now when I see a train coming round the bend of a hill...I feel the same sort of innocent wonder that I felt as a boy. Small wayside stations are for me the outpost of romance, lonely symbols of pioneering spirit that led man to lay tracks in the remote corners of the earth”.*<sup>22</sup>

Roads are concrete and therefore symbolize certainty; the unpaved muddy tracks in the forests indicate vagrancy. In the novella “The Room on the Roof” the road from Mussorie to Dehradun leads Rusty towards new vistas, new friends and charms of life. At the same time the unpaved dusty track which Kishen and Rusty chose to return from Haridwar to Dehra leads towards wilderness.



Besides objects and places, Bond's characters also convey deeper meaning than their appearance and by their exquisite charm of personality they keep on lingering in the mind of reader. The stranger lady in "The Woman on Platform No. 8" is a mother icon and her simplicity and understanding of a boy's psychology is highly evocative and symbolic. Likewise in "The Guardian Angel" Aunt Marium is an angel for the orphan boy and she loves her selflessly. The stone angel that rose upon her gravestone, though now with a broken wing, is a symbol of her divine attribute. Another Bond's character Inspector Lal symbolizes the aspect of humanism, which is a usual feature in Bond's stories. He sacrifices vested interest for the sake of greater ones and is not very passionate about his profession. In, "Time Stops at Shamli", Sushila is a hallucination, desired by an isolated lover. Another literary creation of Bond is the character of Rani, with symbolic overtones. While talking, the frequent references of snake, mongoose, ghost and lizard, gave her a bizarre touch. Moreover the use of dark colours in her rooms with the bright reflection of red, yellow, green glass windows also brings the eerie feeling.

Overall, Bond's world is full of simplicity and innocence, with very little urban influence. To a great extent his characters symbolize perfect communion with nature and her creatures.

In Bond's writings, colours also signify diverse moods and tones: the colour red invokes passion. It also signifies the elements of life like the rain and red earth. In several stories the ponytails of the young girls tied up in bright red ribbon indicates freshness and cleanliness.

In many of Bond's stories, accidents happen and are symbolically important indicating something extreme in life. In the novel "The room on the roof" car accident proves fatal, as it snatched away Meena from Rusty, Kishen lost her mother and Mr. Kapoor changed altogether. Though he remarried, looked sensible but his jovial friendliness and enthusiasm went away. Rusty and Kishen became vagrants. At times accidents steers something positive. The truck accident in "Dust on the Mountains" brings a constructive change in the life of Pritam and Bisnu. They planned to return back to their own village and work in their own farms.

## CONCLUSION:

Whether consciously or unconsciously, symbols are part of Ruskin Bond's entire literary corpus. He has extensively used nature and worldly symbols and has tried to convey a meaningful message in his writings. If not by literary terms, Bond is a symbolist by virtue of it.



## REFERENCES:

1. Ruskin Bond, 'Vagrants in the Valley', The Complete Stories & Novels (Delhi: Viking by Penguin Books India (P) Ltd., 1966), p.756
2. "Delhi is Not Far", The Complete Stories & Novels, p.807.
3. "The Sensualist", The Complete Stories & Novels, p. 939
4. S. Mohanraj "Eco-Phile: Ruskin Bond", The Creative Contours of Ruskin Bond, ed. P.K. Singh (New Delhi: pencraft Pub., 1995), p. 122
5. "Delhi is not Far", The Complete Stories & Novels, p. 773.
6. "The Tunnel", The Complete Stories & Novels, p. 312
7. Ruskin Bond, "Rain in the Mountains" (Delhi: Penguin Books Pvt. Ltd., 1996), p. 126
8. "Tiger, Tiger Burning Bright", The Complete Stories & Novels, p. 401
9. "The Room on the Roof", The Complete Stories & Novels, p. 630
10. Ibid, p. 641
11. Ibid., p. 571
12. "The Funeral", The Complete Stories & Novels, p. 226
13. Ruskin Bond, "Rain in the Mountains" (Delhi: Penguin Books Pvt. Ltd., 1996), p. 20
14. Ibid., p. 105
15. "Sita and the River", The Complete Stories & Novels, p.164
16. "The Room on the Roof", The Complete Stories & Novels, p. 566.
17. Ibid., p. 571.
18. "Escape from Java", The Complete Stories & Novels, p. 415
19. "The Window", The Complete Stories & Novels, p.16.
20. "The Kite maker", the Complete Stories and Novels. p. 77.
21. Ruskin Bond, "The Blue Umbrella" (Delhi: The Students' Stores School ed.,1986) p. 46
22. Ruskin Bond, "Rain in the Mountains" (Delhi: Penguin Books Pvt. Ltd., 1996), p. 201