

**A NARRATOLOGICAL STUDY  
IN THE FICTIONAL WORKS OF  
RUSKIN BOND**

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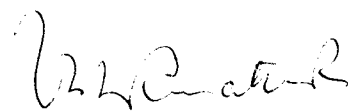
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## **C E R T I F I C A T E**

This is to certify that this thesis, "A Narratological Study in the Fictional Works of Ruskin Bond," submitted for the award of the degree of Doctor of Philosophy under the faculty of English, is a record of bonafide research carried out by Sr. Meamy Raphael C., Department of English, Vimala College, Thrissur, under my supervision. No part of the thesis has been submitted for any degree before.

C.U. Campus,  
September 2001.



Dr. R. Viswanathan

## **D E C L A R A T I O N**

I, Meamy Raphael C., hereby declare that this thesis has not been previously submitted for the award of any degree, diploma, associateship, fellowship or other similar titles of recognition.

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## Preface

This work is concerned as much with narratology as with Ruskin Bond's stories. For, besides being an exploration of Bond's trajectories of story telling, the study is meant to be an investigation of the ways of narratology with Bond's short stories serving as models. The work is divided into five chapters. Chapter One is an introduction to narratology and also the works of Ruskin Bond. Chapter Two is an attempt to discover the narrative patterns in the Bond Stories. Chapters Three and Four are devoted respectively to a scrutiny of time schemes and space configurations in his works. The Conclusion is an endeavour to evolve what may be called a Bond Model which is applicable to all his stories and perhaps to any narrative even outside the Bond canon.

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# Chapter One

## Narratology : An Introduction

Narratology has emerged as a major discipline in recent times. In its early stages, narratology was virtually an offshoot of structuralism, though later, it seems to have outgrown the domineering impact of structuralist perspectives. As a result, narratology has grown into different schools, and this makes the task of defining it extremely difficult. My endeavour in this chapter is to trace its evolution and growth during the epoch of structuralism and to mention its later developments under the impact of poststructuralist theories. The focus, however, is on the potential of narratology and the range and scope of its application.

In an attempt to define narratology, an array of definitions and descriptions are brought under a single umbrella for better cognition. Narratology is described as "the analysis of the **structural** components of a **narrative**, the way in which those components interrelate, and the relationship between this complex of elements and the narrative's basic story line" (Murfin 232). In *A Dictionary of Stylistics* compiled by Katie Wales, Narratology is defined:



A term that has come into favour since the 1960s from French under the influence of STRUCTURALISM referring to the theoretical study and analysis of NARRATIVE and its structures. It embraces the manifestation of narrative in language and MEDIA, eg., film; and also covers a wide range of approaches. It is commonly applied to those studies which concentrate on PLOT structures, as in Narrative Grammar (315-316).

The definition given above assures that PLOT acquires great significance in this realm. More or less a similar definition is derived from Gerald Prince's work.

The (structuralist-inspired) theory of Narrative – narratology – studies the nature, form and functioning of narrative (regardless of medium of representation) and tries to characterize NARRATIVE COMPETENCE. More particularly, it examines what all and only narratives have in common (at the level of STORY, NARRATING, and their relations) as well as what enables them to be different

from one another, and it attempts to account for the ability to produce and understand them (65).

But the monopolist sway exercised by structuralism over narratology in the 1970s underwent a coup in the later decades. The poststructuralist reaction has led to the neglect of structuralist narratology; as a consequence, narratology has branched out into the realms of Gender Studies, Psychoanalysis, Reader-response criticism etc. Thus narratology has become a multi-disciplinary study of narrative, absorbing the insights of other critical discourses. Many critics conform to the fact that narratology has recently fled from the cage of structuralism, unfastening its fetters. "Narratology must . . . be seen in relation to developments in critical and cultural theory other than structuralism," (361) observes the editor Michael Payne while concluding the remarks about narratology.

Despite the underestimate of structuralist narratology in the recent decades, it is evident that for the comprehension of the discipline in toto, it should be placed within the linguistic-semiotic-structuralist parameters.

A narrative is the semiotic representation of a series of events meaningfully connected in a temporal and causal way. Films, plays, comic strips, novels, newsreels, diaries, chronicles and treatises of geological history are all

narratives in this wider sense . . . . Any semiotic construct, anything made of signs, can be said to be a text. Therefore, we can speak of many kinds of narrative texts: linguistic, theatrical, pictorial, filmic (Onega 3).

The above definition deals with narratology in its wider sense and embraces a good range of topics and sub-topics that come within the purview of narratology. Roland Barthes has put the same idea in clear-cut terms:

Able to be carried by articulated language, spoken or written, fixed or moving images, gestures, and the ordered mixture of all these substances; narrative is present in myth, legend, fable, tale, novella, epic, history, tragedy, drama, comedy, mime, painting . . . , stained glass windows, cinema, comics, news items, conversation. Moreover, under this almost infinite diversity of forms, narrative is present in every age, in every place, in every society; . . . narrative is international, transhistorical, transcultural . . . . (79).

But considering the narrow sense, 'narrative' may be rewritten as "an exclusively linguistic phenomenon, a speech act, defined by the presence of

a narrator or teller and a verbal text" (Onega 3). In the present study, narratology is treated as the study of verbal narrative in the fictional sphere.

An investigation into the role of plot in the ancient and modern narratives is relevant. If the origin and evolution of plot in narratives is tracked, Aristotle's *Poetics* gains primary attention. Plot is the soul of narratives, according to Aristotle. But it becomes secondary to character in the plays of Shakespeare, especially, the major tragedies. With the advent of Romanticism, plot becomes almost invisible and irrelevant in literary works. Nevertheless, the Victorian Age permitted plot to regain its former status through the new genre, novel. But in the early years of the twentieth century, owing to the supreme influence of Freud's psychological treatises, the novels themselves deposed the well-knit plot, turning inward to the depths of the psyche and its crisis. To the temporary rescue of plot, discarded by the psychological novels, came New Critics and after them the Chicago Critics (also known as Neo-Aristotelians) who endeavoured to resurrect plot and place it in its former position. The Russian formalists and structuralists approached plot for a scientific analysis of it. Their attempts to dissect plot into its essential elements (as matter is segmented into neutron, electron and proton, in scientific analysis) like

motifs/motifemes or actions/functions etc. in order to discover the general pattern underlying narratives, received widespread accolade. But the truth is that the plot has lost its former royalty and magnanimity which it had possessed during the Aristotelian reign.

Until the second decade of the twentieth century, it was presumed that language is mimetic by nature, that is, language is capable of representing the external reality of the world. The relation between the author and the literary text was considered to be based on expression, that between the world and the text on mimesis or representation; and that of the text and the reading of it, on impression. Theory of art has been expounded as mimesis (imitation of life) by Plato as well as Aristotle. Victorian theorists of fiction regarded novel as serious narrative and insisted upon the aesthetics of verisimilitude. They distinguished between romance (light entertainment) and novel (true to life). The necessity of a coherent plot in a novel was their significant commandment. But psychological novels demanded only an inner realism of the characters. It was the New Critics who disregarded the mimetic considerations or fidelity to life in the realm of art. A remarkable transition occurred when the Russian formalists and the structuralist linguists challenged the mimetic

tradition of literary language, founding their argument on a revolutionized philosophical thought pattern.

Russian formalists like Roman Jakobson, Viktor Shklovsky etc. highlighted technique and formal patterns of literary works rather than their subject matter or the social values. They argued that the literary use of language is distinct from the practical use of it. Focussing or foregrounding of language has an effect of estrangement; it defamiliarizes the literary discourse. This kind of different application of language, other than its ordinary usage, enables the reader to get a newer and better perception. In "Art as Technique" Viktor Shklovsky remarks,

In studying poetic speech in its phonetic and lexical structure as well as in its characteristic distribution of words and in the characteristic thought structures compounded from the words, we find everywhere the artistic trade mark – that is, we find material obviously created to remove the automatism of perception; the author's purpose is to create the vision which results from that deautomatised perception. A work is created 'artistically' so that its perception is impeded and the

greatest possible effect is produced through the slowness of the perception (25).

The concept that literary language is non-mimetic by nature, reverberates in the theory of structuralism as well. Ferdinand de Saussure is known to be the founder of the modern Structural Linguistics. His posthumous publication, *Course in General Linguistics* challenges the mimetic nature of literary language. Primitive man came into a world devoid of language or meaning; so he was compelled to undergo an entire process of naming, labelling or throwing meaning on things around him. His use of language was arbitrary. The world does not consist of independent objects that can be comprehended and classified in absolute terms. Things only really exist as much as man perceives them. His three-dimensional viewing, project things in their tri-dimensionality before him. In other words, one creates what one perceives; in no way, can man claim what he perceives, to be the reality. What he can really know is the relationship between the viewer and the thing viewed; this is the core of reality. Only in the system of relationships or in the structure to which a thing belongs, will man's comprehension of it acquires relevance.

Structuralism may be defined as the system of relationships between the elements that constitute the structure which is whole in itself. Robert Scholes assesses:

At the heart of structuralism is the idea of system; a complete self-regulating entity that adapts to new conditions by transforming its features while retaining its systematic structure. Every literary writ from individual sentence to the whole order of words can be seen in relation to the concept of a system (10).

For a structuralist, individual signs acquire meaning only within a total structure. A work of art is a mere permissible variation within a system.

For a lucid understanding of the system of relationships one should be well aware of the *langue/parole* distinction pointed out by Saussure.

(La) **Langue** refers to one of the senses of 'language' namely, the system of communication produced by a speech community, and is thus distinguished from language as the general faculty possessed by human beings (*le langage*), and language as the specific verbal behaviour of individuals in speaking and writing (*la parole*) (Wales 273).



In the same text, *parole* is defined as follows:-

". . . *parole* is more specifically the verbal behaviour or UTTERANCES of individuals in speech and writing, the individual instantiations of the *langue*" (Wales 339). *Parole* derives meaning only in the system of *langue* whereas the system of *langue* is relevant only in the presence of the *parole*. More than being contradictory, they are complementary to each other.

Another significant fact asserted by structuralism is that language is a system of signs, each sign consisting of a form and a concept, that is, the signifier and the signified. The former is a sequence of phonemes or graphemes and the latter is the mental image provoked by it. But Saussure gives us a warning:

The bond between the signifier and the signified is arbitrary. Since I mean by sign the whole that results from the associating of the signifier and the signified, I can simply say: the linguistic sign is arbitrary (67).

Because the bond is arbitrary, and not inherent as such, it is transferable as well; and this change occurs through time. The colour 'red' which signifies 'danger' may mean something different in circumstances

alter. The sign makes sense only in the particular system to which it belongs.

Binarism is a fundamental principle in the functioning of the human mind. As the meaning of a sign is not mysteriously inherent in it, we are able to grasp its meaning only by our awareness of its difference from other signs. We build up our sense of structures from an observation of binary oppositions, the very basic contrasting relationships. 'Pin' is so, because it is not 'tin' or 'din' or 'bin'. An 'apple' means so, as it is not 'mango' or 'orange' or 'plum'. Binary opposition is the conditioning force in human perception.

Saussure also refers to the syntagmatic and paradigmatic relations operating in language. Syntagmatic relationship suggests chain relationship, that is, it is the bond between the words in a sentence. Paradigmatic relationship denotes choice relationship, that is, it is the bond between the chosen word and the list of related words either similar or dissimilar to the selected one. Saussure says:

In discourse, on the one hand, words acquire relations based on the linear nature of language because they are chained together . . . . In the syntagm a term acquires its

value only because it stands in opposition to everything that precedes it or follows it or both (123).

Regarding paradigmatic relations he continues:

Outside discourse, on the other hand, words acquire relation of a different kind. Those that have something in common are associated in memory resulting in groups marked by diverse relations . . . . Those formed outside discourse are not supported by linearity. Their seat is in the brain; they are a part of the inner storehouse that makes up the language of each speaker (123).

Methods of language analysis include synchronic (descriptive) and diachronic (historical) approaches. Until the emergence of structuralist criticism, diachronic study remained predominant in the linguistic arena. But Saussure preferred to view a sign synchronically, that is, to study how a language works in a given time regardless of its past history or future destiny. This enables one to arrive at a concrete structure with definite rules and laws operating within itself; there may be arrangements or rearrangements of the elements within the structure, but the structure always remains intact.

Thus structuralist criticism strongly negates the mimetic idea of language and therefore of literature. V.S. Seturaman opines: "Narrative is governed not by any relation to reality but by its own internal laws and logic" (25-26). As words are not simply the transparent names of things around, but form an autonomous entity governed by its own laws and codes, so also discourses are not governed by a correspondence with their referent but by their own laws and rules. Rightly does Roland Barthes sum up his "Structural Analysis of Narrative":-

Narrative does not show, does not imitate; the passion which may excite us in reading a novel is not that of a 'vision' (in actual fact, we do not 'see' anything). Rather it is that of meaning, that of a higher order of relation which also has its emotions, its hopes, its dangers, its triumphs. 'What takes place' in a narrative is from the referential (reality) point of view literally *nothing*; 'what happens' is language alone, the adventure of language, the unceasing celebration of its coming (124).

Thus Barthes avers that 'the author is dead'; it is the language that speaks. An artist evokes through his art only the reality of the language.

Literature follows the pattern of the language system, though within that system it creates its own grammar. The structure of a literary text can be analyzed on the model of the syntax in a well-formed sentence. According to Jonathan Culler, the aim of structuralist criticism is "to construct a poetics which stands to literature as linguistics stands to language" (257). Certain elementary linguistic analogies are worked upon, in the structuralist narrative theory. Syntax is the basic model for the rules of narratives. The basic syntactic division of the sentence unit is between subject and predicate. "Ravi stabbed Raju on a stormy night" – this sentence which comprises a subject and a predicate may be the core of an episode or even a story. Different substitutes if used instead of the subject and the predicate given here, will not alter the essential structure. As verb is the nucleus of a sentence, "function" is the kernel of the story. Function is "an act defined in terms of its significance for the course of the action in which it appears, an act considered in terms of the role it plays at the action level; a MOTIFEME" (Prince 36). Put in simpler terms, functions are crucial units of a story; that is, the acts of a personage which push the story forward. Similar to the protons, neutrons and electrons – units within the atom – the motifemes or functions in a story get assembled themselves into varieties of patterns. An illusion of reality is created by such combinations. Each function (like *kill, eat, write*) is amoral and has

no currency by itself. Individual occurrence when separated from its total structure and objectively referred to, is devoid of any value system. It acquires meaning and value only in the totality of narration.

The Russian formalist, Vladimir Propp's, *Morphology of the Folktale* is a pioneering work in this field, because it attempts a scientific analysis of tales in the structuralist pattern, thereby providing a model to the future structuralists. Propp's primary object was to disclose the common pattern governing a selected number of Russian folktales, finding out the major functions that constitute them. He succeeded in deciphering thirty-one distinct functions in them. These follow a logical sequence, and although no tale includes them all, in every tale the functions always remain in sequence. Even similar functions in different stories are found to convey contrasting meanings when placed in the particular contexts they appear. The French structural anthropologist Claude Levi Strauss has applied a similar method to myth, asserting that the narrative structures of individual myths relate to a universal structure which provides the matrix for all of them.

Propp's analytical tool was handled by many more structuralists in the field of literature. While Propp focussed on a single genre, A.J. Greimas aims at the universal 'grammar' of narrative by applying to it a

semantic analysis of sentence structure. He proposes three pairs of binary oppositions: Subject/Object; Sender/Receiver; Helper/Opponent. Greimas's application of Propp is in the direction of the "phonemic" patterning as in Levi-Strauss. He thinks in terms of relations between entities rather than of the character of entities in themselves.

Tzvetan Todorov sums up Propp, Greimas and Bremond, applying all the syntactic rules in narrative terms – rules of agency, predication, adjectival and verbal functions, mood and aspect. According to him the minimal unit of narrative is the 'proposition' which is either an 'agent' or an 'action' (subject or predicate). The two higher levels of organization are the sequence and the text; the sequence is made up of a group of propositions, the minimum number being five. Todorov writes:

We shall understand narrative better if we know that the character is a noun, the action a verb. But we shall understand noun and verb better by thinking of the role they assume in the narrative. Ultimately language can be understood only if we learn to think of its essential manifestation – literature. The converse is also true: to combine a noun and a verb is to take the first step

toward narrative. In a sense, what the writer does is to read language (119).

Roland Barthes contrasts the perspectives and methods of the linguist and the narratologist in "Structural Analysis of Narratives". "The linguist does not go beyond the sentence because there are only its multiplications to be found. . . . [H]aving described the flower, the botanist is not to get involved in describing the bouquet" (83). Structurally, narrative shares the salient features of a sentence. But there are different levels of description for a sentence even linguistically – phonetic, phonological, grammatical, contextual etc. According to Barthes, "To understand a narrative is not merely to follow the unfolding of the story, it is also to recognize its construction in storeys . . ." (87). He distinguishes between Functions and Indices. ". . . [F]unctions involve metonymic relata; indices, metaphoric relata; the former correspond to a functionality of doing, the latter to a functionality of being" (93).

Until the advent of the structuralist thought pattern, the literary writer was in a highly privileged position – even assumed to be equivalent to the creator. Challenging this sovereign status of the author, Barthes has made a shocking revelation that 'the author is dead'. Before him, the New Critics had demolished the power of the author, but it was merely



with a view to rejecting the authorial intention behind the artistic work. Structuralism obliterates the autocratic author and emphasizes the fact that a story narrates itself; - i.e., it is self-reflexive by nature. Because of the self-interest of the story, its only concern is to become the story. The story's sensationalism is its selling value. Its storyness being of paramount importance, story handles and manipulates any concept which comes within its purview, not excluding even the concept of God. In other words, it could be said that God is incarnated in the story. A God outside the realm of the story is not accessible or intelligible to man. In the beginning was 'Logos' and God was revealed to man through 'Logos'. Primitive stories evolved with a purpose to witness the presence of God. Later, story began to portray substitutes for God, that is, goodness along with its counterparts. Girish Karnad's *Nāgamandala* subtitled 'Play with a Cobra' serves as a striking evidence of how the story unwinds itself. Story as a woman character asserts a separate existence from the text. It narrates the story of the play victimising the writer to become a patient and passive listener under the compulsion that he is to repeat this story to another person. The writer who becomes a mere puppet in the hands of the story admits to the audience, "So now you know why this play is being done. I have no choice" (Karnad 5). The story boasts herself to be "a self-respecting story".

The double climax of the play – the tragic end which is later transformed into a happy ending – is effected just by the shifting of a few elements in the story. The disappearance of the character Story at the final stage may be just to emphasize that the closure of the story is no concern of her at all. She only revels in the narrativity of herself, similar to the experience evoked by the peeling of an onion. No core is located; the process is all the more important. This is what Barthes signifies when he professes that "meaning is not 'at the end' of the narrative; it runs across it" (87). Reversibility of the story is an indication of its vacuous nature.

In *Nāgamandala* perhaps Karnad is exploring the paradoxical nature of stories in general; they have an existence of their own, independent of the teller; but at the same time they can prevail only if they are passed on from one story-teller to the other. Art of narration is hardly the skill of the writer. Events are not real happenings but mere play of language. The role of the author is only an act of assembling or organizing the elements which form different patterns as in a kaleidoscope, creating an illusion of varieties of stories. The self-reflexivity of the story can be ascertained by the following remark:

. . . [O]ne can say that the 'content' of the narrative is its structure. This is equivalent to claiming that the narrative

is in a way about itself: its 'subject' is its own internal relations, its own modes of sense-making (Eagleton 96).

Narratology deals with three broad constituents of narratives – Plot, Narrator and the Narrative Act. Under the major branch of plot come the distinctions between Story/Plot (pointed out by E.M. Forster); *Fabula/Syuzhet* (propagated by Viktor Shklovsky); Plot/Plotting (introduced by Peter Brooks). The function of the narrator pertains to the concept of Implied Author who is definitely distinct from the Narrator. There are different varieties of narrators like Dramatised/Undramatised; Reliable/Unreliable; Single/Multiple; Self-conscious/Unself-conscious etc. The third constituent, the Narrative Act (Narrative is the consequence of the narrative act of the narrator) involves the story of Narratee who is differentiated into Inscribed Narratee and Vague (General) Narratee. Again, there are the various types of Narrative Act which merit serious consideration. They are the literary devices like digressing, framing, intertextuality etc. (Booth, *Rhetoric* 67-374). As the objective of this project falls within the purview of plot, only factors related to it are examined in detail.

*Fabula* and *syuzhet* are the binary pair of terms adopted from Russian formalism. The *fabula* is the basic story arranged in chronological

and causal order. The *syuzhet* is the transformed *fabula* as a narrative discourse of artistic design following a dechronologized order. Although the terms *Fabula/Syuzhet* are mentioned in this project, the synonymous terms used by the following writers are given below:

<i>Histoire/Discours</i>	Tzvetan Todorov
<i>Histoire/Recit</i>	Gerard Genette
Story/Discourse	Seymour Chatman
Story/Text	Shlomith Rimmon-Kenan

The chronologized order of events in *fabula* and the dechronologized order in *syuzhet* can be examined in detail, along the lines suggested by Gerard Genette. While other structuralists endeavour to generate a grammar of narratives, Genette is concerned with the aesthetic of narratives, even though he also commenced his theories linguistically, founding on the three qualities of the verb: tense, mood and voice. Genette surveys the aesthetic of narrative time, under three categories: Order, Duration and Frequency. Genette's obsessive preoccupation with the aesthetic of narrative time, can be supplemented with an aesthetic of narrative space in the light of Patrick O'Neill's definition of narrative. ". . . [S]tories essentially amount to the doings of particular *actors* involved in various *events* at particular *times* and in particular *places* . . ." (33).

Narratology provided significant contributions to the study of literature, during the heyday of structuralism. Russian formalists like Viktor Shklovsky and Vladimir Propp, French structuralists like Roland Barthes and Gerard Genette, German theorists like Franz Stanzel, and American critics like Wayne Booth have altogether offered new perspectives on the nature and orientation of narratives. Claude Bremond, A.J. Greimas, Tzvetan Todorov, Mieke Bal, Seymour Chatman, Gerald Prince, Shlomith Rimmon-Kenan, Wallace Martin, Cohan and Linda M. Shires, James Phelan are narratologists who have complemented the research.

This project seeks to explore the fictional works of Ruskin Bond, an Indian writer from a narratological vantage point. Ruskin Bond (1934 - ), noted for his popular and profuse fictional works, rose to prominence in the literary arena as a novelist at an early age of seventeen, with the publication of his first novel, *The Room on the Roof* which fetched the John Llewellyn Rhys Memorial Prize in 1957. Without many time lapses appeared, *Vagrants in the Valley*, the sequence of the first novella. In due course of time, he confirmed his position as a major writer in Indian Fiction in English, producing numerous short stories, travelogues and books for children. In 1992, he won the Sahitya Akademi Award for the collection of

short stories entitled, *Our Trees Still Grow in Dehra*. He was also selected for the International Hans Christian Award in 1996. In 1999, the Government of India honoured him with "Padmasree" for his notable achievements. As a whole, his works exhibit great variety and dexterity in the art of story telling.

On making a general survey of Bond's narratives, I was able to discern certain specific patterns evolving out of them. There is ample evidence of Embedded Narrative (narrative within a narrative, that is, Chinese box structure) such as "The Good Old Days" in *Our Trees Still Grow in Dehra* (67-69); "A Case for Inspector Lal" in *The Night Train at Deoli* (116-21); "The Bent-Double Beggar" in *Our Trees Still Grow in Dehra* (17-23); "His Neighbour's Wife" in *The Night Train at Deoli* (48-51) and "A Face in the Night" in *The Night Train at Deoli* (122-23).

In certain narratives the shift of Focalization is deployed very effectively. "He said it with Arsenic" from *Time Stops at Shamli* (123-29) is a typical example. Wayne Booth in *The Rhetoric of Fiction* (67-374) distinguishes between the Real Author and the Implied Author. Among the narratives he differentiates between Omniscient and Participant narrators; the former narrates without being a participant while the latter participates in the events. In the narrative, "He Said it with Arsenic"

(*Shamli* 123-29), the narration is begun by an Omniscient narrator but from page 124 onward, after an asterisk mark to demarcate the change, the focalisation is suddenly shifted to a Participant narrator. The objective mode of narration abruptly gets transformed into the subjective mode, thereby enhancing the element of suspense and horror. Another example is the story "Tiger, Tiger, Burning Bright" (*Shamli* 158-80). Here the story begins and continues with Omniscient narration. But there are intermittent passages throughout the narrative where the focalization is shifted to that of the tiger. A human focalizer gives way to an animal focalizer very often, the narration thereby subtly revealing varying nuances of the predicament presented.

Another striking variety observed in Bond's narratives is the blending of two stories into one; a new name is given to the major character when he is presented in the combined story. The narratives "The Summer Season" (*Shamli* 92-97) and "The Last Truck Ride" (*Shamli* 74-79) are combined to form "Dust on the Mountain" in *The Ruskin Bond Children's Omnibus* (129-54). Visni and Nathu in the former stories become Bisnu in the latter story. Some of the stories have their sequences either in the same collection of stories or in a different one. "The Bent-Double Beggar" (17-23) has a sequence in "What's Your Dream?" (46-47) in the same

anthology entitled *Our Trees Still Grow in Dehra* while the narrative "Love is a Sad Song" in *The Night Train at Deoli* (210-37) continues in the narrative "Time Stops at Shamli" (35-36) which appears in the anthology bearing the same title of the story.

Another device deserves attention; the same narrative in one anthology re-incarnates with a different title in later anthologies. For example, "Sita and the River" in *The Night Train at Deoli* (177-209) appears as "Angry River" in *The Ruskin Bond Children's Omnibus* (83-127); "A Face in the Night" in *The Night Train at Deoli* (122-23) reappears as "A Face in the Dark" in *Delhi Is Not Far* (137-38); "A Case for Inspector Lal" in *The Night Train at Deoli* (116-21) is a re-make of the novelette *An Axe for the Rani*; "The Eyes Are Not Here" in *Contemporary Indian English Stories* (30-33) derives the title "The Eyes Have It" in *The Night Train at Deoli* (34-37).

The Stringed Narratives which appear under the title "The Road to the Bazaar" in *The Ruskin Bond Children's Omnibus* (207-327) invoke considerable attention. The different sections in this long narrative belong to other anthologies which are already published. The following chart will bear out this argument.



"The Road to the Bazaar" in <i>The Ruskin Bond Children's Omnibus</i> consists of:		
	The Details of the Reprint	The Original Source
1.	"The Tunnel" ( <i>Omnibus</i> 209-19)	<i>Time Stops at Shamli</i> (86-91)
2.	"The Fight" ( <i>Omnibus</i> 257-66)	<i>Time Stops at Shamli</i> (80-85)
3.	"The Window" ( <i>Omnibus</i> 267-72)	<i>The Night Train at Deoli</i> (24-27)
4.	"The Boy Who Broke the Bank" ( <i>Omnibus</i> 280-87)	<i>The Night Train at Deoli</i> (44-47)

There are many more illustrations that merit to be hinted at. The narrative "The Photograph" in *The Night Train at Deoli* (21-23) is inserted into "Grandfather's Private Zoo" in *The Ruskin Bond Children's Omnibus* (155-206) under the title "A Photograph" (201-06).

Most of the narratives introduce the narrator as a writer by profession. Hence they all acquire the mood of metafiction where the fiction is about fiction itself. A good case in point is "The Room of Many Colours" which appears in *Time Stops at Shamli* (15-34).

There are also synonymous narratives rendered in different settings. The narrative "The Leopard" in *The Night Train at Deoli* (171-76) locates the story in the jungles and the den of the leopard; an identical narrative

"A Tiger in the House" in *Time Stops at Shamli* (154-57) situates the story in the zoo and the cage of Timothy, the tiger.

The craft and diversity in the patterning of Bond's narratives has impelled me to explore them in terms of the actions and functions, time schemes and modes of opening, climax and closure. It seems to have ended up as an attempt to generate a grammar of narratology through the reading of his selected stories.

Functions like "kill", "hunt" or "sell" are amoral by themselves, when treated objectively. Meaning is generated only in the system or context in which they appear. Considering the positive and negative values of such functions in the particular contexts in which they are placed, I have endeavoured to reach a general consensus with reference to the fictional world laid bare by Ruskin Bond. With this purpose in view, I have chosen eight stories from each of the three categories to examine the functions in each context, and systematically arrive at a general estimation about his stories.

In the "who-dunit" or detective narratives, the writers keep the agent of the murder or robbery mystified and hidden until the closure of the text. The primary story of murder or burglary is revealed step by step in the latter story of investigation (Todorov, *Poetics*, 42-52). The curiosity and

suspense is sustained till the last page. Such is the basic pattern of these stories. Fairy tales follow a common structure (Propp, *Morphology* 3-116); so also the narratives designed by most of the regional writers. A great number of narratives are modelled on the Cinderella type. Three hundred and forty-five versions of it have been discovered by one of the folklorists (Cox lxxi-lxxii). Just as R.K. Narayan's Malgudi stories portray a common structure Bond's narratives are suggestive of having a basic pattern at the deeper level. Only specific combinations are visible in Bond's narratives; for only such combinations can uphold certain values which the writer would yearn to propagate. The target of this project is to discover the predominant motifs in his stories and through inferences, arrive at the basic model. Convergence of time, space and action generates a particular value system. How far does the variation in the temporal, spatial ordering affect the pattern of the narratives and how are values created by certain permutations and combinations? – these investigations are central to my project.

In trying to evolve a plan and methodology for this exploration of Bond's narratives I have relied essentially on western theories especially those of Gerard Genette, Tzvetan Todorov, Roland Barthes, Gerald Prince and Mieke Bal. It would, however, be a serious omission if I do not

acknowledge here that classical Indian aesthetics had evolved a methodology for the analysis of narratives right from the time of Bharata. To be sure Bharata comes out with concepts such as *Prārambha*, *Prayatna*, *Sambhava*, *Niyataprāpti*, *Phalayōga*, *Bījam*, *Bindu*, *Patāka*, *Prakari*, *Kāryam*, etc. (166-172). Since it is not possible to mix the eastern and the western traditions in this field I too have followed the beaten track viz., the western theories.

## Chapter Two

### **Patterning in Ruskin Bond's Narratives**

The first thing to be borne in mind in a narratological study is that a text is only a means to an end. The focus has to be on how a story or a narrative evolves and what its components are. It is a critical commonplace that Ruskin Bond's stories are all variations of some motifs. The primary objective of this research is to evolve a model for Bond's narratives. For detailed analysis, three types of stories comprising eight in each section are chosen. The first type includes Stories of Loss (Parting/Disharmony), the second type, Stories of Accomplishment (Reunion/Restoration of Harmony) and the third type, Stories of Mystery (Appearance-Disappearance/Haunting). In the initial stage of the analysis, the *fabula* of each story is deduced out of the available *syuzhet*. Later the *fabula* is systematically dissected so as to excavate the cardinal functions which constitute it. The sequence of these functions in each type is examined in order to arrive at the structural pattern or system underlying these stories. Further, the functions and the prominent signifiers are located in the time/space contexts with a purpose of discovering the total view reflected through Bond's fictional works.

Clarification and definition of the key terms used hitherto will be provided now. The binary pair of terms *fabula/syuzhet* was initially introduced by Victor Shklovsky, the Russian formalist (51-62), according to whom *fabula* is like a raw material awaiting a particular craftsman to become a *syuzhet*. *Fabula* can be formally defined as the pre-artistic basic story or events in chronological and causal order whereas the *syuzhet* is the remodelling of the *fabula* into a narrative discourse of artistic design; in other words, a dechronologized presentation of events following a particular sequence of its own. This distinction more or less resembles the critical observation made by the British critic E.M. Forster who has differentiated between story and plot, where the former denotes linearity and the latter, causality. Although *fabula/syuzhet* terms are preferred to in this project, it may not be inappropriate to reiterate the synonyms advocated by the other narratologists.

<i>Histoire / Discours</i>	—	Tzvetan Todorov
<i>Histoire / Recit</i>	—	Gerard Genette
Story/Discourse	—	Seymour Chatman
Story/Text	—	Shlomith Rimmon-Kenan

"Function" in the narratological sense is described as "an act defined in terms of its significance for the course of the ACTION in which it

appears; an act considered in terms of the role it plays at the action level; a MOTIFEME." (Prince 36) Functions, in simpler words, are the crucial units of a story. It is Vladimir Propp who has sought it as the fundamental device in his analysis of the Russian folktales with a view to laying bare the basic structure underneath such tales. Function, according to him, "denotes the action of the character from the point of view of its significance for the progress of the narrative" (74). He clarifies that the same function can have different roles in different tales (e.g., *kill* a villain; *kill* the hero) or else different functions can have the same role (e.g., *restore* the throne; *vanquish* the army). Roland Barthes distinguishes between cardinal functions and catalysers, the former (the nuclei) being the units which constitute "the real hinge points of the narrative" and the latter, the units which "merely fill in the narrative space separating the hinge functions" (93).

From among the manifold stories of Bond which culminate in loss (Parting/Disharmony) eight stories are selected for detailed analysis under Category No.1.

Sl. No.	Title of the Story	Title of the Anthology	Page Nos. in the text
1.	"Tribute to a Dead Friend"	<i>Delhi Is Not Far</i>	107 – 12
2.	"Death of a Familiar"	<i>The Night Train at Deoli</i>	88 – 100
3.	"Most Beautiful"	<i>Time Stops at Shamli</i>	67 – 73
4.	"The Last Tonga Ride"	<i>Our Trees Still Grow in Dehra</i>	48 – 58
5.	"A Love of Long Ago"	<i>The Night Train at Deoli</i>	242 – 45
6.	"Binya Passes By"	<i>Our Trees Still Grow in Dehra</i>	70 – 78
7.	"The Story of Madhu"	<i>The Night Train at Deoli</i>	129 – 32
8.	"The Leopard"	<i>Delhi Is Not Far</i>	46 – 52

The following is the *fabula* (the basic story) derived out of the available narrative. (Story I of Type I – "Tribute to a Dead Friend").

**Story No. 1** "Tribute to a Dead Friend" from *Delhi Is Not Far*. Pages 107 to 112.

### ***Fabula***

Ruskin the narrator, who is a writer by profession, meets Thanh, a Vietnamese young man in London in the summer of 1954. Thanh doesn't accept himself being an Asian, and hence is eager to make friendship with



Ruskin, mistaking him to be a real Englishman. He has an ambition to improve his English by that companionship; moreover he hates Indians as he considers them to be too inquisitive about others. As days go by, Thanh grows closer to Ruskin and often invites him to his room. But not long before, Thanh is disheartened by the Indian ways of Ruskin and his friendship with Indians. Still he continues to stick to the narrator. Once when Ruskin suggests that Thanh could join the students' union and work on a farm for a while, he readily accepts the idea. Thanh places so much trust in Ruskin that, before leaving, he is willing to entrust Miss Vu Phuong his girlfriend, to Ruskin's care, requesting him to arrange accommodation for her. In Thanh's absence Ruskin grows fond of Miss Vu Phuong and within a week proposes to her. Her plea for more time for reflection is granted by Ruskin, who awaits a favourable response. Before the expiry of the planned period of farming, Thanh returns and rushes to Vu Phuong with a request to marry him. Ruskin knows that she has given the same answer to Thanh asking him to wait for her response. Thanh has already mistaken it as consent; then Ruskin confesses what has gone between him and Vu Phuong. Ruskin's proposal gives a shock to Thanh who instantaneously realizes that the trust he has placed in Ruskin is violated. He leaves for France while Ruskin returns to India. A year later,

Ruskin comes to know of Thanh's death at Paris, owing to an unknown disease.

The cardinal functions which constitute the *fabula* are deduced out of it and given below:-

### **Cardinal functions**

1. Ruskin and Thanh meet in London. Definition: (Initial Encounter)  
Designation: IE
2. Thanh visits Ruskin often, mistaking him to be a real Englishman.  
Definition: (Frequent Visits) Designation: FV
3. Friendship sprouts between them. Definition: (Relationship)  
Designation: RS
4. Thanh is disheartened by Ruskin's non-English ways. Definition:  
(Minor Discord) Designation : MD
5. Thanh trusts Ruskin so much that he leaves his girlfriend with Ruskin while he is away. Definition: (Unconditional Trust)  
Designation: UT.

6. Thanh's trust is violated by Ruskin's proposal to the girlfriend.  
Definition: (Violation) Designation: V.
7. Vu Phuong (girlfriend) herself, is not loyal either to Thanh or to Ruskin. Definition: (Crisis) Designation: CS.
8. Thanh leaves for France while Ruskin goes to India. Definition:  
(Parting) Designation: P
9. The narrator gets news of Thanh's death at Paris. Definition:  
(Assurance of Non-Return, i.e. Death) Designation: NR-D.

A graphic representation of the above mentioned functions will clarify the structural pattern of the narrative.

Type I. Story I. "Tribute to a Dead Friend" (Delhi 107-12)									
	CARDINAL FUNCTIONS								
	1	2	3	4	5	6	7	8	9
DEFINITION	Initial Encounter	Frequent Visits	Relationship	Minor Discord	Unconditional Trust	Violation	Crisis	Parting	Non-Return-Death
DESIGNATION	IE	FV	RS	MD	UT	V	CS	P	NR-D

(Figure 1)

Story No. 2. "Death of a Familiar" from *The Night Train at Deoli*.

Pages 88 to 100.

*Fabula*

The narrator meets Sunil, a juvenile delinquent sitting on the wall of a football stadium in Shahganj watching wrestling. The narrator is a freelance writer, earning only as much as he needs for his bare necessities. After the initial encounter, Sunil becomes a frequent visitor in the narrator's lodging and begins to make liberal use of everything that is available in the room. Their acquaintance gradually grows into friendship. The narrator is occasionally irritated by Sunil during his afternoon nap; once Sunil pours a whole bucket of water over him, soaking the sheets and the mattress. A minor combat follows; consequently the narrator bangs his head against the bedstead and almost loses consciousness. Sunil grows penitent over his misbehaviour; and they agree to patch up and resume their friendship. Hence the narrator offers to take Sunil to Simla along with him, in order to rescue him from troubles caused by his flirtations with girls in Shahganj. Sunil is compelled to promise abstinence from girls in Simla. Reaching there Sunil takes a genuine interest in exploring remote valleys, forests and waterfalls. But the narrator accidentally slips and sprains his ankle, which results in his confinement to the hotel balcony

for several days. Meanwhile Sunil meets Maureen, a schoolteacher older than him; gradually their relationship deepens into a serious affair. With a firm decision to marry her, he returns to Shahganj. But Sunil's father objects to his marrying Maureen and accuses the narrator of having a corrupting influence on the boy. Undaunted by his father's protest, Sunil attempts to get a job in his uncle's paper factory; but as it does not crystallise, he takes refuge in liquors. Moreover he receives the news of Maureen's marriage to a teacher. It is at this juncture that the narrator has to leave for Delhi; a year after, he hears of Sunil's death or rather murder for having seduced the wives of his friends.

### **Cardinal functions**

1. The narrator and Sunil meet each other while watching wrestling.  
Definition: (Initial Encounter) Designation : IE
2. Sunil visits narrator's apartment daily. Definition: (Frequent Visits)  
Designation : FV
3. Their acquaintance gradually deepens. Definition: (Relationship)  
Designation : RS
4. There originate differences of opinion between them, followed by physical combat. Definition: (Minor Discord) Designation : MD

5. The penitent Sunil is forgiven, and friendship is resumed.  
Definition: (Reconciliation) Designation : RC.
6. Sunil is offered a trip to Simla hoping that he would abstain from girls. Definition (Trust) Designation : T.
7. There develops Sunil's serious affair with Maureen. Definition: (Violation) Designation: V.
8. His plan of marrying her is not fructified because of his father's disapproval and Maureen's marriage. Definition: (Crisis) Designation : CS.
9. The narrator leaves for Delhi. Definition: (Parting) Designation : P.
10. The narrator hears of Sunil's death. Definition: (Assurance of Non-Return, Death) Designation : NR-D.

A graphic representation will clarify the structural pattern of the narrative.

Type I. Story II. "Death of a Familiar" ( <i>Deoli</i> 88-100)										
CARDINAL FUNCTIONS										
	1	2	3	4	5	6	7	8	9	10
DEFINITION	Initial Encounter	Frequent Visits	Relationship	Minor Discord	Reconciliation	Trust	Violation	Crisis	Parting	Non-Return - Death
DESIGNATION	IE	FV	RS	MD	RC	T	V	CS	P	NR-D

(Figure 2)



**Story No. 3.** "Most Beautiful" from *Time Stops at Shamli*. Pages 67-73.

***Fabula***

One day, while narrator is roaming around the town he is struck by the sight of a deformed retarded boy being tormented by a dozen boys of the bazaar. His bold interference rescues the boy from further assaults. The boy Suresh, is taken home by the narrator. Suresh's mother is full of gratitude towards the narrator for having brought the boy home. Frequent visits follow and gradually Suresh takes his rescuer into his confidence. Often they go strolling through the fields. Later they swim in the river. Once on their return journey, they see a small goat following them. As none comes to claim it, Suresh takes it home. Very soon the goat becomes his main obsession. But when he finds all others admiring the goat he feels jealous. To everyone's dismay he kills it by throwing a brick on its head, which breaks its skull. What makes the mother more worried is the fact that Suresh has not shown any regret for what he has done. But when the narrator enquires about the matter Suresh shows remorse for having offended the narrator whom he loves. He even expresses his readiness to incur punishment for his crime. In no time they reconcile and resume their friendship. Meanwhile the narrator secures a job in Delhi and he has to leave the town. It becomes a heart-rending scene of parting; while waving

in frantic gestures Suresh stumbles against a bedding-roll on the platform and falls sprawling on the ground. That has been the last sight of Suresh, the narrator could get from the receding train.

### **Cardinal functions**

1. The narrator finds Suresh, a retarded boy being molested by other boys. Definition: (Initial Encounter) Designation: IE
2. The narrator frequently goes to his house to meet him. Definition: (Frequent Visits) Designation: FV
3. Their outings lead to mutual understanding. Definition: (Relationship) Designation: RS
4. Suresh kills the goat but does not regret. Definition (Minor Discord) Designation: MD
5. The narrator reconciles with Suresh as he shows remorse and readiness to incur punishment. Definition (Reconciliation) Designation: RC.

6. The narrator gets a job in Delhi and hence is forced to leave.

Definition: (Response to Unavoidable Necessity) Designation: UN.

7. The scene of parting at the railway station becomes heart-rending.

Definition (Parting) Designation: P

8. There is no hope of further meeting. Definition (Long-term Absence)

Designation: NR-LA.

A graphic representation will clarify the structural pattern of the narrative.

	Type I. Story III. "Most Beautiful" ( <i>Shamli</i> 67-73)							
	CARDINAL FUNCTIONS							
	1	2	3	4	5	6	7	8
DEFINITION	Initial Encounter	Frequent Visits	Relation- ship	Minor Discord	Reconci- liation	Response to Unavoidable Necessity	Parting	Long-term Absence
DESIGNATION	IE	FV	RS	MD	RC	UN	P	NR-LA

(Figure 3)

**Story No. 4.** "The Last Tonga Ride" from *Our Trees Still Grow in Dehra*.

Pages 48 to 58.

***Fabula***

The narrator is a boy who resides in Dehradun with his grandmother while his father works in Delhi. There are many tonga drivers in Dehradun but the boy once meets Bansi Lal, a young and handsome tonga driver who soon becomes his favourite friend. Along with his granny he goes to the bank in Bansi Lal's tonga and while she is busy in the bank the boy and Bansi Lal saunter around. Lal even offers the boy a free tonga ride in exchange for a cup of tea, as a token of their friendship. But the boy's ayah warns him not to be friendly with the tonga driver as he is, according to her, a rogue and a drunkard. One Sunday, when Lal has no work, he comes to fetch the boy for the promised ride but the boy refuses the offer for fear of the ayah. The boy suggests Tuesday, when the ayah has usually off-duty in the afternoon. Bansi Lal agrees to the arrangement and on the following Tuesday, both go on a ride round the place, have a swim in the stream and hurry back before the ayah reaches. He promises the boy another free ride, some other time. But the sudden demise of the boy's father due to malarial fever deranges all the future plans. Grandmother has to sell the house and leave India with the boy. Bansi Lal takes them to the railway station in his tonga; it turns out to be their last tonga ride.

### Cardinal functions

1. The boy in Dehradun meets Bansi Lal, the tonga driver. Definition: (Initial Encounter) Designation : IE
2. They meet many times, afterwards. Definition: (Frequent Visits) Designation: FV.
3. Mutual love is generated; a free tonga ride is offered to the boy in exchange for a cup of tea. Definition: (Relationship) Designation: RS
4. Ayah intimidates the boy and prevents him from accompanying the tonga driver. Definition: (Obstacle) Designation: OB
5. Both go on a free ride on Tuesday when ayah is not on duty. Definition: (Remedy) Designation: RM
6. Exigency to sell their house and leave India arises because of the boy's father's death. Definition: (Response to Unavoidable Necessity) Designation: UN
7. The last tonga ride is destined to the railway station. Definition: (Parting) Designation: P
8. There is no hope of further meeting. Definition: (Long-term Absence) Designation: NR-LA.

A graphic representation will clarify the structural pattern of the narrative.

Type I. Story IV. "The Last Tonga Ride" (Dehra 48-58)								
CARDINAL FUNCTIONS								
	1	2	3	4	5	6	7	8
DEFINITION	Initial Encounter	Frequent Visits	Relation-ship	Obstacle	Remedy	Response to Unavoidable Necessity	Parting	Long-term Absence
DESIGNATION	IE	FV	RS	OB	RM	UN	P	NR-LA

(Figure 4)

Story No. 5: "A Love of Long Ago" from *The Night Train at Deoli*.

Pages 242 to 245.

### ***Fabula***

While the narrator, a storywriter by profession, has been staying in Delhi, the neighbourhood has been occupied by a girl of seventeen named Kamla. Initially he could get only glimpses of her as she peeps at him from behind a window curtain. Later they begin to meet in the afternoons when the whole town is in siesta. Their friendship blossoms into a passionate love affair. But to his utter grief, he hears of her parents' decision to get her married to a widower aged forty. But the man is rich enough to offer a generous gift of money to Kamla's poor parents. The narrator dares to confront them with his proposal but being poor he could proffer only his youthfulness. Owing to the lack of wealth and land, his proposal is rejected. Kamla is married to the widower and she leaves for her husband's house on the Delhi road. Before long, the narrator goes to Delhi in search of a job. Later he comes to know of her husband's death. Kamla being childless has vacated the house forever which is about to be pulled down and substituted by a block of flats.



### Cardinal functions

1. The narrator watches Kamla occasionally peeping at him. Definition (Initial Encounter) Designation: IE
2. Both meet frequently in the afternoon. Definition (Frequent Visits) Designation: FV
3. Love sprouts between them. Definition: (Relationship) Designation: RS
4. The narrator happens to know that her parents are planning to get her married to a widower. Definition : (Crisis) Designation : CS.
5. He confronts her parents with his proposal to marry Kamla. Definition: (Counteraction) Designation: CA
6. He is forced to acknowledge his state of destitution and surrenders. Marriage of Kamla takes place. Definition: (Failure of Strategy) Designation : FS
7. Kamla leaves for her husband's house whereas the narrator goes in search of a job. Definition: (Parting) Designation: P
8. As she leaves Delhi forever after her husband's death, there remains no hope of their meeting each other. Definition: (Long-term Absence). Designation : NR-LA.

A graphic representation will clarify the structural pattern of the narrative.

	Type I. Story V. "A Love of Long Ago" ( <i>Deoli</i> 242-45)							
	CARDINAL FUNCTIONS							
	1	2	3	4	5	6	7	8
DEFINITION	Initial Encounter	Frequent Visits	Relationship	Crisis	Counter-action	Failure of Strategy	Parting	Long-term Absence
DESIGNATION	IE	FV	RS	CS	CA	FS	P	NR-LA

(Figure 5)

Story No. 6. "Binya Passes By" from *Our Trees Still Grow in Dehra*

Pages 70 to 78.

***Fabula***

The narrator bound for home, passes through a hilly area while he hears a melodious song sung by a girl; but however hard he tries, he is unable to meet her. Some other day, roaming alone in the forest, he could sense that he is being watched by someone. His attempt to seek the invisible observer becomes futile; nevertheless, he could hear the same voice singing the same song. Another day, he accidentally meets a girl gathering bilberries on the hillside and instantaneously recognizes her to be the owner of the melodious voice. From their conversation that follows, he collects ample information about her. Her name is Binya and since her parents are dead, she lives with her grandmother. Their frequent meetings pave way for the blossoming of love between them. Their rendezvous for romance is always the forest as she assures him of her presence there any time he comes. One day, at her request, he gathers berries with great strain but by the time he reaches their meeting place, she has slipped by. Her mischief never dissuades him from loving her. His yearning for Binya becomes more and more passionate, but to his dismay, she is found missing for quite a considerably long time. While desperately searching for her, he

undergoes all the pangs of frustrated love. Ultimately, from a young boy he knows that Binya has gone to her mother's village, a hundred miles away. He pines away day and night, as there is no hope of her return nor their further meeting.

### **Cardinal functions**

1. The narrator meets Binya in the forest, collecting bilberries.  
Definition: (Initial Encounter) Designation : IE
2. They frequently meet in the forest. Definition: (Frequent Visits)  
Designation : FV
3. Mere friendship is getting deeper, developing passionate love.  
Definition: (Relationship) Designation : RS
4. Once at her request he brings bilberries but she slips away.  
Definition: (Minor Discord) Designation : MD
5. The narrator resumes his love for her, despite her mischief.  
Definition: (Perseverance) Designation : PS

6. Binya's long-term absence becomes an unavoidable necessity. She has to leave for her mother's village, a hundred miles away.  
Definition: (Response to Unavoidable Necessity) Designation : UN
7. The narrator endures the agony of parting. Definition: (Parting)  
Designation: P
8. There is no hope of her return or their further meetings. Definition:  
(Long-term Absence) Designation : NR-LA.

A graphic representation will clarify the structural pattern of the narrative.

	Type I. Story VI. "Binya Passes By" (Dehra 70-78)							
	CARDINAL FUNCTIONS							
	1	2	3	4	5	6	7	8
DEFINITION	Initial Encounter	Frequent Visits	Relationship	Minor Discord	Perseverance	Response to Unavoidable Necessity	Parting	Long-term Absence
DESIGNATION	IE	FV	RS	MD	PS	UN	P	NR-LA

(Figure 6)

**Story No. 7.** "The Story of Madhu" from *The Night Train at Deoli*.

Pages 129 to 133.

### ***Fabula***

The narrator is a writer who has been staying in a town near the Himalayan foothills. On summer mornings he usually sits beneath an old mango tree. One such day, a girl is seen darting about on the pathway, occasionally looking at him and smiling. The next day she comes closer, leaning over the garden wall. As he beckons her in, she shows willingness to enter his compound. The acquaintance readily grows into friendship. She is Madhu and lives with her grandmother. The narrator later comes to know that Madhu is, in fact, an orphan adopted by the old woman out of compassion. There develops in him a patronizing love for Madhu; hence he attempts teaching her to read and write. When she becomes thirteen, the narrator plans of sending her to a mission school in the district nearby with a view to giving her better opportunities in studies. Madhu feels reluctant to attend the far off school as this would entail leaving her premises. But she becomes convinced of the benefits of school education, and consents to go for higher studies. One evening, Madhu's absence in his compound makes him go in search of her. Only very late does he realize that she is an anaemic person and fatally ill. Her squalid conditions, undernourishment

and the pathetic plight wound the narrator. He regrets that he has never visited her premises before. Even Madhu is well aware of her fatal state. Realizing that Madhu's eternal departure is anon, the narrator experiences acute loneliness.

### **Cardinal functions**

1. The narrator gets glimpses of Madhu outside the wall. Definition: (Initial Encounter) Designation: IE
2. Madhu starts coming to the narrator's compound frequently. Definition: (Frequent Visits) Designation : FV
3. The narrator teaches her while Madhu reads to him Definition: (Relationship) Designation: RS
4. Madhu initially refuses to attend a far off school. Definition: (Reluctance) Designation : RL
5. Convinced of the merit of his offer, she accepts it. Definition: (Acceptance) Designation : ACP
6. The narrator knows of her fatal illness. Definition: (Crisis) Designation: CS
7. She awaits the impending death. Definition: (Response to Unavoidable Necessity) Designation: UN



A graphic representation will clarify the structural pattern of the narrative.

	Type I. Story VII. "The Story of Madhu" (Deoli 129-32)						
	CARDINAL FUNCTIONS						
	1	2	3	4	5	6	7
DEFINITION	Initial Encounter	Frequent Visits	Relationship	Reluctance	Acceptance	Crisis	Response to Unavoidable Necessity
DESIGNATION	IE	FV	RS	RL	ACP	CS	UN

(Figure 7)

Story No. 8. "The Leopard" from *Delhi is Not Far*. Pages 46 to 52.

***Fabula***

The venue is the small stream at the bottom of a hill near Mussoorie in Northern India. While the narrator crosses the stream, a leopard is seen in the vicinity. Only very few people pass that way; hence the ravine has become a little heaven of wild life. His daily rambling through the forest has enabled him to have a great rapport with all the animals there, not excluding the leopard. Once it has been only twenty feet just above him. Having sensed his presence it slowly turns its head and looks at him. A little scared, the narrator craves for safety. Hence he claps his hands sharply and the leopard springs away into the thickets. Days after, once while climbing a hill, the narrator meets a party of hunters in search of the leopard whose pug marks have been already discovered by them on their way through the forest. When they enquire, he strongly denies the possibility of a leopard in that area of the forest. Another day while roaming through the forest he suddenly senses utter silence with an air of apprehension, at a particular spot. The absence of birds and animals and the strong feline odour strikes him with the startling realization that he is very near to the lair of the leopard which might have been resting after a night's hunt. Both acknowledge each other's presence and the leopard

exhibits its utmost friendliness by ignoring him altogether and thus letting him go unharmed. That causes a renewal of their mutual bond and love. But its trust in a human being like the narrator, has made it less defensive and too careless. Hence the following day the hunters could kill it easily; the narrator feels remorse for violating the trust placed by the animals, especially by this leopard, on people like him.

### **Cardinal functions**

1. The narrator happens to see a leopard in the vicinity. Definition:  
(Initial Encounter) Designation : IE
2. Quite often they see each other in a mood of friendliness. Definition:  
(Frequent Visits) Designation : FV
3. At his clapping the leopard springs away seeking food elsewhere.  
Definition: (Relationship) Designation: RS
4. Unawares, he disturbs the resting leopard, by reaching very near to its lair. Definition: (Minor Discord) Designation : MD

5. The leopard recognizes him and acknowledges his presence in the friendliest way, by leaving him unharmed. Definition: (Unconditional Trust) Designation : UT
6. The trust is violated by men like him (that is, hunters). Definition : (Violation) Designation : V
7. All end up with the death of the leopard. Definition: (Assurance of Non-Return – Death) Designation : NR-D.

A graphic representation will clarify the structural pattern of the narrative.

Type I. Story VIII. "The Leopard" ( <i>Delhi</i> 46-52)								
CARDINAL FUNCTIONS								
	1	2	3	4	5	6	7	8
DEFINITION	Initial Encounter	Frequent Visits	Relationship	Minor Discord	Unconditional Trust	Violation	Parting	Non-Return Death
DESIGNATION	IE	FV	RS	MD	UT	V	P	NR-D

(Figure 8)

*Notations of functions in Type I Narratives*

Initial Encounter	-	IE
Frequent Visits	-	FV
Relationship	-	RS
Minor Discord	-	MD
Obstacle	-	OB
Reluctance	-	RL
Unconditional Trust	-	UT
Reconciliation	-	RC
Remedy	-	RM
Acceptance	-	ACP
Perseverance	-	PS
Violation	-	V
Crisis	-	CS
Counteraction	-	CA
Failure of Strategy	-	FS
Response to Unavoidable Necessity	-	UN
Parting	-	P
Non-Return, Death	-	NR-D
Long-term Absence	-	NR-LA

**A consolidated Diagram of Notations of Functions in Type I Narratives**

Story Nos.	IE	FV	RS	MD OB RL	UT RC RM ACP PS	V	CS	CA	FS	UN	P	NR-D NR-LA	Notations of Combinations
I	IE	FV	RS	MD	UT	V	CS	-	-	-	P	NR-D	IE/FV/RS/MD/UT/V/CS/P/NR-D
II	IE	FV	RS	MD	RC	V	CS	CA	FS	-	P	NR-D	IE/FV/RS/MD/RC/V/CS/CA/FS/P/NR-D
III	IE	FV	RS	MD	RC	-	-	-	-	UN	P	NR-LA	IE/FV/RS/MD/RC/UN/P/NR-LA
IV	IE	FV	RS	OB	RM	-	-	-	-	UN	P	NR-LA	IE/FV/RS/OB/RM/UN/P/NR-LA
V	IE	FV	RS	-	-	-	CS	CA	FS	-	P	NR-LA	IE/FV/RS/CS/CA/FS/P/NR-LA
VI	IE	FV	RS	MD	PS	-	-	-	-	UN	P	NR-LA	IE/FV/RS/MD/PS/UN/P/NR-LA
VII	IE	FV	RS	RL	ACP	-	CS	-	-	UN	-	-	IE/FV/RS/RL/ACP/CS/UN
VIII	IE	FV	RS	MD	UT	V	-	-	-	-	P	NR-D	IE/FV/RS/MD/UT/V/P/NR-D

This diagram persuades one to come to a conjecture that IX Story or endless stories can be constructed in the similar pattern.

**(Figure 9)**

## **Evaluation of functions in Type I Narratives**

The eight stories of Type I are chosen at random disregarding the wide range of diversity they inherit in the subject matter. There are narratives about male friendship, romance between man and woman, patronising love of an adult towards a retarded boy, concern of a learned man for an illiterate girl, love almost bordering on infatuation between a young man and a girl etc. In addition to these, the type also includes the bond between a writer and a leopard in the premises of a forest. Nonetheless, all these narratives delineate a common pattern or structure beneath the outer layer. There is only one story; all others are variations of the self-same story. Varieties lie in the narrativity of the story.

All these stories have great exactness at the stage of commencement and they resume the resemblance upto the third phase. As the titles proclaim ("Tribute to a Dead Friend," "Death of a Familiar") the first story is more or less the replica of the second. In the consolidated diagram this fact can be instantaneously noticed. Towards the culmination also all the eight stories relate with each other. The fourth and fifth steps have only minor variations except in Story V where those two stages are conspicuously absent. All the seven stories conclude in the same note except Story VIII. The only disparity observed in it is that the final stages



are not explicitly stated. Nevertheless, they are strongly implied. By and large, all the eight stories emit the pungent odour of loss, i.e., Parting/Disharmony.

According to the structuralists, the individual signs mean nothing in themselves; they derive meaning and significance only within the total structure. So also the signifiers, when regarded individually, are amoral by nature. The signifier "Killing" has no currency by itself. It acquires value—either positive or negative—only in the particular context it appears.

Narratology discards in toto, the value content of each narrative; this dispensation with the value concept proclaims the deficiency of narratology. Narratologists, especially Propp, in their attempt to derive the grammar of narrative, are not much concerned with the aesthetic or moral aspects of a work. However, in this project, I venture to step forward and assess the value of the major signifiers in the particular contexts in which they appear in the narratives, and accordingly arrive at the total view projected through the predominant motifs.

The function "encounter" occurs in all the narratives in Type I. Except in Story VI all encounters take place by chance whereas in Story VI it is the victorious outcome of an incessant search. The narrator occasionally hears a melodious song in the forest. It is by tracking the

voice for many days that he is able to discover the owner. This encounter marks the triumph of his pursuit. In Stories I and II the encounter sounds to be exasperating to the narrators, although their refined nature inspires them to accommodate the young men. In Story III the initial encounter takes place stirring a sense of horror in the observer who lacks the courage to forbid the heartless cruelty of the violent boys of the town. Story VIII depicts an encounter with a leopard, which would have been a nightmare to a lone traveller, but to the narrator, a lover of flora and fauna, it turns out to be an ecstatic experience. Except in the first three narratives, the encounters tend to have a strong welcoming note from the part of the narrators. Here an attempt is made to diagnose the positive/negative values of each function placed within a particular context, and represent it graphically.

Function	Story Numbers								Total Ratio
Encounter	I	II	III	IV	V	VI	VII	VIII	Negative: Positive
Value	-	-	-	+	+	+	+	+	3 : 5

(Figure 10)

The function "Frequent Visits" does not provide enhanced joy in Stories I and II. The narrators, out of their magnanimity, tolerate the mischievous pranks of the youth who lead a misdirected life following their whims and fancies. But in the other stories, the function gives genuine happiness to the narrator, at times, even to an ecstatic extent.

Function	Story Numbers								Total Ratio
Frequent Visits	I	II	III	IV	V	VI	VII	VIII	Negative: Positive
Value	-	-	+	+	+	+	+	+	2 : 6

(Figure 11)

The function "relationship" lacks enough warmth in Story I and II. It acquires the tone of adjustment in their contexts. In the remaining stories the relationship is either intimate friendship or romantic love (infatuation as well).

Function	Story Numbers								Total Ratio
Relationship	I	II	III	IV	V	VI	VII	VIII	Negative: Positive
Value	-	-	+	+	+	+	+	+	2 : 6

(Figure 12)

The major function next considered is the "Minor Discord". Either the narrator is the cause of this discord or the victim of it. In Story I the narrator does not consciously facilitate the function nor endure the consequence of it. But in Story II he undergoes the pangs of discord caused by the young man Sunil. So also in Stories III and VI, the exasperating or irresponsible behaviour of the other characters paves way for the discord. But in Story VIII the narrator unknowingly becomes the cause for the discord (for his presence near the leopard's den disturbs the resting animal). Considering the value of this function in the contexts in which it appears, at least in Story I, there is a positive tinge from the perspective of the narrator, even though in other stories the value seems to be negative.

Function	Story Numbers					Total Ratio
Discord	I	II	III	VI	VIII	Negative : Positive
Value	+	-	-	-	-	4 : 1

(Figure 13)

The function "Violation" of the trust or the contract is present only in Stories I, II and VIII. In the first case, (Story I) the narrator is accused of having violated the trust placed on him by Thanh. But the narrator has his own justification: he has been unaware of Thanh's plan of marrying Vu Phuong. Moreover the narrator tries to save Thanh from being deceived by

Vu Phuong who arouses in him false hope of marrying her. Thanh has already misinterpreted Vu Phuong's evasive answer as a positive response. Hence considering the narrator as the focalizer this function is in no way negative. In Story III Sunil violates the trust placed in him by the narrator. Ultimately this leads to Sunil's degradation and death. In Story VIII, the hunters violate the trust of the leopard in human beings, the trust it had built up through its friendly contacts with the narrator. This function culminates in the death of the leopard.

Function	Story Numbers			Total Ratio
Violation	I	II	VIII	Negative : Positive
Value	+	-	-	2 : 1

(Figure 14)

"Parting" is a function conspicuously present in all the narratives in this category. In Story VII, the Parting, that is, the death of the little girl Madhu is implied. This becomes more or less the crucial function in Type I as it constitutes stories of Parting/Disharmony. In Stories I and VIII "Parting" is the consequence of the "Violation" of the trust; hence man can be held responsible for the disharmony or loss. But in Stories III, IV, VI and VII "Unavoidable Necessity" precipitates "Parting". It is anyhow beyond the control of man. In Stories I and II the function "Parting"

attains a positive note as parting is the outcome of the narrator's craving for temporary relief.

Function	Story Numbers								Total Ratio
Parting	I	II	III	IV	V	VI	VII	VIII	Negative: Positive
Value	+	+	-	-	-	-	-	-	6 : 2

(Figure 15)

The last function in these narratives is the lack of any hope of return either because of death or of long-term absence. Stories I, II, VII and VIII culminate in the death of the partner of the narrator. In all other narratives "non-return" is intensified in terms of long-term absence. In Story II Sunil is murdered by his friends whose wives are seduced by him and thus his death may be regarded as positive in value, but the narrator who is the focalizer appreciates only the temporary parting of Sunil but never "death" under any circumstances; hence the function attains negative value in this narrative. Thanh's death in Story II can be cited as another example.

Function	Story Numbers								Total Ratio
Non-Return	I Death	II Death	III	IV	V	VI	VII (Death awaited)	VIII	Negative: Positive
Value	-	-	-	-	-	-	-	-	8 : 0

(Figure 16)

### Type I - General Observations

Hitherto, analysis of the narratives has been performed in order to explore the particular value of the signifiers in the contexts they appear. For this is the only possible manner in which one can assess the overall vision of the writer. This project would otherwise tend to be inconclusive. It is quite evident from the former diagrams that functions, which seem apparently similar acquires a different value when placed in a contrary situation. For example, "Violation" of the trust assumes positive value in Story I whereas negative in II and VIII. "Parting" has a positive note in Stories I and II but derives just the opposite trace in Stories III, IV, V, VI, VII and VIII. This finding asserts the fact that there are no fixed obsessions with Ruskin Bond regarding any of the functions. A close observation of the concatenation of the functions in the chosen stories reveal the generalities manifest in the warp and weft of these narratives.

Most of the narratives open their portals to a benign world echoing the melodious and harmonious symphony. There are few villains in Bond's universe and if ever they exist, they are products of cities or towns. There are ample justifications for their villainy. Thanh and Sunil in Story I and II are introduced as juvenile delinquents and their wickedness is nullified by the diluted presentation of it by the narrator, who is full of compassion for the youth. Only reaching towards the final stages of Sunil's life does he find Sunil guilty, for he has seduced the wives of his friends who avenge themselves by murdering him. Nevertheless, the narrator in no way could celebrate the death of the villain. The sense of loss reverberating towards the end of the narrative suggests that even Sunil is placed in the tender portion of the narrator's heart.

In all the stories, the narrator is a writer by profession. Writing is even a passion with him. He is willing to forsake friendships and romance for the sake of writing, though with regret. Having no familial responsibilities he leads a carefree life and remains a chronic bachelor. If circumstances demand, he proves himself to be the most socially committed figure. Most often he is a rambler; however, the brief duration of his stay at any place involves a bond with someone either in the form of friendship or guardianship or romance or even infatuation. He is sensitive, humane



and sociable. Hence parting becomes heart-rending though it is meant only for a brief period. He accommodates the youth along with their vices and frailties. On many occasions he even pampers them, inviting harsh rebuke from the elders. He takes others into his confidence, or trusts a stranger too easily believing in the innate goodness of man. In some cases, the narrator himself succumbs to his vices but he is never portrayed as an outright villain. Usually in the stories, the elders cause trouble or become obstacles in the smooth flow of life. Kamla's parents in Story V, Sunil's father in Story II, the grandmother and ayah in Story IV serve as illustrations. However, it is to be admitted that there are rare examples of their assisting the children or the youth in their process of self-development as the old woman in Story VII and the mother in Story III. So is the case when the narrator happens to be an elder. He always facilitates or encourages the plans of the youth or the children.

In the narratives, the characters experience utmost happiness and excitement much more in the lap of nature than in the amenities provided by the civilized cities and towns. The hills, the pools, the trees, the birds and the berries create a sense of exultation in them. Sunil's ecstasy in the hilly resort in Story II, the boy's and the tonga driver's thrill in riding and swimming in the pool in Story IV, the narrator's and Binya's experience of

celestial serenity in the woods in Story VI and the narrator's relationship with the animals including the leopard in the forest in Story VIII, profess the ecological harmony among the human beings and the flora and fauna. As an individual, man inherently is in love with nature: but he becomes tyrannical and villainous due to urbanization as in Story VIII. The leopard which trusts the narrator, is deceived to death by the hunters. The animals kill their prey out of necessity but man is driven by greed and avarice.

Villagers are portrayed as illiterate and undernourished. But they are considerate and benevolent like the poor old woman who adopts an orphan in Story VII. Likewise the mother in Story III and the tonga driver in Story IV are characters noted for their sincerity and generosity. Besides they are rooted in the earth and are reluctant to leave their soil.

Generally women are frail and cowardly but their weaknesses are forgiven with utmost compassion. Kamla in Story V, Vu Phuong in Story I, Maureen in Story II and Binya in Story VI are all cases in point. Though men are usually placed on a high pedestal, Bond's world can never be termed androcentric or anti-feminist. Women are much cared for and well guarded in the universe pictured through these narratives.

## TYPE II NARRATIVES

In this section a detailed scrutiny of the second type of stories (Stories of Accomplishment, i.e., of Reunion or Restoration of Harmony) will be made following the same methodology adopted in dealing with Type I narratives.

The list of stories referred to is given below.

### Type II – Stories of Accomplishment (Reunion/Restoration of Harmony)

1.	"Panther's Moon"	<i>The Night Train at Deoli</i>	P.147 to 70
2.	"A Tiger in the House"	<i>Time Stops at Shamli</i>	P.154 to 57
3.	"Angry River"	<i>The Ruskin Bond Children's Omnibus</i>	P.83 to 127
4.	"The Summer Season"	<i>Time Stops at Shamli</i>	P.92 to 97
5.	"The Last Truck Ride"	<i>Time Stops at Shamli</i>	P.74 to 79
6.	"The Fight"	<i>Time Stops at Shamli</i>	P.80 to 85
7.	"The Blue Umbrella"	<i>The Ruskin Bond Children's Omnibus</i>	P.19 to 58
8.	"Tiger, Tiger, Burning Bright"	<i>Time Stops at Shamli</i>	P.158 to 80

The following is the *fabula* derived from the available narrative (Story I of Type II "Panther's Moon").

**Story No. I** "Panther's Moon" from *The Night Train at Deoli*. Pages 147 to 170.

***Fabula***

Bisnu is a twelve-year-old boy who resides along with his mother and sister Puja, in Manjari, a small village populated only by five families. He is looked upon as the head of the family by the other members because his father has passed away, and so the whole responsibility has fallen on the shoulders of Bisnu. Lack of educational facilities in their village has compelled Bisnu to attend the distant school at Kemptee. One day during his journey to school, he is struck by the terrifying news of the presence of a man-eating panther in the vicinity. Before long, the panther makes its appearance in Bisnu's village; it assaults upon his dog Sheroo and kills it. Sanjay, a young boy is seriously injured by the same panther during his sleep. Later, an old woman also loses her life as a result of the panther's attack. Even the postman Mela Ram becomes an easy prey to the panther. When Bisnu's father and villagers attack it with spears and axes, the panther cautiously slips away into the thick bushes. One night, when the panther is seen pawing on Bisnu's door, he succeeds in wounding it with a spear through his window. Days after, when the panther is found to be stalking his sister Puja, Bisnu as well as the other villagers ventures an

organised onslaught upon the panther which ultimately culminates in its death. Bisnu is awarded with the panther's claw, a lucky charm. Besides, he is able to continue his studies. Soon monsoon sets in, so that the villagers could turn to cultivation. Harmony is, once again, restored in the village.

### **Cardinal functions**

1. Man-eating panther is seen in the vicinity. It wounds Sanjay and kills the dog Sheroo. Definition: (Menace.) Designation: MN.
2. It has become a man-eater because the hunters have previously wounded it, thereby stunting its ability to catch its prey. Definition: (Encroachment of Social strategies.) Designation: ESS.
3. Some of the villagers attack the panther with spears and axes. Definition: (Counteraction). Designation: CA.
4. They fail in the attempt as the panther escapes into the thick bushes. Definition: (Failure of Strategy.) Designation: FS.
5. The killings are resumed, causing great loss to the villagers. Definition: (Loss). Designation: LS.
6. The villagers arrange an organised attack led by Bisnu. Definition: (Intensified Remedial Measures). Designation: IRM.

7. They succeed in killing the panther. Definition: (Accomplishment).  
Designation: ACC.
8. Sanjay recovers; Bisnu gets a goat as a substitute for his dead dog; he is gifted with the panther's claw. Definition: (Compensation).  
Designation: CMP.
9. The safety of the villagers is assured. The arrival of the monsoon enhances their happiness. Definition: (Restoration of Harmony).  
Designation: RH.

A graphic representation will clarify the structural pattern of the narrative.

Type II. Story I. "Panther's Moon" (Deoli 147-70)									
	CARDINAL FUNCTIONS								
	1	2	3	4	5	6	7	8	9
DEFINITION	Menace	Encroachment of Social Strategies	Counter-action	Failure of Strategy	Loss	Intensified Remedial Measures	Accomplishment	Compensation	Restoration of Harmony
DESIGNATION	MN	ESS	CA	FS	LS	IRM	ACC	CMP	RH

(Figure 17)

**Story No. II "A Tiger in the House" from *Time Stops at Shamli*. Pages 154 to 157**

***Fabula***

One day the narrator's grandfather is persuaded to accompany the hunting expedition of VIP's from Delhi to the Terai jungle near Dehra, as he is known to be more familiar with the area than the other people. Without being aware of his antipathy against hunting, they proceed in high spirits. Even though the grandfather discovers a tiger cub, he hides it from them. Hence they return without any game dead or alive; soon after their departure the grandfather manages to rescue the cub, and brings it home. Timothy, the cub is initially fed by milk and later substituted by raw mutton and cod liver oil, and still further by pigeons and rabbits. In the early days Timothy has been friendly with the inmates but he grows steadily less friendly proving to be villainous and carnivorous. As a result, grandpa decides to transfer him to a zoo at Lucknow. After six months he manages to visit Timothy, and both share their joy and love in the mutual encounter. Only later does he realize from the keeper that he has been petting and stroking an entirely different tiger – a very ferocious and dangerous one – which has been recently trapped in the hills. Timothy had died of pneumonia two months earlier. The grandfather is astonished



to find the strange tiger reciprocating the trust and love he puts on it as if it is none other than Timothy himself. Even after knowing the reality, he continues to pat and caress the tiger for some more time, relishing the love and friendship the new tiger offers him.

### **Cardinal functions**

1. A tiger cub is in danger in the forest. Definition: (Menace).  
Designation: MN.
2. The threat to its security is caused by the hunters who seek tigers for fame and pleasure. Definition: (Encroachment of Social Strategies).  
Designation: ESS.
3. The cub is saved and brought home by the grandfather. Definition: (Counteraction). Designation: CA.
4. The cub grows villainous. Definition: (Failure of Strategy).  
Designation: FS.
5. The tiger is shifted to the zoo in Lucknow for better security.  
Definition: (Intensified Remedial Measures). Designation: IRM.

6. The tiger is safe at zoo. Definition: (Accomplishment). Designation: ACC.
7. Timothy dies of pneumonia. Definition: (Loss). Designation: LS.
8. Grandpa's love and trust is reciprocated by the strange ferocious tiger. Definition: (Compensation). Designation: CMP.
9. Even the villainous tiger behaves well when trusted and cared for. Definition: (Restoration of Harmony). Designation: RH.

A graphic representation will clarify the structural pattern of the narrative.

Type II. Story II. "A Tiger in the House" ( <i>Shamli</i> 154-57)									
	CARDINAL FUNCTIONS								
	1	2	3	4	5	6	7	8	9
DEFINITION	Menace	Encroachment of Social Strategies	Counter-action	Failure of Strategy	Intensified Remedial Measures	Accomplishment	Loss	Compensation	Restoration of Harmony
DESIGNATION	MN	ESS	CA	FS	IRM	ACC	LS	CMP	RH

(Figure 18)

Story No. III. "Angry River" from *The Ruskin Bond Children's Omnibus*.

Pages 83 to 127

***Fabula***

Sita, a young girl has been living peacefully with her grandparents on a small island surrounded by a big river. The chief means of their livelihood are fishing, and rearing goats and hens. Sita assists her grandparents in the daily chores. Exactly like them she too has been illiterate, the school being far off. That year the monsoon has an early advent, and the river becomes swollen. To their dismay, grandmother's fever gets aggravated within three days, and the grandfather realises that she has to be taken to hospital at Shahganj, despite the heavy rain and the impending storm. Leaving Sita alone in the dangerous weather, they leave the shores in a small boat. She is advised to take refuge in the peepul tree, if ever the river reaches upto the roof of the hut. There has been heavy downpour throughout the night and the day. Sita could see a drowned buffalo, planks of wood, a small tree, bushes, and a wooden bedstead floating past the island. In no time the water rises upto her hut on the rock, when she darts out and climbs swiftly onto the mighty arms of the tree for safety. The tree could not remain erect in the flooded river for long and Sita senses that the tree is trembling every inch of its tall frame. She

could get the sight of a boat with several people in it but the water sweeps them forward. On a fatal moment the tree gets uprooted, and starts floating along with the current. Though Sita clings to its branches, she realizes that she is not secure in such a position. To her solace, she hears someone calling; turning back she finds a boy rowing a boat. He helps her slip into his boat; together they reach a place of safety, away from the flooded river. When the flood has subsided they both go to Shahganj in search of Sita's grandparents. The grandfather is found alone when they meet him; he discloses the tragic news of grandmother's death. Along with him, Sita returns to their island where they rebuild the hut. They plant a mango-seed in the same spot where the peepul tree had stood, and grow a vegetable garden. Sita's earnest waiting for the boy Krishnan's return is rewarded by his arrival, as the rains subside. Harmony is restored in the island as well as in their lives.

### **Cardinal functions**

1. Grandma's aggravating fever and the impending storm and rain prompt grandfather to leave Sita alone at home, and depart to the hospital in the town. Definition: (Crisis). Designation: CS.
2. The heavy downpour causes the river to flood. Definition: (Natural Calamity). Designation: NC.

3. Sita mounts the peepul tree for safety. Definition: (Counteraction).  
Designation: CA.
4. The tree gets uprooted and it floats in the flood along with Sita clinging to it. Definition: (Failure of Strategy). Designation: FS.
5. A boy in a boat comes to her aid. Definition: (Rescuing operation).  
Designation: RES.
6. Both take refuge in the boat and are saved from drowning.  
Definition: (Accomplishment). Designation: ACC.
7. Sita hears of grandmother's death; sees the ruined hut. Definition:  
(Loss). Designation: LS.
8. The boy Krishnan joins them; a new hut is built; a tree is planted.  
Definition: (Compensation). Designation: CMP.
9. The rain subsides. They start a fresh life. Definition: (Restoration of  
Harmony). Designation: RH.

A graphic representation will clarify the structural pattern of the narrative.

Type II. Story III. "Angry River" ( <i>Omnibus</i> 83-127)									
	CARDINAL FUNCTIONS								
	1	2	3	4	5	6	7	8	9
DEFINITION	Crisis	Natural Calamity	Counter-action	Failure of Strategy	Rescuing Operation	Accomplishment	Loss	Compensation	Restoration of Harmony
DESIGNATION	CS	NC	CA	FS	RES	ACC	LS	CMP	RH

(Figure 19)

Story No. IV. "The Summer Season" from *Time Stops at Shamli*.

Pages 92 to 97.

***Fabula***

Visni sets out from his village seeking a job consequent upon his father's death. His mother, sister and two younger brothers remain home in order to look after their fields in Garhwal which, being rocky, used to yield them only a poor harvest. In the spring season Visni reaches the Roxy Cinema at the hill-station. It remains open for six months in the year, from April to October. Crowds of tourists and holidaymakers become the source of income for the theatre owner. The proprietor of the cinema's tea-stall has been looking for a tea boy and on meeting Visni he engages him for the job. He is to serve tea and refreshments to the public during the intervals of the show. With the other two companions Chitru and Ram Parshad, Visni manages to do his work well, and gradually gets accustomed to it. Throughout the summer the job is secure but when the monsoon rains set in, the town will be deserted by many. At the end of September the manager of the Roxy Cinema cannot help giving the workers a week's notice announcing that it is to be closed shortly for winter. Though Ram Parshad invites Visni to go along with him to work in the plains, he decides that it is far better for him to go home and cultivate



his own rocky fields than go elsewhere. Hence, he sets out to his hometown with much anticipation and optimism. His arrival contributes to the happiness of the family.

### **Cardinal functions**

1. Visni's father dies. The responsibilities of the head of the family fall on his shoulders. Definition: (Crisis). Designation: CS.
2. Only a scant living is possible from the rocky soil of Visni's land. Definition: (Natural Calamity). Designation: NC.
3. Visni leaves the town and works as a tea boy at the Roxy Cinema. Definition: (Counteraction). Designation: CA.
4. In Winter, the Cinema closes and hence he loses his job. Definition: (Failure of Strategy). Designation: FS.
5. He decides to return home and earn the livelihood by cultivating his own land. Definition: (Intensified Remedial Measures). Designation: IRM.
6. With much enthusiasm for cultivation he reaches home. Definition: (Accomplishment). Designation: ACC.
7. Everyone is happy at the return of Visni. Definition: (Reunion). Designation: RU.

A graphic representation will clarify the structural pattern of the narrative.

	Type II. Story IV. "The Summer Season" ( <i>Shamli</i> 92-97)						
	CARDINAL FUNCTIONS						
	1	2	3	4	5	6	7
DEFINITION	Crisis	Natural Calamity	Counter-action	Failure of Strategy	Intensified Remedial Measures	Accomplishment	Reunion
DESIGNATION	CS	NC	CA	FS	IRM	ACC	RU

(Figure 20)

Story No. V. "The Last Truck Ride" from *Time Stops at Shamli*. Pages 74 to 79.

### ***Fabula***

Nathu lives with his parents and younger brothers in a village, their chief means of livelihood being cultivation. As there has been no rain that summer, the potato crop has failed. So Nathu decides to leave his village and go to town in the valley, seeking a job. When he comes to the limestone quarries, Pritam Singh, an old driver offers him the job as the cleaner of his truck for ten rupees a day. He has worked there for six months and has become quite experienced. One day, with the truck full of limestone, Pritam Singh drives very fast, despite the warnings given by Nathu and the other labourers. In an attempt to save a mule, Pritam's truck skids and goes straight over the edge. The labourers luckily escape while Nathu is thrown off. The truck finally halts against the trunk of an old oak tree. Pritam becomes seriously wounded; the truck collapses irreparably. Pritam advises Nathu to work as a cleaner for another truck driver, but Nathu insists upon returning home for he is fed up with the destruction caused to the land in the quarry. By that time he has learnt that it is better to grow things on the land than to blast things out. Pritam reminds Nathu that it

is the oak tree that has saved him. This fact gives Nathu an added incentive to cultivate his fields.

### **Cardinal functions**

1. Drought causes bad harvest in Nathu's farm. Definition: (Natural Calamity). Designation: NC.
2. The responsibility to earn a better living, falls upon Nathu. Definition: (Crisis). Designation: CS.
3. He leaves the village and does the job of a truck cleaner. Definition: (Counteraction). Designation: CA.
4. In the accident that follows, the truck driver Pritam is injured and Nathu loses his job. Definition: (Failure of Strategy). Designation: FS.
5. Nathu, without seeking another job there, decides to return home and grow trees instead of blasting the earth. Definition: (Intensified Remedial Measures). Designation: IRM.
6. He reaches home with the eagerness to cultivate. Definition: (Reunion). Designation: RU.

A graphic representation will clarify the structural pattern of the narrative.

Type II. Story V. "The Last Truck Ride" ( <i>Shamli</i> 74-79)						
	CARDINAL FUNCTIONS					
	1	2	3	4	5	6
DEFINITION	Natural Calamity	Crisis	Counteraction	Failure of Strategy	Intensified Remedial Measures	Reunion
DESIGNATION	NC	CS	CA	FS	IRM	RU

(Figure 21)

Story No. VI. "The Fight" from *Time Stops at Shamli*. Pages 80 to 85.

***Fabula***

Ranji has been in Rajpur at the height of summer. To his great excitement and relief he discovers a pool in the forest, the water of which is clean, cold and inviting, in the hottest weather. Without any hesitation, he leaps into the pool and after swimming to his heart's content, returns home. But the following day he realizes that things do not end up well. When Ranji has been in the pool for an hour there comes a boy claiming the ownership of the pool and starts abusing Ranji. Ranji responds gravely which makes the adversary terribly angry. He claims himself to be a Punjabi to which Ranji retorts that he is a Rajput. Soon the Punjabi challenges Ranji for a fight so as to decide the supremacy. They fight against each other but neither wins the duel. Ultimately, they are forced to postpone the fight to the following day. Though Ranji does not feel strong enough for a physical combat, the next day he visits the pool at the appointed time, for fear of ignominy. The opponent challenges Ranji to swim the whole length of the pool in order to reach the spot where he has been standing. Ranji dives and swims very deftly so that the rival is much impressed. Soon his enmity melts away and he requests Ranji to teach him

to dive. In return, the Punjabi boy Suraj, offers him one seer of milk every day so as to make Ranji a pahalwan. They become friends.

### Cardinal functions

1. While Ranji swims in a pool, an older boy claims the ownership of the pool and challenges Ranji for a duel. Definition: (Menace). Designation: MN.
2. Ranji accepts the challenge and the combat begins. Definition: (Counteraction). Designation: CA.
3. Neither wins; hence the fight is postponed. Definition: (Failure of Strategy). Designation: FS.
4. The following day before the duel, Suraj, the older boy is amazed at the diving skills of Ranji. Definition: (Other Tactics). Designation: OT.
5. Ranji could impress his rival; thus he wins the test. Definition: (Accomplishment). Designation: ACC.
6. They become friends. Harmony is restored. Definition: (Restoration of Harmony). Designation: RH.

A graphic representation will clarify the structural pattern of the narrative.

Type II. Story VI. "The Fight" ( <i>Shamli</i> 80-85)						
CARDINAL FUNCTIONS						
DEFINITION	1	2	3	4	5	6
		Menace	Counteraction	Failure of Strategy	Other Tactics	Accomplishment
DESIGNATION	MN	CA	FS	OT	ACC	RH

(Figure 22)



Story No. VII. "The Blue Umbrella" from *The Ruskin Bond Children's Omnibus*. Pages 19 to 58.

### ***Fabula***

Binya, her brother Bijju and their mother belong to the mountainous area of Garhwal. The town, five miles away from the village, is a holiday resort for the tourists from all over India. One day a group of holidaymakers visit the town. That evening while Binya has been walking along the area she is attracted by a bright blue umbrella owned by one of the women in the group. The tourists beckon her and they notice her pendant of leopard's claw, which is believed to be a lucky charm. The woman who owns the blue umbrella becomes adamant in getting the pendant; Binya now demands the blue umbrella in exchange for it. She gets it. The girl feels delighted and dignified in carrying the rare, pretty umbrella which none of the other villagers possess. But the umbrella becomes the cause for much unrest in the village. Many of the villagers yearn to acquire the rare blue umbrella. The jealousy of the villagers against Binya mounts day by day. Ram Bharosa the shopkeeper offers Binya a reasonable sum of money for it but she refuses downright. Later he starts tempting Bijju, her brother to buy sweets on credit so that he could ultimately claim the umbrella to pay off his debt. But Bijju luckily

doesn't fall in his trap. Later Ram Bharosa even persuades a boy Rajaram to steal the umbrella for him. But in the attempt Bijju manages to outdo Rajaram and regain the umbrella. The fact that it is Ram Bharosa who has instigated the theft has been flashed around. As a result, the villagers begin sneering at him; besides, they cease to visit his shop. One day towards the end of October, Binya goes to his shop to buy a toffee for ten paise. After the purchase, she quits the place as if she has forgotten to take the umbrella. The fact is that she is generous enough to leave the blue umbrella with him, as a free gift of hers. Gradually the umbrella becomes everyone's umbrella, as anyone who wants to use it is allowed to do so by the penitent shopkeeper. Later, when he gets a bear's claw, he makes a pendant out of it and gifts it to Binya. Thus she could wear the bear's claw which is believed to be luckier than a leopard's claw. Peace and love is restored in her life as well as in the lives of all the villagers.

### **Cardinal functions**

1. A group of holidaymakers arrive at a village. They demand for Binya's lucky charm (leopard's claw) in exchange for a blue umbrella.

Definition: (Encroachment of Social Strategies). Designation: ESS.

2. Jealousy and illwill is aroused against Binya as she possesses the covetous blue umbrella. Attempts are made to procure the umbrella from her. Definition: (Crisis). Designation: CS.
3. Binya and Bijju endeavour to rescue the umbrella. Definition: (Rescuing operations.) Designation: RES.
4. Traps are set, in order to steal it. Unrest and chaos continue. Definition: (Failure of Strategy). Designation: FS.
5. Binya generously gives the umbrella to Ram Bharosa. Definition: (Other Tactics). Designation: OT.
6. She possesses neither the lucky charm nor the umbrella. Definition: (Loss). Designation: LS.
7. Binya is given a luckier charm = a pendant with bear's claw by Ram Bharosa. Definition: (Compensation). Designation: CMP.
8. Peace and harmony is restored in the village. Definition: (Restoration of Harmony). Designation: RH.

A graphic representation will clarify the structural pattern of the narrative.

Type II. Story VII. "The Blue Umbrella" (Omnibus 19-58)								
CARDINAL FUNCTIONS								
	1	2	3	4	5	6	7	8
DEFINITION	Encroachment of Social Strategies	Crisis	Rescuing Operations	Failure of Strategy	Other Tactics	Loss	Compensa- tion	Restoration of Harmony
DESIGNATION	ESS	CS	RES	FS	OT	LS	CMP	RH

(Figure 23)

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Story No. VIII. "Tiger, Tiger, Burning Bright" from *Time Stops at Shamli*. Pages 159 to 180.

### *Fabula*

Ramu and Shyam belong to a nomadic community called Gujars who earn their livelihood by rearing buffaloes and selling milk and butter. The villagers live on the fringe of the forest on the left bank of the Ganga at the Himalayan foothills. The frequent hunting expeditions in the area have resulted in deforestation and extinction of many species of the wild animals. Consequently, there survives in the jungle, only an old tiger. One day a buffalo is found missing by the villagers. Before long, Ram and Shyam see the half-eaten carcass of the buffalo and could easily recognize that the tiger has killed it. Kundan Singh, the owner of the buffalo along with a few others, sets out with a gun to trap the tiger. As the tiger comes near the carcass, they shoot at him. Even though wounded, the tiger escapes, as the injury has not been serious. Days after, when Ramu and Shyam have been returning with the cattle, one of the buffaloes lags behind and it too is killed by the tiger. The whole villagers in utter despair, plan an organised attack and proceed to the jungle, banging away on their drums and tins. They surround the tiger in a semi-circle. Kundan Singh fires hitting the tiger's thigh and in split seconds the tiger falls into

the river while crossing the suspension bridge. Thus they get rid of the tiger and feel secure, as there is no more threat to their buffaloes. But simultaneously they experience a strong sense of loss – the loss of the nobility of the forest. Anyhow, the fallen tiger reaches the other bank of the river and rejoices at the smell of a tigress. There is then the prospect of more tigers and harmony is restored.

### **Cardinal functions**

1. A buffalo of the villagers is killed by the tiger. Definition: (Crisis)  
Designation: CS.
2. The hunting expedition, deforestation and extinction of animals have left the surviving tiger struggle for food. Definition: (Encroachment of Social Strategies). Designation: ESS.
3. The villagers attack the tiger with a gun. Definition: (Counteraction)  
Designation: CA.
4. Although wounded, the tiger escapes. Definition: (Failure of Strategy). Designation: FS.
5. They make an organised attack. Definition: (Intensified Remedial Measures) Designation: IRM.

6. Tiger falls into the river. Definition: (Accomplishment). Designation: ACC.
7. The villagers regret that the nobility of the forest is gone as the tiger is no more in the forest. Definition: (Loss) Designation: LS.
8. The tiger is safe on the other bank of the river; it meets a tigress. There is prospect of more tigers. Definition: (Compensation) Designation: CMP.
9. Harmony is restored on this shore of the river. Definition: (Restoration of Harmony) Designation: RH.

A graphic representation will clarify the structural pattern of the narrative.

Type II. Story VIII. "Tiger, Tiger, Burning Bright" ( <i>Shamli</i> 158-80)									
	CARDINAL FUNCTIONS								
	1	2	3	4	5	6	7	8	9
DEFINITION	Crisis	Encroachment of Social Strategy	Counter-action	Failure of Strategy	Intensified Remedial Measures	Accomplishment	Loss	Compensation	Restoration of Harmony
DESIGNATION	CS	ESS	CA	FS	IRM	ACC	LS	CMP	RH

(Figure 24)



*Notations of functions in Type II Narratives*

Menace	-	MN
Crisis	-	CS
Encroachment of Social Strategy	-	ESS
Natural Calamity	-	NC
Counteraction	-	CA
Failure of Strategy	-	FS
Intensified Remedial Measures	-	IRM
Rescuing Operations	-	RES
Other Tactics	-	OT
Accomplishment	-	ACC
Loss	-	LS
Compensation	-	CMP
Reunion	-	RU
Restoration of Harmony	-	RH

**A consolidated Diagram of Notations of Functions in Type II Narratives**

Story Nos.	MN CS	ESS	NC	CA	FS	IRM	RES	OT	ACC	LS	CMP	RU RH	Notations of Combinations
I	MN	ESS	--	CA	FS	IRM	--	--	ACC	LS	CMP	RH	MN/ESS/CA/FS/ <u>LS</u> /IRM/ACC/CMP/RH
II	MN	ESS	--	CA	FS	IRM	--	--	ACC	LS	CMP	RH	MN/ESS/CA/FS/IRM/ACC/LS/CMP/RH
III	CS	--	NC	CA	FS	--	RES	--	ACC	LS	CMP	RH	CS/NC/CA/FS/RES/ACC/LS/CMP/RH
IV	CS	--	NC	CA	FS	IRM	--	--	ACC	--	--	RU	CS/NC/CA/FS/IRM/ACC/RU
V	CS	--	NC	CA	FS	IRM	--	--	--	--	--	RU	<u>NC</u> /CS/CA/FS/IRM/RU
VI	MN	--	--	CA	FS	--	--	OT	ACC	--	--	RH	MN/CA/FS/OT/ACC/RH
VII	CS	ESS	--	--	FS	--	RES	OT	--	LS	CMP	RH	<u>ESS</u> /CS/ <u>RES</u> /FS/OT/LS/CMP/RH
VIII	CS	ESS	--	CA	FS	IRM	--	--	ACC	LS	CMP	RH	CS/ESS/CA/FS/IRM/ACC/LS/CMP/RH

(Underlining suggests change in the sequence of functions).

IX Story or any number of stories can be made following the above formula.

**(Figure 25)**

## **Evaluation of functions and signifiers in Type II Narratives**

As stated while analysing Type I Narratives all the eight stories, which belong to Type II, commence and conclude identically. Certain alterations can be discerned in the intervening stages between the opening and the closure of these narratives. It is reasonable to infer that the disparities are comparatively rarer than the congruities. Even a shift in the sequence of events may be detected in Stories I, V and VII. In Story I the function "Loss" comes after the function defined as "Failure of Strategy" whereas in the other stories it is placed after the function "Accomplishment". In Story V, the function "Natural Calamity" is followed by "Crisis" whereas in Stories III and IV, the latter precedes the former. In Story VII "Encroachment of Social Strategies" is followed by "Crisis" and soon after by "Rescue", but in Story VIII it is vice versa. Despite the minor variations, all the stories under this category, when treated as a whole, assume resemblance to each other and form a common pattern. Applying this formula any number of stories could be generated.

In Type II, the Menace or Crisis that causes turbulence in the harmonious situation is mainly due to natural calamity or physical illness, the unavoidable impediments in human life situations. But in some contexts, the crisis occurs because of the intrusion of social strategies that

upset the order in the universe. In Story VIII Menace is directed towards the villagers with the transition of the tiger's behaviour; it starts killing the domestic animals. But in Story II the Menace is felt by a tiger cub when the hunters appear in the forest. In the former case, the hunting is proper and natural, for the tiger hunts for its food. But in the case of the hunters, killing is an adventure. The hunters have wounded the tiger and consequently blunted its talent for forage; hence it has started attacking the domestic buffaloes. In Story I, it is the panther who experiences a similar plight. It has become a man-eater out of compulsion. But the same story provides occasions in which the panther is seen killing man, woman and domestic animals, even when not prompted by the desire for food. The downright spite against its adversary might have goaded it to kill the pet dog, the postman, and the old woman. Thus the signifier, "hunting" acquires contradictory values according to the contexts in which it is placed.

Signifier	Story II	Story VIII	Total Ratio
Hunting	Hunting as pastime	Hunting for food	Negative : Positive
Value	--	+	1 : 1

(Figure 26)

The following function too operates in the similar way. "Countermove" involves "an attempt to kill" in Story I; "an effort to save from being killed" in Story II. Hence the signifiers "killing and saving", despite the paradoxical nature, acquire synonymous values (Positive) in the functions in Story I and II. In Story III also the countermove is a flee from danger. Although the tiger kills the buffaloes for food, the killing becomes a threat to the villagers. Their attempt to kill the tiger is deemed to be a justifiable action. Moreover, when they succeed in driving out the tiger from their part of the forest, they celebrate the event by killing a goat.

Signifier	Story No.	Contexts	Value	Total Ratio
Killing	I	Sheroo Killed	--	Negative : Positive
		Old Woman Killed	--	
		Postman Killed	--	
	VIII	Panther Killed	+	
		Buffaloes Killed	--	
		Goat Killed	+	
				4 : 2

(Figure 27)

The functions "Failure of Strategy" and "Escape" become interchangeable in some of the stories. The signifier "Escape" also, as in the former examples, derives contradictory values in different situations. If the villain escapes, the value is negative but if the victim succeeds in escaping, it acquires positive value.

Signifier	Story I	Story II	Story III	Story V	Story VIII	Total Ratio
Escape	Panther's escape	Cub's escape	Sita's escape	Nathu's and Pritam's escape	Tiger's escape	Negative : Positive
Value	-	+	+	+	-	2 : 3

(Figure 28)

"Journey" is a recurring signifier in Bond stories whose value content is determined and varied by the situation in which it is placed.

Signifier	Story No.	Contexts	Value	Total Ratio
Journey	I	Bisnu's daily journey	+	Negative : Positive
		Postman's daily journey	+	
	II	Journey towards home with the cub	+	
		Journey to zoo	+	
		Next journey to zoo	+	
	III	Journey of grandparents	--	
		Journey of Sita & Krishnan	+	
	IV	Journey to town	--	
		Journey back home	+	
	V	Journey to town	--	
		Journey in the truck	--	
		Journey back home	+	
				4 : 8

(Figure 29)

"Death" is yet another recurring signifier. The value content that it contextually assumes is not always negative.



Signifier	Story No.	Contexts	Value	Total Ratio
Death	I	Sheroo's death	--	Negative : Positive
		Old woman's death	--	
		Postman's death	--	
		Panther's death	+	
	II	Timothy's death	--	
	III	Grandma's death	--	
	IV	Father's death	--	
	VIII	Buffaloe's death	--	
		Goat's death	+	
				7 : 2

**Figure 30**

Another conspicuous signifier with varying values is the "advent of rain". In "Angry River" (*Omnibus* 83-127) the rain arouses anxiety and terror in Sita and her grandpa as they suspect the impending danger of a flood. In "The Summer Season" (*Shamli* 92-97) and "The Last Truck Ride" (*Shamli* 74-79), on the other hand, the crisis is drought, brought upon by the failure of rain. The monsoon provides exultation and great hope to the characters in the narrative. In fact, the advent of rain offers solution to their crisis. In "The Blue Umbrella" (*Omnibus* 19-58) rain gives great joy to Binya and Bijju who get protection under the umbrella while other

people are exposed to rain. The signifying value of "rain" can be graphically represented as follows:

Signifier	Story No.	Contexts	Value	Total Ratio
Rain	III	Rain leads to flood	--	Negative :
	IV	Rain gives fertility	+	
	V	Rain gives fertility	+	Positive
	VII	Rain gives joy	+	
				1 : 3

(Figure 31)

The signifier "cultivation" is another major component of Bond's narratives. Its value content can also be evaluated by putting a few stories together.

Signifier	Story No.	Contexts	Value	Total Ratio
Cultivation	I	Monsoon favours cultivation	+	Negative :
	III	Return to farming	+	
	IV	Return to farming	+	Positive
	V	Return to farming	+	
				0 : 4

(Figure 32)

## General Observations

Nature is a haven in the narratives under Type II as well. There are, however, occasions when nature turns to be the cause of catastrophes like flood, storm, earthquake etc. But the calamitous consequences are redeemed by Nature herself. But the devastation caused by man's evil remains unhealed and unredeemed for a long period of time. It is by man's inhumanity that the order of the universe gets deranged, and everything is turned topsy-turvy. Deforestation and the extinction of many species of animals and plants have been brought upon by the banal actions of man's hunting for vainglory and prestige. The man-eating panther in "Panther's Moon" (*Deoli* 147-70), and the buffalo-killing tiger in "Tiger, Tiger, Burning Bright" (*Shamli* 158-80) have become man's adversaries because of man's own innate evil and selfishness. The drought in stories like "The Summer Season" (*Shamli* 92-97) and "The Last Truck Ride" (*Shamli* 74-79) and the flood in "Angry River" (*Omnibus* 83-127), in a way, are indirectly caused by man, effecting disorder in the normal functioning of the universe.

The narratives under Type II, revolve around events, and refuse to reach a closure until peace and harmony prevail in the land specified at the outset of the stories. The writer always favours the settling of disputes or the solving of the crisis in the stories. The quarrel in "The Fight" (*Shamli*

80-85) abruptly winds up in reconciliation. The jealousy, unrest and rivalry in "The Blue Umbrella" (*Omnibus* 19-58) are replaced by generosity and love, towards the end of the story. The villain is either killed or expelled out of the territory. The losses are compensated by advantageous situation or gifts. Timothy, the tiger in the story "A Tiger in the House" (*Shamli* 154-57) dies; nevertheless, the narrative ends up in a positive note as the apparently "ferocious tiger" in the zoo reciprocates grandfather's love, and serves as a compensation for the love of the dead tiger. In "The Summer Season" (*Shamli* 92-97) and "The Last Truck Ride" (*Shamli* 74-79), even though the young boys lose their jobs, their return to their farms makes the narratives end positively. The Implied Author's preference for reunion, harmony and peace is very much apparent in these narratives.

Journey is a function which recurs in these narratives. All the journeys are purposeful and relevant. Almost all the forward journeys necessitate a return journey suggesting the writer's homing instinct. Return to nature/family provides real solace to each individual in the narrative. If at all the characters seem to derive a relief of sorts by going away from nature the experience proves to be merely transient or fleeting.

In keeping with the method adopted in analysing Type I narratives, the eight stories in Type III (Stories of Mystery, i.e., Appearance-Disappearance/ Haunting narratives) are analysed in the following section.

### Type III. STORIES OF MYSTERY

Sl. No.	Title of the Stories	Title of the Anthology	Page Nos. in the Text
1.	"Topaz"	<i>The Penguin Book of Indian Ghost Stories</i>	P.146-50
2.	"The Monkeys"	<i>The Night Train at Deoli</i>	P.105-09
3.	"The Haunted Bicycle"	<i>Time Stops at Shamli</i>	P.112-13
4.	"The Man Who Was Kipling"	<i>Delhi Is Not Far</i>	P.53-56
5.	"Whispering in the Dark"	<i>Time Stops at Shamli</i>	P.118-22
6.	"A Face in the Night"	<i>The Night Train at Deoli</i>	P.122-23
7.	"Would Astley Return?"	<i>Delhi Is Not Far</i>	P.73-76
8.	"Ghost Trouble"	<i>The Ruskin Bond Children's Omnibus</i>	P.59-81

Story No. I. "Topaz" from *The Penguin Book of Indian Ghost Stories*.

Pages 146-150.

*Fabula*

The narrator, a writer by profession, while listening to the music of the waltz from the record player in his cottage, happens to look outside and see the panoramic beauty of the pine-clad slopes of the Himalayas. There are long rows of pine trees below which one could see further rows of oak trees. All on a sudden, he notices something swinging gently from one of the oak trees. On continuous gaze he could discern the face of a girl, her hair hanging loose, eyes sightless, hands and feet limp and the body just turning around. As he runs outside and reaches beneath the tree the hanging girl vanishes. Instead, he hears a girl's voice from behind. In the ensuing dialogue she explains that her elder sister had hanged herself from that tree many years before; she had loved someone belonging to another community and was later forced to marry against her wishes. Hence she committed suicide. The younger sister introduces herself as Hameeda and explains that she lives with her parents and two brothers. They run a bakery which is the only source of their income. After the initial encounter Hameeda begins visiting him daily and she spends long hours with him. One day she offers her ring to him – a translucent golden topaz set in

silver. Later, on a rainy day they together paddle upstream in order to gather edible ferns for her grandmother. But the following day she is found missing. The narrator becomes much worried and upset as her absence seems to him longer in duration. He seeks her for days, but fails in the attempt. But one day he happens to meet a boy who delivers bread and pastries at a tea shop. As he resembles Hameeda, the narrator dares to ask him about his sister. Hearing the name 'Hameeda', the boy becomes pale; he abruptly clarifies that he had only one sister and it was she who had committed suicide, years back. The narrator now infers that he has been befriending the ghost of Hameeda so far. That night, through his window, the narrator sees again that frail body hanging from the oak tree, while to his amazement he finds that he is still wearing her topaz on his finger.

### **Cardinal functions**

1. All on a sudden, the narrator gets the vision of a girl hanging from a tree. Definition: (Abrupt Vision) Designation: AV.
2. The vision vanishes; instead he meets a girl of seventeen underneath the tree. Definition: (Encounter-of short duration). Designation: E-SD.

3. Daily they meet and gradually it leads to love-relationship.  
Definition: (Relationship) Designation: RS.
4. The girl is found missing for a considerably long time. Definition:  
(Abrupt Vanishing) Designation: Ab.
5. The past episode is revealed. Definition: (Revelation of the Past)  
Designation: RP.
6. Vision is recurred. Definition: (Recurring Vision – Identical)  
Designation: RV-I.
7. He still wears the topaz given by her. Definition: (Unresolved  
Mystery). Designation: UM.



A graphic representation will clarify the structural pattern of the narrative.

Type III. Story I. "Topaz" ( <i>Ghost</i> 146-50)							
	CARDINAL FUNCTIONS						
	1	2	3	4	5	6	7
DEFINITION	Abrupt Vision	Encounter – of short duration	Relationship	Abrupt vanishing	Revelation of the Past	Recurring Vision – Identical	Unresolved Mystery
DESIGNATION	AV	E-SD	RS	Ab	RP	RV-I	UM

(Figure 33)

**Story No. II.** "The Monkeys" from *The Night Train at Deoli*. Pages 105 to 109.

***Fabula***

The narrator has been in his cottage only for a week. One night, he hears dogs barking just beyond his window and takes it as a normal occurrence. When he gives a shout, the dogs disappear into the forest. The following morning, while he meets Colonel Fanshawe, a neighbour the narrator reveals in detail, his experience of the night – namely, the vision of six dogs – a Cocker, a Retriever, a Peke, a Dachshund and two mongrels. The Colonel informs him that Miss. Fairchild as well as the six dogs whom he saw the previous night had lost their lives fifteen years before. The episode runs thus: – A band of monkeys used to dig up and eat the dahlia bulbs in her garden. Terribly angry, she set her dogs at the monkeys, in the middle of the night. But the monkeys had escaped the dogs, by climbing on to the trees. One night, Miss. Fairchild shot a monkey-dead. – Before completing his narration, the Colonel walks off. The following night, the barking of the dogs recurs, followed by an unearthly shriek of a lady. Looking out, he sees a woman lying on the ground; four or five monkeys are biting and scratching her throat in an attempt to kill her. The six dogs are desperately trying to save her, but they are all harried from behind, by

other monkeys. The narrator rushes out to the garden, carrying a small axe. But all of them have vanished by then. The next day, he asks the Colonel about the manner of Miss. Fairchild's death. The Colonel clarifies that she was torn to pieces by the monkeys for having killed one of them.

### **Cardinal functions**

1. At night the narrator hears the barking of several dogs and looking out, sees six of them outside his window. Definition: (Abrupt Vision) Designation: AV.
2. The narrator is informed by the neighbour that the six dogs and their owner Miss. Fairchild had lost their lives fifteen years ago. Definition: (Revelation of the Past) Designation: RP.
3. He sees a lady being killed by monkeys and runs out for her rescue. Definition: (Rescuing Operation). Designation: RES.
4. All abruptly vanish. Definition: (Abrupt Vanishing). Designation: Ab.
5. The Colonel explains that fifteen years before, Miss. Fairchild's death had been in the similar way. Definition: (Revelation of the Past). Designation: RP.
6. Mystery is still unresolved. Definition: (Unresolved Mystery). Designation: UM.

A graphic representation will clarify the structural pattern of the narrative

Type III. Story II. "The Monkeys" ( <i>Deoli</i> 105-09)						
CARDINAL FUNCTIONS						
	1	2	3	4	5	6
DEFINITION	Abrupt Vision	Revelation of the Past	Rescuing Operations	Abrupt Vanishing	Revelation of the Past	Unresolved Mystery
DESIGNATION	AV	RP	RES	Ab	RP	UM

(Figure 34)

Story No. III. "The Haunted Bicycle" from *Time Stops at Shamli*.

Pages 112 to 113.

### *Fabula*

The narrator has been residing in a village near Shahganj in Uttar Pradesh. He owns a bicycle and prefers to travel by it as he finds it a trifle faster than the available bullock-cart. Every day he cycles back to his village at about six in the evening along a quiet, unfrequented forest road. In winter it used to be rather dark around six O' clock. One evening, he is stunned to see a small boy standing in the middle of the road. On being told that the boy has been waiting for his sister, the narrator offers him a lift on his cycle. During the ride, while the narrator shivers in the severe cold, the boy seems quite immune to it. Later the narrator meets a girl on the road and takes her too along with him. As he proceeds further, he notices a strangeness in their appearance and behaviour. Moreover, he begins to feel intensely hot despite the cold wind. The boy's hands have grown long, black and hairy; the girl's face has become huge and bloated; their tone has been menacing. They order him to stop near the stream. But the bicycle, hitting a stone, topples over and something hard like a hoof hits him on the back of his head. When he regains consciousness he finds

the children missing. Instead, he beholds two small black buffaloes splashing in the stream staring at the narrator.

### **Cardinal functions**

1. The narrator is puzzled at the sudden appearance of a boy in the forest area at an unusual hour. Definition: (Abrupt Vision)  
Désignation: AV.
2. He understands from his conversation with the boy that the latter is waiting for his sister. Definition: (Momentary Encounter).  
Designation:  
E-M.
3. The narrator offers him and later the girl, a lift on his bicycle. He converses with them even though they don't respond well.  
Definition: (Relationship) Designation: RS.
4. They gradually get transformed in size and shape into animal-like beings. Definition: (Transformation to Abnormality).

5. Both suddenly vanish after the accident. Definition: (Abrupt Vanishing). Designation: Ab.
  
6. In the stream, instead of the children two small black buffaloes stare at him. Definition: (Recurring Vision-in Diverse form). Designation: RV-D.
  
7. Mystery is unresolved. Definition: (Unresolved Mystery). Designation: UM.

A graphic representation will clarify the structural pattern of the narrative.

	Type III. Story III. "The Haunted Bicycle" ( <i>Shamli</i> 112-13)						
	CARDINAL FUNCTIONS						
	1	2	3	4	5	6	7
DEFINITION	Abrupt Vision	Momentary Encounter	Relation- ship	Transformation to Abnormality	Abrupt Vanishing	Recurring Vision (in diverse form)	Unresolved Mystery
DESIGNATION	AV	E-M	RS	TA	Ab	RV-D	UM

(Figure 35)



Story No. IV. "The Man Who Was Kipling" from *Delhi Is Not Far*.

Pages 53 to 56.

***Fabula***

The narrator enters the premises of the Albert Museum in London and gets seated on a bench when he happens to see a tall, stooping, elderly gentleman sitting beside him. The man smiles at the narrator as though they know each other well, and starts a conversation. The old man introduces himself as the ghost of Kipling. They discuss the favourable as well as the unfavourable critical responses to the writings of Kipling. Hearing the accusation of being too much of an Empire-man, Kipling defends himself and disproves it. After a while, a mist rises between them and when it gets cleared, Kipling becomes invisible. The narrator asks the gatekeeper whether he has seen a stooping old man who wore spectacles, leaving the museum. The gatekeeper assures that nobody has entered or left the museum for the last ten minutes. Searching along the streets around the museum, the narrator is unable to meet either Kipling or his ghost.

**Cardinal functions**

1. The narrator is amazed at the abrupt vision of a stooping old gentleman in the museum. Definition: (Abrupt Vision). Designation: AV.
2. The old man appears familiar and introduces himself to be Kipling. Definition: (Encounter-of short duration). Designation: E-SD.
3. The narrator spends much time in discussing with him the works of Kipling. Definition: (Relationship). Designation: RS.
4. When the mist gets cleared, the old man has vanished. Definition: (Abrupt Vanishing). Designation: Ab.
5. The gatekeeper's response reaffirms the mystery. Definition: (Unresolved Mystery). Designation: UM.

A graphic representation is given below:

Type III. Story IV. "The Man Who was Kipling" ( <i>Delhi</i> 53-56)					
CARDINAL FUNCTIONS					
	1	2	3	4	5
DEFINITION	Abrupt Vision	Encounter- of short duration	Relationship	Abrupt vanishing	Unresolved Mystery
DESIGNATION	AV	E-SD	RS	Ab	UM

(Figure 36)

**Story No. V.** "Whispering in the Dark" from *Time Stops at Shamli*.

Pages 118 to 122.

***Fabula***

On a rainy night, the narrator gropes through a forest, seeking a shelter for the night. In a streak of lightning, he gets the glimpse of an old house on the outskirts of a barren, crumbling hill-station. But the deserted house appears well kept and cared for. The narrator gets an eerie feeling of being watched by invisible inmates. Slowly the vision before him shapes itself into a person with a pale oval face, burning eyes and long golden tresses. As he goes to bed, he hears whisperings in the room. He gets up suddenly, and in the mirror sees the reflection of a girl with golden hair and shining eyes standing behind him, holding a pillow. As he turns back, the vision vanishes. He now remembers the story of two spinster sisters who had lured rich men and smothered them to death using a pillow. Years back, after the death of one of the sisters, the surviving one made this confession, on her deathbed. Though terrified, out of exhaustion he falls asleep for a while. He again hears the whisperings, and experiences the same haunting, suffocating presence. So he decides to leave the house, and prefers the storm outside to the intimidating refuge inside. Before he could escape, he hears a knocking on the door with a request to let someone in. It has the appearance of a wizened old hag with bloodless lips and

flaring nostrils but without eyes. At the very moment of her entrance, the narrator darts into the insecurity of the forest with great relief.

### Cardinal functions

1. The narrator gets the glimpse of a girl with white, pale, oval face, burning eyes and long golden tresses. Definition: (Haunting Experience) Designation: HE.
2. He sees the reflection of the girl in the mirror. Definition: (Momentary Encounter). Designation: E-M.
3. He turns back but finds none. Definition: (Abrupt Vanishing) Designation: Ab.
4. He remembers the story of two spinster sisters who had lured rich men and smothered them to death using a pillow. The sisters died, years back. Definition: (Revelation of the Past) Designation: RP.
5. Again he encounters the same suffocating experience. Definition: (Recurring Haunting Experience) Designation: RHE.
6. A wizened old hag without eyes is seen knocking on the door; while she enters, he runs out. Definition: (Recurring Vision – in Diverse form). Designation: RV-D.
7. Mystery is unresolved. Definition: (Unresolved Mystery). Designation: UM.

A graphic representation will clarify the structural pattern of the narrative.

	Type III. Story V. "Whispering in the Dark" ( <i>Shamli</i> 112-13)						
	CARDINAL FUNCTIONS						
	1	2	3	4	5	6	7
DEFINITION	Haunting Experience	Momentary Encounter	Abrupt Vanishing	Revelation of the Past	Recurring Haunting Experience	Recurring Vision (in diverse form)	Unresolved Mystery
DESIGNATION	HE	E-M	Ab	RP	RHE	RV-D	UM

(Figure 37)

Story No. VI. "A Face in the Night" from *The Night Train at Deoli*.

Pages 122 to 123.

***Fabula***

Mr. Oliver is an Anglo-Indian Teacher of an English public school, known as the "Eton of the East" which is situated on the outskirts of the hill-station of Simla. After school, he would spend his evenings at the Simla bazaar and return to school in the dark through a pine forest. One night, Oliver happens to see the figure of a boy, wearing the school-cap, sitting alone on a rock. He asks the boy why he is there, alone in the night. Head hung down, the boy has been weeping all the while. On repeated enquiry, the boy looks up. But, to his utter astonishment, Oliver realises that there are no eyes, ears, nose, or mouth on the face; it is just a round, smooth head wearing a school-cap. Several people of that locality who have had similar experiences, have dropped dead of inexplicable heart attacks. But Oliver is brave, and he hurries back towards the school buildings, shouting for help. Luckily he sees the night watchman approaching him. Oliver relates his ghastly experience to the watchman. The latter then raises the lamp he carries towards his own face and asks whether there is any resemblance. Oliver then gets his heart attack for, the watchman also lacks eyes, ears, nose and mouth.

### Cardinal functions

1. Mr. Oliver, the Anglo-Indian teacher sees a boy in the forest at night.  
Definition: (Abrupt Vision) Designation: AV.
2. Watching him close Oliver knows that the boy is crying. He enquires the cause of his agony. Definition: (Momentary Encounter)  
Designation: E-M.
3. As the boy raises his head Oliver sees a head with no eyes, ears, nose or mouth. Definition: (Transformation to Abnormality). Designation: TA.
4. Oliver remembers that many people have had similar experiences.  
Definition: (Revelation of the Past). Designation: RP.
5. Vision recurs in the form of the night watchman. Definition: (Recurring Vision – in Diverse form) Designation: RV-D.
6. Mystery remains unresolved. Definition: (Unresolved Mystery).  
Designation: UM.



A graphic representation will clarify the structural pattern of the narrative.

Type III. Story VI. "A Face in the Night" ( <i>Deoli</i> 122-23)						
CARDINAL FUNCTIONS						
	1	2	3	4	5	6
DEFINITION	Abrupt Vision	Momentary Encounter	Transformation to Abnormality	Revelation of the Past	Recurring Vision – in Diverse form	Unresolved Mystery
DESIGNATION	AV	E-M	TA	RP	RV-D	UM

(Figure 38)

Story No. VII. "Would Astley Return?" from *Delhi Is Not Far*. Pages 73 to 76.

### *Fabula*

Robert Astley, the owner of the house "Undercliff" had left it many years ago entrusting the keys with Prem Bahadur, the old family retainer, and instructing him to maintain it well. He had assured him that he would return some day. Prem Bahadur has been taking good care of the house for years, despite old age and delicate health. On a rainy day in September, while he has been lying on his charpai on the verandah, he beholds Robert Astley at the gate. Astley smiles at him and there follows between them, a hearty conversation when Astley appreciates Prem's loyalty. They go inside the house, climb up the stairs, go to the bedroom and return downstairs. Coming to the garden Prem notices a skinny body lying on the charpai. To his astonishment, Astley explains that it is Prem's empty shell. Astley clarifies that he himself has left his shell a long time before and has been waiting to take Prem along with him as soon as Prem gets ready for the journey.

**Cardinal functions**

1. Prem Bahadur notices the sudden appearance of Astley at the gate.  
Definition: (Abrupt Vision) Designation: AV.
2. They both have a pleasant talk for a while. Definition: (Encounter – for a short duration). Designation: E-SD.
3. Together they enter the house, go up the stairs, to the bedroom and down stairs while Astley appreciates Prem's loyalty. Definition: (Relationship). Designation: RS.
4. Prem Bahadur realises the fact that he has been conversing with the ghost of Astley who died a long time ago. Definition: (Revelation of the past) Designation: RP.
5. Prem Bahadur becomes aware of the fact that he himself is already dead. Definition: (Unresolved Mystery). Designation: UM.

Graphic representation follows:

Type III. Story VII. "Would Astley Return?" (Delhi 73-76)					
CARDINAL FUNCTIONS					
DEFINITION	1	2	3	4	5
		Abrupt Vision	Encounter - of short duration	Relation-ship	Revelation of the Past
DESIGNATION	AV	E-SD	RS	RP	UM

(Figure 39)

Story No. VIII. "Ghost Trouble" from *The Ruskin Bond Children's Omnibus*. Pages 59 to 81.

*Fabula*

The narrator – a little boy – has been leading a quiet, unperturbed life with his grandparents and relatives. But later, quite abruptly, the inmates start sensing a haunting presence in the house. They realize that a ghost has entered their house as the peepul tree, its former dwelling place had been cut off. Gradually the Pret becomes a part of their house, and enjoys their company. It often behaves in a mischievous manner. There is, however, an abrupt vanishing of the pranks of the Pret for a short duration, soon after the arrival of Aunt Ruby. The reason is supposed to be the Pret's romantic attraction towards her. But as she offends the Pret, the haunting presence and mischief resume. Ultimately the inmates of the house plan a temporary shifting of their residence in order to get rid of the Pret. But on their way, they realize that the Pret is also accompanying them to the new house. So they change their mind and return to their former house where they are welcomed back by the Pret, showering rose petals and jasmine.

### Cardinal functions

1. The residents of the house experience an abrupt haunting presence  
Definition: (Haunting Experience). Designation: HE.
2. They become assured of the fact that the Pret on the peepul tree has shifted its dwelling to their home, as the tree is cut off. Definition: (Revelation of the Past). Designation: RP.
3. The Pret becomes a part of their house; it enjoys their company but misbehaves when taunted. Definition: (Relationship) Designation: RS.
4. They attempt to abandon the house for a different one. Definition: (Remedial Measures). Designation: RM.
5. The Pret accompanies them on their way to the new house.  
Definition: (Failure of Strategy). Designation: FS.
6. As they come back the Pret welcomes them with a shower of rose petals and jasmine. Definition: (Recurring Haunting Experience).  
Designation: RHE.
7. Mystery is unresolved. Definition: (Unresolved Mystery).  
Designation: UM.

A graphic representation will clarify the structural pattern of the narrative.

	Type III. Story VIII. "Ghost Trouble" ( <i>Omnibus</i> 59-81)						
	CARDINAL FUNCTIONS						
	1	2	3	4	5	6	7
DEFINITION	Haunting Experience	Revelation of the Past	Relationship	Remedial Measures	Failure of Strategy	Recurring Haunting Experience	Unresolved Mystery
DESIGNATION	HE	RP	RS	RM	FS	RHE	UM

(Figure 40)

### Notations of functions in Type-III Narratives

Abrupt Vision	-	AV
Haunting Experience	-	HE
Encounter-Momentary	-	E-M
Encounter-of short duration	-	E-SD
Relationship	-	RS
Rescuing Operations	-	RES
Remedial Measures	-	RM
Failure of Strategy	-	FS
Transformation to Abnormality	-	TA
Abrupt Vanishing	-	Ab
Revelation of the Past	-	RP
Recurring Haunting Experience	-	RHE
Recurring Vision – Identical	-	RV-I
Recurring Vision – in diverse form	-	RV-D
Unresolved Mystery	-	UM



**A consolidated Diagram of Notations of Functions in Type III Narratives**

Story Nos.	AV	HE	E-M E-SD	RS	RES RM	FS	TA	Ab	RP	RHE	RV-I RV-D	UM	Notations of Combinations
I	AV	--	E-SD	RS	--	--	--	Ab	RP	--	RV-I	UM	AV/E-SD/RS/Ab/RP/RV-I/UM
II	AV	--	--	--	RES	--	--	Ab	*RP RP	--	--	UM	AV/* <u>RP</u> /RES/Ab/RP/UM
III	AV	--	E-M	RS	--	--	TA	Ab	--	--	RV-D	UM	AV/E-M/RS/TA/Ab/RV-D/UM
IV	AV	--	E-SD	RS	--	--	--	Ab	--	--	--	UM	AV/E-SD/RS/Ab/UM
V	--	HE	E-M	--	--	--	--	Ab	RP	RHE	RV-D	UM	HE/E-M/Ab/RP/RHE/RV-D/UM
VI	AV	--	E-M	--	--	--	TA	--	RP	--	RV-D	UM	AV/E-M/TA/RP/RV-D/UM
VII	AV	--	E-SD	RS	--	--	--	--	RP	--	--	UM	AV/E-SD/RS/RP/UM
VIII	--	HE	--	RS	RM	FS	--	--	RP	RHE	--	UM	HE/ <u>RP</u> /RS/RM/FS/RHE/UM

IX Story or numerous stories can be made following this pattern.

(\*RP in Story II is only partial revelation. Underlining suggests change in the sequence of functions).

**(Figure 41)**

### **Evaluation of Functions and Signifiers in Type III Narratives**

Type III comprising eight ghost stories, also follow an identical pattern. Abrupt vision or the Haunting Experience is the initial function of all the stories. In almost all the stories there occurs a direct encounter with the Supernatural, either momentary or of some considerable duration. In five of the stories, the encounter leads to relationship, either intimate or casual or even irksome. In Story II there is an attempt to rescue the victims in the ghostly vision from the attackers while in Story VIII, severe endeavours are made in order to expel the ghost or to flee from it. In none of the stories do the measures adopted to drive away the ghost, succeed. In Story VIII, the revelation of the past takes place soon after the abrupt vision. The revelation is only partial in Story II, in the initial stage. Only in the climax, the manner of the death of the protagonist is fully revealed. In Stories III and IV, the past history remains veiled throughout. In no way do the narratives acquire a logical ending. The ghost mystery remains unresolved. In a casual reading, the ghost stories seem to stand out in the Bond canon. But a close scrutiny reveals that their underlying pattern is not different from that of the other stories. The "appearance-disappearance" rhythm reminds one of Type I narratives whereas "the appearance-disappearance and re-appearance" mode resembles Type II

narratives. The narrative "Binya Passes By", dealt within Type I for extensive analysis, corresponds to the narrative "Topaz" in Type III. Binya's abrupt appearance, her flitting around the forest, her sudden vanishing, the narrator meeting a boy from whom he learns the cause of her absence etc. bring the story very close to the genre of a ghost story. It is by slight surface variations that Bond creates the impression of a new genre and thereby of great variety. An investigation of the signifiers in the contexts in which they are placed might enable one to arrive at the cultural value of the narratives.

The function "Abrupt Vision" acquires a negative value in most cases, as it arouses "terror" in the onlookers. Only in Stories IV and VII does the function assume a positive note, because the apparitions are those of the narrator's friends and their appearance generates happiness in both the parties.

Function	Story Numbers						Total Ratio
Abrupt Vision	I	II	III	IV	VI	VII	Negative : Positive
Value	-	-	-	+	-	+	4 : 2

**Figure 42**

"Encounter" is either momentary or prolonged in duration. In three of the stories it gives ghastly experiences. Similarly in three other stories, it provides tremendous joy and excitement. Hence the ratio is 3:3.

Function	Story Numbers						Total Ratio
Encounter	I E-SD	III E-M	IV E-SD	V E-M	VI E-M	VII E-SD	Negative : Positive
Value	+	-	+	-	-	+	3 : 3

**Figure 43**

"Relationship" generates warmth and cordial feelings in Stories I, IV, VII and VIII. Only in Story III the response from the children, precipitates fear and annoyance.

Function	Story Numbers					Total Ratio
Relationship	I	III	IV	VI	VIII	Negative : Positive
Value	+	-	+	+	+	1 : 4

**(Figure 44)**

The function "Abrupt Vanishing" causes grief, only in Stories I and IV. In both contexts, the presence of the ghost seems quite normal, arousing love and friendship in the narrators.

Function	Story Numbers					Total Ratio
Abrupt Vanishing or Missing	I	II	III	IV	V	Negative : Positive
Value	-	+	+	-	+	2 : 3

(Figure 45)

"Recurring Vision" imbibes negative values in the contexts in which it is placed, for, as in the initial stages, it continues to produce terrific or irksome experience to the witness-narrators.

Function	Story Numbers				Total Ratio
Recurring Vision	I	III	V	VI	Negative : Positive
Value	-	-	-	-	4 : 0

(Figure 46)

All the eight stories end with the mystery unexplained. Hence the jigsaw puzzle remains unresolved. The value is, in that sense, negative.

Function : Unresolved Mystery	
Story Numbers	Value
I	--
II	--
III	--
IV	--
V	--
VI	--
VII	--
VIII	--
Total Ratio Negative : Positive	8 : 0

**(Figure 47)**

Through this genre of narratives, the Implied Author confirms the existence of the supernatural or at least he is assuredly in support of the supernatural realm. Even the natural events are presented in such a way that they appear supernatural. The sudden twist of the normal events, giving them a supernatural touch, makes them appear convincing and confirming; the reader is not led to an enquiry point. In Story III ("The

Haunted Bicycle") (*Shamli* 112-13) the boy and the girl are presented as if they gradually get transformed to buffaloes. The narrator is kicked off the cycle by hoofs. He swoons but as he regains consciousness, the children are found missing; instead of them, two buffaloes are seen in the pond. The asterisks in between the narration do not provide adequate textual warrant to dismiss the supernatural as hallucination.

The reader is made to accept the version of the narrator, as he gives no clues to interrogate his discourse. The narration tends to support the presence of the ghost. In Story I, "Topaz" (*Ghost* 146-50), the ghost of Hameeda enters the human territory. She has existence only by telling lies (that she is the younger sister of the hanged girl) which becomes her defense mechanism. They are not meant to terrify the narrator. On the contrary, it is her lie that saves him from being intimidated by the presence of a ghost near him. To the narrator's enquiry regarding Hameeda, her brother responds that she had been his only sister, who had committed suicide, years before. One is tempted to believe the boy's integrity. Nothing prevails in the narrative which would torpedo the concept of the ghost.

Disappointment or inadequacy felt in the past life impels the ghost to re-enter the human world. Each narrative in this genre is explicitly the

combination of two narratives. The first is the story of the past life, lying partially or fully hidden in the available narrative. The second is the present story where the narrator and his companions interact with the supernatural who arrive from another realm. In some cases, both the realms are logically united whereas in some others, the previous story remains obscure and hence one could only peep into the uncanny world of the ghosts. One is, however, reassured that all the supernatural figures encountered herein are totally harmless. They may cause terror or exasperation but they never become cruel. As mentioned earlier, Hameeda in "Topaz" (*Ghost* 146-50) tells lies for survival. The buffaloes in "The Haunted Bicycle" (*Shamli* 112-13) seem harmful; their objective is not to molest the narrator but to escape from him. In this uncanny universe too, one does not encounter tyrants or villains. The Supernatural in Bond does not upset the natural.



## Chapter Three

### Narration and Temporality

Time has been an enigmatic concept from time immemorial, exacting centuries of philosophical speculations and intellectual arguments but yet remaining unresolved to be defined by a clear cut formula or theory. Besides philosophers, there are theologians, spiritual sages, scientists, literary critics and theorists who get entangled with this ever-puzzling mystery. To arrive at a consensus is a hazardous task. My present concern is merely to observe the operation of time in narratives and assess the relevance of its presence and functioning in the narrative patterns.

With the backdrop of *Fabula-Syuzhet* distinction introduced by Viktor Shklovsky and other Russian Formalists, followed by the structuralist approach to literature proposed by Ferdinand de Saussure, the fictional world highlights itself as non-mimetic; the time factor too, within the purview of narrative arena proves to be non-mimetic, creating a mere illusion of reality. In *Image-Music-Text*, Roland Barthes elucidates this point:

. . . [T]emporality is only a structural category of narrative  
. . . , from the point of view of narrative, what we call time

does not exist, or atleast only exists functionally, as an element of a semiotic system. Time belongs not to discourse strictly speaking but to the referent; both narrative and language know only a semiotic time, 'true' time being a 'realist', referential illusion . . . (99).

Equally relevant is A.V. Ashok's comment on the unreality of time in narratives:

Time as arranged in a narrative (narrative time or *Erzahlzeit*) may deviate either moderately or radically from the time of actual life (or story time). A novel may scramble the chronology of episodes 1 2 3 4 5 into 2 3 1 5 4; it may rapidly narrate 100 days of story time in 5 pages and later slowly narrate 5 days of story time in 100 pages and it may even repetitively narrate the same episode (*Hours of Enchantment* 2-3).

The above mentioned remarks do not belittle the significance of 'time' in the narratives. However much the story-weaver might endeavour to dechronologize and relogicize the *fabula* so as to form the *syuzhet*, as the reader decodes the narrative, he has to rechronologize the events in his

attempt to decipher the story. One can never conceive of a narrative devoid of time. Patrick O'Neill observes:

Time, places and characters interact in a complex fashion in the narrative transaction. Narrative events are clearly a function primarily of time, setting primarily of place, and characters of both time and place . . . . Events can never be wholly free of the demands of place, any more than setting can ever be wholly free of the effects of time. ("The trees were losing their leaves") (53).

The achronological sequence of temporality in the narratives is not accidental by any means. Instead, it offers an aesthetic relief from the realistic boredom of linearity of succession, minute after minute, hour after hour, day after day and year after year, as experienced in real life. A nostalgic craving to re-live the past experiences or to transform their already committed trespasses, or to peep into, and reside in future is inherent in all human beings. But they are well aware of the impossibility to re-enact the past deeds or pre-relish the unborn experiences hitherto undreamt of, by either traversing to yesterdays or years ahead. Even centuries after, the proposition of Heraclitus reminds us of our incapability to step into the same river twice, as we are in a flux of life. Human life

which begins at birth and ends in death registers a uni-directional time scheme. Despite the belief that death is a return to re-birth and hence human time is cyclical or spiral, life is individually experienced as a one-way journey. The calendar, the clock and such devices of measuring time, in fact, have a cyclical movement or repetitive rhythm, but viewing human life as a whole, the passage of time is linear in nature. But our desire for freedom from the fetters of linear time is so innate that dechronologized time sprawling in the narratives provides a mood of satiety and relief, enabling us to relish the outlet for free fantasies.

The narrative aesthetics of time propounded by Gerard Genette might be helpful in exploring the treatment of temporality in narratives (*Narrative Discourse* 33-160). Genette differentiates between Story time and Narrative time, the former being the actual time covered by the happenings in the story and the latter being the sequence and duration of time employed to narrate those events, mainly measured by the space on the pages. Genette designates the aesthetics of narrative time under three broad categories: Order, Duration and Frequency. The chronology is altered, either by the narration of events before or after their occurrence, that is, by tampering the order in which they appear in the text. These are generally termed anachronies; the narrative to which the anachronies are

grafted is the First Narrative. Anachronies are either analepses or prolepses, the former being flashback or retroversion and the latter flashforward or foreshadowing. The several varieties of analepses and prolepses, elaborated by Genette, are as follows:

- Internal Analepsis - falls within the First Narrative.
- External Analepsis - is prior to the starting point of the First Narrative.
- Homodiegetic Analepsis - relates to the character or the story line in the First Narrative.
- Heterodiegetic Analepsis - differs from the character or the story line in the First Narrative.
- Completing Analepsis - completes a gap already recognized before.
- Mixed Analepsis - is the variety in which its duration merges with the First Narrative.
- Internal Prolepsis - falls within the First Narrative.
- External Prolepsis - is beyond the First Narrative.

- Homodiegetic Prolepsis - relates to the character or story line in the First Narrative.
- Completing Prolepsis - fills a later gap ahead of time.
- Repeating Prolepsis - is the previous narration of an episode repeated later in the order of time

(33-85).

Duration is the speed of narration of time. Under this category we encounter the following devices:

- Acceleration - is the use of a short space of the text for representing a long duration of story time.
- Deceleration - is the slow speed narration using greater space for a shorter duration of story time.
- Ellipsis - is the omission of narrating an episode in the story.

Ellipsis is of three types.

- Explicit Ellipsis - is where the omission is purposeful and well noticed.
- Implicit Ellipsis - is a gap not made known but understood by the reader.
- Hypothetical Ellipsis - is a gap later filled and the reader is only then aware of it.

Explicit Ellipsis is further categorized into Definite and Indefinite; in the former the time duration is definitely mentioned, while in the latter it is not.

- Summary - is a mode of great acceleration in which a long duration of time is compressed into a few sentences.
- Scene - is a device where time of narration and that of the narrated is identical. e.g., dialogue.

The third category dealt by Genette is Frequency. It is defined as follows:

Frequency - notifies the relation between an episode and the number of its narration.

Major types are Singulative, Repetitive and Iterative Frequency.

Singulative Frequency - is a device of narrating once what occurs once in the story. e.g. 1 : 1.

Repetitive Frequency - is a device of narrating *many times* what occurs once. e.g.  $x : 1$ .

Iterative Frequency - is a device of narrating once what occurs *many times*. e.g.  $1 : x$ .

(113-60)

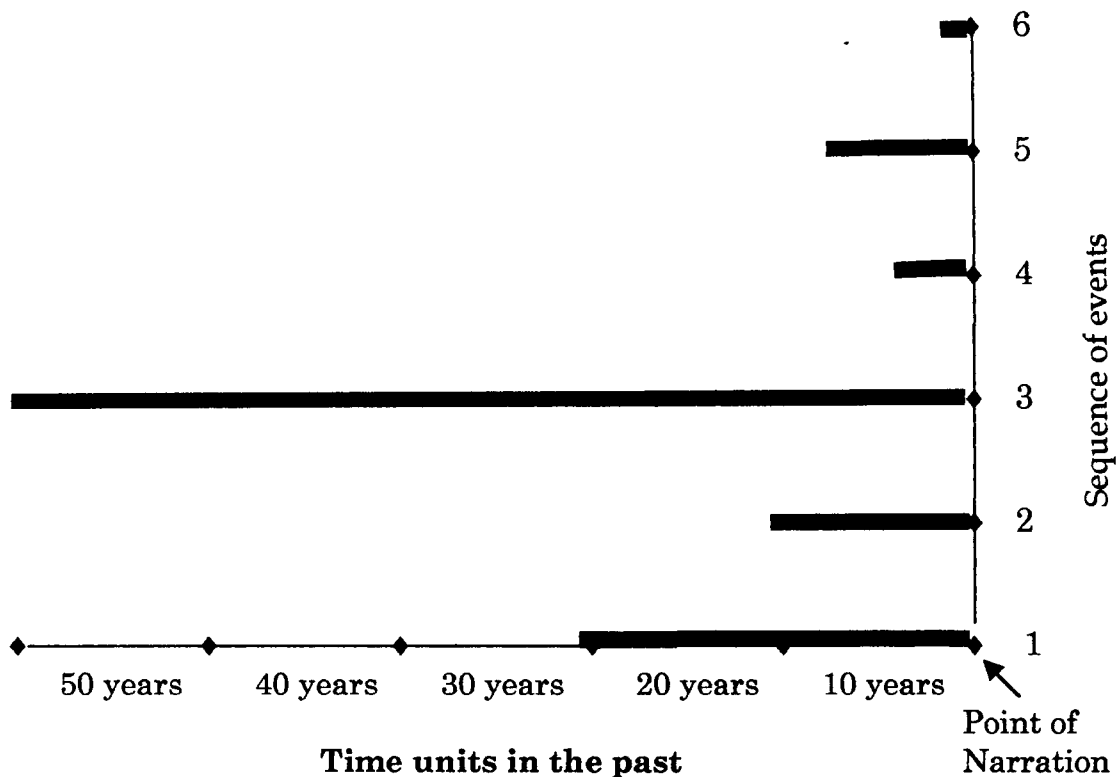
Genette does not mention a term for the practice of narrating *many times* what occurs *many times* in the story. I may propose a term Plurative (in contrast with Singulative) to refer to such cases. Eg:  $x : x$ .



I intend to consider Ruskin Bond's "Angry River" (*Omnibus* 83-127) for a detailed analysis of the treatment of temporality. It narrates how Sita outlives the flood which sweeps away her hut, uproots the strong peepul tree and drowns all their land. Her grandparents being far away at the hospital in the town owing to her grandmother's serious illness, Sita is compelled to confront the deluge alone. The solitary Sita is rescued by a strange but compassionate boy named Krishnan, who reaches there rowing a boat, at the crucial time. The grandmother dies at the hospital; the grandfather returns home, rebuilds the hut, plants new trees and begins life afresh. The death of the grandmother is compensated by the advent of the boy Krishnan to their island.

The story of "Angry River" (*Omnibus* 83-127) begins unwinding itself with definite time references to make it appear factual. The rainy season with special mentioning of the months of June and July, the picturesque narration of water, river and flood, the signifiers like peepul tree, hut, goats, boat etc. are all there to convince us that this is a substantial world. Once again we are reminded of Roland Barthes' warning of "the referential illusion" (99).

The narrative techniques employed include temporal disordering, mainly in the manner of the swinging of the narration from the present to the past, the past to the present, and the present to the future. The narration begins with a reference to the heavy rains but soon there is a reverse to a point of time, twenty years backward when there occurred a Great Flood (an example of "external homodiegetic analepsis"). From a twenty-year old event there is an abrupt shift to a ten-year old event, i.e., of building a hut in the so far uninhabited island (another example of "external homodiegetic analepsis"). Next comes yet another backward leap to a period fifty years before, when a seed had sprouted to grow into a massive peepul tree. The description given above regarding the time of events narrated, darting to and fro, can be graphically represented as follows:-

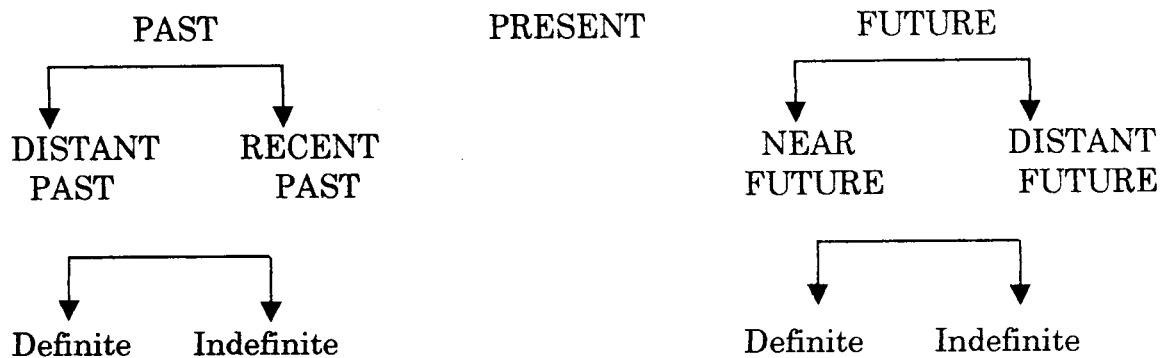


(Figure 1)

Likewise, there are great variations in time references throughout the narrative.

A balanced time reference to the past as well as the future is evident in the narrations given below: "It had rained all night and in a few hours it would rain again" (*Omnibus* 88). This is an example of internal homodiegetic analepsis, together with prolepsis. "You may be on your own for a few days – but you have been on your own before" (*Omnibus*, 90). Here is an example of internal homodiegetic prolepsis as well as external





(Figure 3)

**Citations :**

"She had done her best to look after the old lady [Recent Past] remembering the times when grandmother had looked after her" [Distant Past] (*Omnibus 99*).

"A scar on her thigh: when she was small, visiting her mother's village, a hyaena had . . . tried to drag her away; . . ." (*Omnibus 92*).

This narration is a precedent of another piece of narration on the same page:-

"She wondered how the rats had first come to the island – probably in someone's boat, or in a sack of grain" (*Omnibus 92*).

The former refers to the distant past whereas the latter is a leap into a still more distant past. It is also a case of external heterodiegetic analepsis. A similar example is given below:

It [the peepul tree]] had seen many monsoons. Once before [20 years ago] it had stood firm while the river had swirled around its massive trunk. But it had been young then [30 years old] (*Omnibus* 107).

There is enough evidence of prolepsis in the narrative. On page 91 of "Angry River", the grandfather, before leaving with the grandmother consoles Sita: "I will be back soon, remember that." Spontaneously Sita enquires, "And won't grandmother come back?". This prepares the reader for the impending death of the grandmother. On Page 99 this hint is re-echoed when one reads, "she wondered if she would ever see grandmother again". While the river rises up, Sita gathers all their precious possessions in a trunk along with which she keeps cooking ingredients as well. "Even if Sita had to spend several hours in (sic) the tree, there would be something to eat when she came down again" (*Omnibus* 103). This provides the reader with ample assurance of Sita's escape in the end. Evidence of completing analepsis is available when the circumstances regarding Sita's staying with her grand parents are explained. Her mother had died and her father had left for a job in a factory and was residing in a city, hundred miles away.

As one takes up the device of duration, the highest degree of acceleration is observed in the mentioning of the Great Flood which occurred twenty years ago. The event of hyaena's attack on Sita is summarized in one sentence (*Omnibus* 92). By simultaneous placement or comparison too, the effect of acceleration is achieved. "Those rocks . . . had suddenly disappeared. They disappeared every year – but not so soon, surely?" (*Omnibus* 90). The death of Sita's mother is casually mentioned whereas the aggravation of grandma's illness is described step by step.

Grandmother had been ill for three days and could not eat.

She had been ill before, but she had never been so bad . . . .

She could suck the juice from the oranges, but she couldn't eat anything else (*Omnibus* 88).

"She has a deep pain" (*Omnibus* 90).

". . . the sound of grandmother's laboured breathing was almost as persistent as the sound of the river" (*Omnibus* 94).

"Grandmother lay in the prow. She was staring hard at Sita, trying to speak, but the words would not come. She raised her hand in a blessing" (*Omnibus* 95). One has to wait until page 121 to get the realization of the grandmother's death.

The device of scene (where time of narration and that of the narrated is identical as in the case of dialogue) is also employed in "Angry River". The dialogue between the grandfather and Sita, Sita and her rag-doll Mamta, between Sita and Krishnan are all examples of scenes. There are also descriptive passages (*Omnibus* 96, 102) of zero degree duration of time, that is, maximum deceleration. The gradual rise of the water level experienced by Sita is rendered step by step. Here the deployment of the device of deceleration creates dramatic tension.

- "lick of cold water at her heels."
- her discovery that "she was walking about on a watery floor."
- the water, "oozing over the threshold, pushing its way into the room."
- her darting out of the hut splashing through ankle-deep water.
- her climbing swiftly on the tree.
- the hut, by now, surrounded by water.

(*Omnibus* 104).

The destruction wrought by the flood which becomes stronger and stronger is suggested by the following narration:-

- a drowned buffalo being carried rapidly downstream.



- *a little later*, planks of wood, small trees, and bushes *and then* a wooden bedstead floating past the island (italics, mine) (*Omnibus* 102).

The tragic fall of the sturdy peepul tree is also narrated in minutest detail.

- the tree shook in the wind and the rain.
- the tree trembled throughout its tall frame.
- the tall old peepul tree groaned. Its long, winding roots clung tenaciously to the earth from which the tree had sprung many many years ago.
- the roots of the tree were rapidly losing their hold.
- the tree groaned and moved again.
- Now, old in years and tired of standing still, the tree was ready to join the river.
- . . . the tree left its place in the earth, and, tilting, moved slowly forward, turning a little from side to side, dragging its roots along the ground.
- *Then* the tree moved into the main current of the river and went a *little faster*.
- Because of its size, the tree did *not move very swiftly*.

- *Sometimes*, when it passed into shallow water, it *stopped* . . . but *not for long*.
- the river's momentum *soon swept it on*.
- the tree struck a sandbank and was *still*".

(italics, mine) (*Omnibus*, 106-09).

Such a graphic, elaborate description of the fall of the tree (the narration sprawls over four printed pages) is in great contrast to the depiction of the existence of the self-same tree for a long duration of fifty years. There are only scanty references to the tree's role over these fifty years, including even the time of the Great Flood twenty years before when it could heroically resist the river in spate.

The use of the device – frequency – is apparent in the narrative. Cases of Singulative frequency (1:1) occur in the narrations of the hyaena's attack on Sita in her childhood, the reference to the death of her mother, the departure of her father to a far-off city, the arrival of rats for the first time into the island etc. Repetitive frequency is explicit in the limitless references to the flood, occupying the primary position in the narrative. A significant example of Iterative frequency is the reference to the grandfather's fishing or Sita's father's job in the factory.

Time is also represented by the change of colour in one section of this narrative.

Towards *evening* the river changed colour. The sun, low in the sky, emerged from behind the clouds, and the river changed *slowly* from *grey* to *gold*, from *gold* to a *deep orange*, and *then*, as the sun went down, all these colours were drowned in the river, and the river took on the colour of the *night* (italics, mine) (*Omnibus* 114).

As any narrative commences unfastening itself, the clock is set denoting a distinct time: that is, the season or year or month or day is clearly perceptible. But as one proceeds, one notices discrepancies in the temporal rhythm of narration. This is because the narratives follow personal time rather than clock time. This is equivalent to mental or psychological time. Human beings experience time as a fusion of past, present and future. Their mental pendulum swings in a disordered sequence, at times lingering longer in the past, or not daring even to step into the bygone realm. In the wink of an eye, one is in the past but within no time one swings forward to the untrodden arena of the future. Unlike in real life, this very free movement to and fro, accounts for the illusive reality of the narratives.

In "Angry River" (*Omnibus* 85) the huge leap from the present moment back to twenty years (Great Flood) and abruptly forward to ten years (hut, built) and again back to fifty years (seed of peepul tree sprouted) is significant. Nothing else is reported during this long period of half a century. Time becomes unnoticeable when life is orderly, peaceful, quiet and uneventful. When the second flood arrives, every moment becomes crucial. During the days when the river is in spate there is greater temporal disorder and sudden shift of memories darting from present to past and vice versa; as one progresses towards the last section of the narrative, when the river flows gently and life tends towards peacefulness and prosperity, there is less irregularity in the time scheme. When the mind is tense and disturbed, there is corresponding variation in the time pattern.

There is maximum deceleration in the narration of tragic events in the narrative such as the flood, the uprooting of the tree, the destruction of the hut etc. In "Angry River" one reads Sita telling Krishnan about her grandparents' departure to the hospital: "Only that morning – and yet it seemed to Sita as though it had been many mornings ago" (110). When the mind undergoes melancholic or tragic mood, the mental pendulum weighs

heavier and consequently moves slower thereby effecting a higher degree of deceleration.

The perusal of the narrative, notwithstanding the positive ending, gives a general impression that there is a nostalgic enchantment with the past. The Great Flood of twenty years before caused less havoc than the present one. A few citations from *Omnibus* will clarify the argument.

"In the previous month, when the first monsoon shower had arrived . . . she had exulted in it. She was used to it now, and indeed a little tired of the rain" (91).

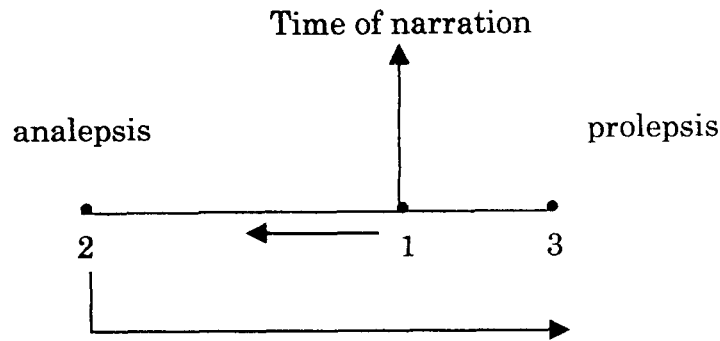
"She wondered how the rats had first come to the island – probably in someone's boat, or in a sack of grain. Now it was a job to keep their numbers down" (92).

"The sound of the river had always been with them, although they were seldom aware of it, but that night they noticed a change in its sound. There was something like a moan . . ." (92).

Besides the above mentioned generalizations, one notices an inverse proportion between the slow pace narration (deceleration) and its effect on the reader, that is, the excitement aroused is greater in this kind of slow pace narration. The fall of the peepul tree is a very lively example of this

effect. There are still other instances of slow pace narration which have already been elaborately discussed (96, 102).

Taking into account the other stories of Ruskin Bond, many more examples of the discrepancies in the realm of Order, Duration and Frequency can be cited. Most of the stories begin at a later period in the *fabula* and the narration takes a reverse order, that is, the major portion of the story lies in the analeptic narration. In "Tribute to a Dead Friend", the opening statement runs thus: "Now that Thanh is dead I suppose it is not too treacherous of me to write about him" (*Delhi* 107). And the narrative resumes unveiling the events in the past. "Death of a Familiar" begins in the following manner: "When I learnt from a mutual acquaintance that my friend Sunil had been killed, I could not help feeling a little surprised, even shocked" (*Deoli* 88). The rest of the story unfolds as analeptic narration. The introductory statement of "A Love of Long Ago" is given below: "Last week, as the taxi took me to Delhi, I passed through the small town in the foothills where I had lived as a young man" (*Deoli* 242). Here three-fourth of the story lies in the anaepctic section while only one-fourth is narrated as prolepsis. A graphic representation of this pattern will make the matter clear.



(Figure 4)

Examples of acceleration are plenty in the narratives. In "Binya Passes By" the narration goes thus: "And so, when three, four, five days went by, and I did not find her on the hillside, I went through all the pangs of frustrated love" (*Dehra* 77). In "The Last Tonga Ride" there is an abrupt shift in the mode of narration, soon after the leisurely tonga ride of Bansi Lal and the boy. "The house in Dehra had to be sold" (*Dehra* 56). This becomes an evidence of ellipsis, as the death of the boy's father is not mentioned first, but is only revealed gradually. An example of Summary is observed in "A Tiger in the House". The death of the grandfather's tiger in the zoo is summarised in brief remarks: "He died two months ago". "Yes, sir, of pneumonia" (*Shamli* 157). Such devices effecting variations in the rendering of time, dispel monotony; the use of these methods makes the narration captivating until the very end of the narrative.

In the narratives the time order gains unimaginable significance in the assembling of the narrative elements. Any variation in the time factor causes a topsy turvy transition. Narratives with positive endings automatically get transformed into narratives with negative endings and vice versa. This proposition can be substantiated through a few examples. In the story "Angry River" (*Omnibus* 83-127) if one makes a shift in the chronological order of the events in the *fabula*, it becomes a different story. Here, Sita who is floating, clinging to the uprooted tree is rescued from drowning by the anonymous boy in the boat who arrives at a very crucial time like the *deus ex machina*. If the boy in the boat was to arrive a little earlier, neither would he come for her rescue nor would she agree to accompany him in the boat forsaking her hut and the premises, as she believes the peepul tree to be her saviour which has resisted a greater flood before, a fact which had been pointed out to her by her grandfather too. On the contrary, if the boy had appeared in the vicinity a little later, Sita would have been drowned and lost forever. Hence, without annexing any additional function or deleting even a minor one merely by the time shift, a narrative may turn to a positive or a negative direction.

Time factor determines the category to which a narrative belongs. "The Summer Season" (*Shamli* 92-97) begins with the departure of the



protagonist from his native place; he meets new people in an unfamiliar environment, and soon leaves them in order to rejoin his family. As the narrative culminates in the reunion, it belongs to Type II comprising Stories of Accomplishment. "The Last Truck Ride" (*Shamli* 74-79) of Type II also narrates the story of reunion, as in the former case. But if the narratives "Tribute to a Dead Friend" (*Delhi* 107-12), "Death of a Familiar" (*Deoli* 88-100), or "Most Beautiful" (*Shamli* 67-73) are taken into account, all these delineate stories of "meeting and parting". Since the stories end up in departure, they belong to Type I, that is, Stories of Loss. "The Summer Season" and "The Last Truck Ride" also involve 'meeting and parting'. Nevertheless, as the final stage is "re-union", they belong to a different category. So, if the story is concluded by the "departure" in these two stories, they will automatically get placed along with Type I narratives. In due course of time, when the protagonists reach their destination, the stories shift their position. These protagonists return without achieving anything particular. Still their reunion receives significance. Their return is celebrated by the advent of monsoon at the exact time. If the soil had remained arid and rocky, the narrative might have ended up in tragedy. The accurate timing of the arrival of monsoon, thereby presenting nature as a boon to mankind reveals the purpose of the Implied Author who upholds man's ecological relationship as a means to

achieve universal harmony and prosperity. All the above illustrations certify that a dominant role is played by time in all narratives; the time of the closure determines the category to which a narrative belongs.

Stephen Hawking in his book, *A Brief History of Time*, refers to the effect of the Reversed Time (also known as Comical Time Reverse). He remarks that "if one takes a film of a cup falling off a table and breaking into pieces on the floor and runs it backward, one sees the pieces suddenly gather themselves together off the floor and jump back to form a whole cup on the table" (152). Similarly, events in a narrative are amenable to reversal and re-arrangement. Death or loss or marriage or any such event placed anywhere within the narrative can undergo changes by the re-shuffling of it. If the time sequence of these events is changed, the dead person may become alive or a married couple may once again regain the status of a bachelor and a maid. For example, in *Hamlet*, Ophelia or Polonius can be brought back to life by a mere re-arrangement of the existing order of events. But, this alteration is possible only with regard to the events in the narrative. Events that are reported to have happened prior to the narrative, cannot undergo any change. *Hamlet*, the play, begins after the death of King Hamlet. Therefore the king cannot be brought back to life by any sort of re-ordering within the story. Whenever

he appears, he instantaneously derives the status of a ghost. In "Angry River" (*Omnibus* 83-127), Sita's mother is reported to be dead much before the commencement of the narrative. Her father is far away in a city, leaving her in the island along with her grandparents. Any endeavour to re-order the sequence of events, will not alter the condition of her father or mother. But her grandmother's death is affirmed only towards the closure of the narrative. A reversed rendering of the narrative might bring her back to life.

As the reader goes through a narrative, he proceeds from one stage to the other, carrying with him an illusion of meaning and creating his own mental linking of one point with the other, although such a link is not present in the narrative as such. Most often, vacuous times are excluded from the narrative and the lacuna is scarcely noticed by the reader. One rarely enquires what the hero did between the two events that are recorded in the narrative. Such ellipses are more or less unnoticed by the reader. In "Angry River" (*Omnibus* 83-127) there are many occasions where the continuity of the narration is explicitly broken by inserting three asterisk marks. If ever, the ellipses were filled later, inserting paradoxical or contradictory episodes in the lacunae, the narrative would definitely take an opposite turn. For example, Sita's grandmother is reported to be dead

but the narrator does not explicitly or elaborately narrate the event. There is only a report of the event in the most indirect manner. "Is Grandmother all right?" asked Sita.

But even as she spoke, she knew that grandmother was no longer with them. The dazed look in the old man's eyes told her as much. She wanted to cry – not for Grandmother, who could suffer no more, but for Grandfather, who looked so helpless and bewildered, . . . "

(*Omnibus* 121).

The death may have occurred either because of the negligence of the physician, or owing to "mercy-killing", or because of aggravated disease. According to the manner of death, the narrative may fall into a different genre and follow a different pattern. Thus, one is to be cautious of the missing links or ellipses in the flow of the narrative. Adoor Gopalakrishnan's art film *Anantaram* (1987) serves as a warning to our laxity in ignoring such gaps in the narratives. The first half of the film script provides one version of the story of Ajayan. Ajayan's first narration portrays signs of his illegitimate passion for Sumangala who is Balu's bride. But his second narration rectifies the former notion as it is observed that he has mistaken Sumangala to be Nalini, his ladylove. The second

version reveals that he has omitted to narrate many significant events and moods in the first narration. It can be noted that Ajayan has a rather queer mode of childhood experiences which have moulded the psyche of the solitary child, almost reaching the verge of a nervous breakdown. His insane and bizarre behaviour culminates in the unrealisation of his ambitions. The hero Ajayan's two different versions of the same story still remain incomplete because of the innumerable omissions and gaps. Ajayan himself is uncertain whether the second version is also perfect as he suspects that he may have forgotten to include many more crucial facts. A.V. Ashok points out that the epilogue "shows Ajayan as a boy of six counting the river steps in odd numbers as he descends them (1, 3, 5, 7, . . .) and then performing another descent in even numbers (2, 4, 6, 8, . . .) at the end of which the film ends with the word 'Anantaram' on the screen" (88). This example suggests that 'absences' are also significant in assessing the value content. Not only the temporal ordering but also the omissions are to be taken into account in the study of narratives. Each narration is only a version of the events. The expectation of an original story is only an illusion. Looking at the signifier one expects *the signified*. But *the signified* is just an illusion. Adoor Gopalakrishnan, the Implied Author, through *Anantaram*, the art film, may be pronouncing the fact that a text is never complete; i.e., a perfect text is only an illusion.

Thus in narratives, the sequence of time has a very significant function to perform. Within the context of each narrative, the ordering of time plays a decisive role in assessing the value content of the narrative. For example, Sita's father leaving the motherless girl alone, preferring his job in the city to fishing in his native place can be considered to be a cruel deed. But her grandfather leaving her alone, in order to take the sick grandmother to hospital is regarded as an act of love and charity. If the grandfather had departed a little later, in the midst of flood, it would have been considered an act of inhumanity. Thus the sequence of time can change gain into loss, tragedy into comedy, service into injury, charity into cruelty and vice versa. The positioning of each function in the time scale is crucial because it determines the value content, the totality of effect and the life-vision obtaining in a narrative.

## Chapter Four

### Narration and Spatiality

In the narratological study, the concept of space is as prominent as the concept of time. The notion of time cannot be comprehensively and exhaustively evaluated discarding the parameters of space. So also, analysis of spatiality in narratives becomes incomplete, if temporality is disregarded. In brief, it could be said that both are complementary to each other. But, only scant attention has been paid so far, to the narratological study of space; comparatively speaking, the concept of time has acquired considerable attention from the part of the narratologists. J. Hillis Miller avers:

The notion that landscape provides grounding for novels has hardly given rise to a distinct mode of the criticism of fiction, as has the criticism of character, or of interpersonal relations, or of narrators and narrative sequence (*Topographies* 9).

Patrick O'Neill has laid emphasis on the interdependence of space and time in the structure of narratives. "Events can never be wholly free of the demands of place, any more than setting can ever be wholly free of the

effects of time" (53). The following citation will certify the above remark. "Now I tramped through *late monsoon* foliage – tall ferns, bushes festooned with flowering convolvulus – crossed the stream by way of its little bridge of stones – and climbed the steep hill to the pine slope" (italics, mine) (Bond, *Dehra* 83).

Narratological space is a Verbal Space, which is in effect Non Space, creating only an illusion of reality. Hence, in order to delineate a mountain, the narrator has access only to the words (signifiers). His description of a mountain necessitates the use of temporal duration; that is, time is involved in the activity of narrating about space. Thus, narratologically speaking, space originates and survives only by its conversion to time. In other words, devoid of discourse time, space can never prevail in narratives. As mentioned in the chapter on Temporality, within the section dealing with Duration, Gerard Genette measures time, in accordance with the space covered on the printed or written page (*Narrative Discourse* 86-112). For example, the fact considered is, 'how many pages are devoted to cover a particular period of time?'. Expressions like 'three kilometres per hour' suggest that space is measured by time-duration. Once again, the interdependence of time and space becomes self-revealing in the purview of narratology. As ample study has been done on



the concept of time, the role and function of space also merit a detailed investigation.

Mieke Bal differentiates between the concepts of Place and Space. According to her, "the concept of place is related to the physical, mathematically measurable shape of spatial dimensions" (*Narratology* 93). Space is defined as a place seen in relation to its perception. The point of perception may be a character or it may be an anonymous one. In fiction, as the places do not exist in reality, they are presented in relation to their perception; hence the term Space is relevant in the field of narratological discussion and analysis.

In the context of Story/Discourse distinction propagated by Seymour Chatman, (the synonymous terms are *fabula/syuzhet* introduced by Victor Shklovsky) spatial dimension belongs to discourse. Usually, the description of space is introduced in narratives in order to form the background or setting of the story; in such cases, it rarely becomes an integral part of the story. An example may be cited:

The clouds were breaking and coming together again, twisting and spiralling their way across a violet sky. The sun was going down behind the Siwaliks. The sky there was blood-shot. The tall slim trunks of the eucalyptus tree

were tinged with an orange glow; the rain had stopped, and the wind was a soft, sullen puff, drifting sadly through the trees. There was a steady drip of water from the eaves of the roof on to the windowsill. Then the sun went down behind the old, old hills, and I remembered my own hills, far beyond these" (Bond, *Shamli* 59).

The long passage is merely a description of space, which has no relevance to the story of the narrative.

An Omnipresent Narrator in a narrative is likely to present 'Panoramic Space'. He can soar above and go around the whole arena where the events take place, and is also capable of flitting from one point of description to another, in the twinkling of an eye. Hence, he is capable of portraying 'Panoramic Space'.

Among the varieties of Narrators, Wayne Booth distinguishes between Observers and Narrator-Agents. Observers narrate only what they observe around them. Example is the 'I' of *Tom Jones*, *The Egoist*, *Troilus and Criseyde*. The Narrator-Agents (also known as Participant Narrators)

... produce some measurable effect on the course of events  
(ranging from the minor involvement of Nick in *The Great*

*Gatsby*, through the extensive give- and-take of Marlow in *Heart of Darkness*, to the central role of Tristram Shandy, Moll Flanders, Huckleberry Finn and – in the third person – Paul Morel in *Sons and Lovers*" (Booth, *Rhetoric* 153-54).

Unlike the Omnipresent Narrator, an Observer-Narrator or a Participant Narrator has restrictions in perceiving space beyond his realm and hence can portray only a 'Limited Space'. The Observer-Narrator watching through a window, some event occurring inside a room, can delineate only a limited area in his account.

The Narrator (Observer or Participant) is in the 'Occupied Story Space' and the Narrated (the thing or person) is within the Narrator's 'Perceived Story Space'. The narrator may be in an open space or vice versa; however, his narration is constricted to his perception of the space occupied by the Narrated. In Bond's narratives, the Narrators are most often Omnipresent; obviously therefore in most cases, Space is Panoramic. In some stories, however, even though the narrator is a Participant Narrator, his "Occupied Story Space" tends to be the open space as he himself is presented as a nature-loving writer who is fond of wandering in the open space. The Narrated is also most often placed in the outside realm so that the narrator's 'Perceived Story Space' will also never become

limited. Thus the narrator exults in the freedom obtained in getting the largest canvas possible. The depiction of spacious space contrasts with the narration of the measured space in towns and cities. One finds that the 'blue umbrella' of Binya, which she acquires from the city people in exchange for her lucky charm (in the story bearing the same title) limits her vision of the 'blue sky' and the high horizon, as she always carries it unfolded, and perhaps this limited vision generates pride and selfishness in herself, and jealousy in the onlookers. This causes much unrest in the whole village. The moment Binya renounces it, she as well as all other villagers regains the spacious outlook on life (Bond, *Omnibus* 19-58).

Another striking distinction is quite evident, between Perceptualised space and Conceptualised space. In narratives with no space reference (e.g., psychological narratives) the narrator delineates a Conceptualised space (i.e., only in mental conception). In narratives portraying ordinary life situations, the narrator verbally constructs Perceptualised space that could be perceived, felt or experienced through the senses, although ultimately one should be aware that all verbal constructs evoke only an illusion of reality. Patrick O'Neill highlights the significance of spatiality in narratives, which provide allegorical, symbolic or ironic possibilities. According to him, narrative space as setting can be used to establish a

particular mood as by Kafka in his repeated use of "ill-lit indoor spaces" (47).

Apart from the role of space in narratives as mere 'setting', it acquires conspicuous relevance in the entire narrative by permeating through the warp and the weft of its texture. Mieke Bal distinguishes between 'Frame-space' and 'Thematized Space' in narratives. While the former denotes "Place of Action", the latter designates 'Acting Place'. Frame-Space may dwindle into space as setting; but Thematized space pulls the reins of the narrative. The latter

. . . influences the fabula, and the fabula becomes subordinate to the presentation of space. The fact that 'this is happening here' is just as important as 'the way it is *here*' which allows these events to happen (Bal, *Narratology* 95).

An excerpt from "Binya Passes by" would exemplify the use of Frame Space in the narratives.

The window opened on to the forest. Trees reached up to the window. Oak, maple, walnut. Higher up the hill, the pines started, and further on, armies of deodars marched over the mountains. And the mountains rose higher, and

the trees grew stunted until they finally disappeared and only the black spirit-haunted rocks rose up to meet the everlasting snows. Those peaks cradled the sky. (Bond, *Dehra* 71)

The following descriptive passage will assuredly serve as an example for Thematized space. This belongs to the story "Topaz" which appears in the collection, *The Penguin Book of Indian Ghost Stories* edited by Bond himself.

A light breeze hummed through the pines, and the branches seemed to move in time to the music . . . . Below the pines there were oaks, and one oak tree in particular caught my eye. It was the biggest of the lot and stood by itself on a little knoll below the cottage. The breeze was not strong enough to lift its heavy old branches, but *something* was moving, swinging gently from the tree, keeping time to the music of the waltz, dancing . . . . It was someone hanging from the tree (146).

In the story that follows, the space acquires dominant status until its conclusion. The relevance of this space to the story cannot be minimized by any means.

Mieke Bal also distinguishes between 'Steady Space' and 'Dynamic Space'. The former delineates space as static while the latter reveals space in its progress. For example, a path along which a character walks may grow into a forest, thereby unfolding the dynamic temperament of the space in the narrative (*Narratology* 95-6). Rightly does J. Hillis Miller argue:

. . . [T]he landscape in a novel is not just an indifferent background within which the action takes place. The landscape is an essential determinant of that action. No account of a novel would be complete without a careful interpretation of the function of landscape (or city scape) within it (*Topographies* 16).

Landscape and events are inseparably related in Bond's Narratives. Dynamic Space occupies a significant role in them. For example, in "Angry River", as the title suggests, the narrative unfolds the story of space (here, *river*) rather than that of the people. The concluding section of the narrative begins as follows: "We are part of the river," said the boy. "We cannot live without it" (*Omnibus* 127). The magnificence of the river and the triviality of the inhabitants can be deduced from the final statements.

It was a good river, deep and strong, beginning in the mountains and ending in the sea. Along its banks, for hundreds of miles, lived millions of people, and Sita was only one small girl among them, and no one had ever heard of her, no one knew her – except for the old man, and the boy, and the river (*Omnibus* 127).

In "The Last Truck Ride", a tree saves the life of Pritam Singh. The narration winds up with the remark: "It was the tree that saved me. Remember that, boy." The boy responds, "I'll remember" (*Shamli* 79). The fight in "The Fight" commences on account of the ownership of a stream but rounds off in a friendly note as the adversary appreciates the art of swimming and diving exhibited by the protagonist in the same stream (*Shamli* 80-85). In "Tiger, Tiger, Burning Bright" the river saves the life of the tiger, which helps it to escape to the opposite shore where the presence of a tigress gives prospects for more tigers (*Shamli* 158-80). The narrator in "Most Beautiful" is excited when the retarded boy Suresh learns the art of swimming. He revels in the fact that the art of swimming "made his [Suresh's] life something more than a one-dimensional existence" (*Shamli* 70).



Gerard Genette in his work *Narrative Discourse: An Essay In Method*, elaborately analyses the treatment of temporality in narratives classifying it into three significant facets: Order, Duration and Frequency (33-160). In the detailed discussion regarding Duration, Genette endeavours to assess the passages of descriptions in the narratives (86-112). Usually during the descriptions of space, the flow of the story is arrested. Hence, such descriptions are said to provide only zero degree of story time. The term used by Genette for descriptions is 'Stasis' because the story time becomes static then. That is, narrative discourse continues while story time is at a standstill. This fact is strongly asserted by Seymour Chatman in the article "What Novels Can Do that Films Can't (and Vice Versa)."

. . . [N]arrative proper requires a double and independent time ordering, that of the time line of the story and that of the time line of the discourse. Now what happens in description is that the time line of the story is interrupted and frozen. Events are stopped, though our reading or discourse-time continues, and we look at the characters and the setting elements as at a *tableau vivant* (123).

The intermittent narration of space, which causes pauses in story-time, creates a rhythmic flow in narration. The 'pause-proceed rhythm' will naturally add momentum to the functions depicted in the story. The effect of the presentation of the casual events of routine life which otherwise causes a monotonous mood can be altered by the 'stop-flow symphony'. After the dead stop of the story, even the slowest pace of movement is most welcome. A typical example can be cited from "Angry River." When the river is in spate, Sita is seen quite inactive for a while, as she gets involved in a long conversation with her rag-doll Mumta, inside the hut. Suddenly there follows the quick pace of Sita's movements. "Sita couldn't stay indoors for long. She went out . . ." (*Omnibus* 97). But again there is a switching over to the slowest pace of action, as Sita speculates about the conditions of her grandparents, far away from their island (*Omnibus* 97-98). Not always does the story halt, with the presentation of space. If space is, however, described along with the movement or the action of a character (may be, through the eyes of the character), an abrupt cessation of story-time does not occur.

As structuralism advocates, the observation of the operation of binary opposites, is also relevant in the study of spatiality in narratives. The two polarities like Village versus Town, Inside versus Outside, Land

versus Sea etc. are to be taken into account in order to discover the options employed in the narratives. The preference to one of the two polarities will definitely pave way for a specific structure. In definite patterns, space becomes eloquently meaningful. When the two polarities of Village/Town are considered, most of Bond's narratives come within the range of villages. If at all the narrative has 'town' as setting, the description is purposefully directed to expose the evils of the town and its residents. In "Most Beautiful", the town is described as "heartless" with "its crowded, claustrophobic atmosphere, its congested and insanitary lanes, its weary people" (*Shamli* 67). The retarded boy Suresh incurs illtreatment while he is in the town; the narrator who redeems the boy, leads him away from the bazaar. Later, when the boy insists upon going out, the narrator assures his mother, "we won't go towards the bazaar" (69) and takes him for a walk in the fields and a swim in the stream. Town or city is explicitly delineated as atrocious in many other stories like "Tribute to a Dead Friend" (*Delhi* 107-12), "Death of a Familiar" (*Deoli* 88-100), "The Summer Season" (*Shamli* 92-97) and "The Last Truck Ride" (*Shamli* 74-79).

There are numerous other stories, which strongly suggest that urban interference pollutes the normal simplicity of the villages, upsetting the harmony prevalent there. Either the major characters are drawn towards

the tantalizing city snares or the urban people set traps in the rural areas by their direct interventions. In stories like "The Summer Season" (*Shamli* 92-97), "The Last Truck Ride" (*Shamli* 74-79) etc., the poverty-stricken, unemployed boys go to the town in search of jobs in order to sustain their families in the villages. But they return dissatisfied and disappointed.

In "The Blue Umbrella" (*Omnibus* 19-58), the city-dwellers make their advent into a village as tourists, and indirectly cause turbulence in the lives of Binya and the rural inhabitants. Deforestation or the extinction of animal species is the outcome of the interference of the townsfolk in the guise of hunters. Hunting for fame and pleasure is their pastime by which either they kill the animals or being unsuccessful in their target, leave the animals mortally wounded, making them incapable of hunting for food. Such animals ultimately become a menace to the rural people and their domestic animals. Similar cases are dealt with, in stories like "Panther's Moon" (*Deoli* 147-70), "A Tiger in the House" (*Shamli* 154-57), "Tiger, Tiger Burning Bright" (*Shamli*, 158-80), "The Leopard" (*Delhi*, 46-52) etc. Thus Bond's narratives in general make a decisive option for villages and the unperturbed life of the villagers.

The typology of narratives, which commences with a journey from the village to the town, culminates in the return journey from the town to

the village. Return to nature is the recurring pattern in many of Bond's narratives. Visni in "The Summer Season" (*Shamli* 92-97) returns from town to his homeland (village) with a strong urge to till and cultivate his land, taking an oath never to rely upon the job in the town which does not offer any scope for creativity or satisfaction. So also Nathu in "The Last Truck Ride" (*Shamli* 74-79) sets out to his village after the truck accident with an urge to 'grow' things rather than 'blast out' the limestone quarry.

Nature is presented as reliable, providing companionship to human beings. Every speck of flora and fauna can be relied upon. The leopard and the narrator in "The Leopard" (*Delhi* 46-52) repose confidence in each other by their mutual understanding and comradeship. The narrator does in no way cause any harm to the leopard, and although the former's presence in the vicinity of the leopard's den may have caused disturbance to the animal, it lets the narrator go unharmed, owing to their mutual respect and love. Considering the spatial arrangement, this narrative has a replica in "A Tiger in the House" (*Shamli* 154-57). The tiger, 'Timothy', has been brought to the zoo by the grandfather, who later visits the cage and caresses the animal. It is then that the keeper reveals the truth regarding the tiger. Grandfather's tiger Timothy died of pneumonia two months before. He is, at present, playing with a ferocious and dangerous animal,

which has been trapped and brought recently from the jungle. Grandfather is unable to believe this fact and so continues to play with the tiger, hailing it 'Timothy'. To the keeper's amazement, the tiger responds positively to grandfather's friendliness. Nature, along with its flora and fauna, is proved to be reliable even under strange circumstances.

There are rare occasions when natural calamities cause menace to people and the environment as in "Angry River" (*Omnibus* 83-127), "Panther's Moon" (*Deoli* 147-70), "Tiger, Tiger, Burning Bright" (*Shamli* 158-80) etc. But the situation is not uncontrollable, nor the havoc caused, irreparable. Nature itself recuperates or provides remedies in due course of time.

To a great extent, space determines the time structure of a narrative. The operation of time in town and village is entirely different from one another. While the time moves fast in cities, it crawls in villages. In towns, people live from minute to minute, hour to hour, whereas in villages, the inhabitants live from day to night or from season to season. Rural people are indifferent to the notion of clock-measured time. This sort of time-concern affects the pace of narration from place to place. Hence space has dominance over the tempo and speed of narration. In most of Bond's narratives, the pace of narration is usually slow and steady, as all

major events take place in a village or countryside. Only in times of danger or crisis, there is any notable quickening in the rhythm of narration. Generally speaking, the villagers are conscious only of large units of time like seasons, periods between floods, storms, etc. None of them has a definite calculation of one's age, unlike the residents of a town or city.

If the two polarities of Inside versus Outside are examined, the narration in Bond shows preference to the Outside. The Inside of the hut is rarely considered in the narratives whereas the Outside is presented as a haven of refuge and revelry. In "The Story of Madhu" (*Deoli* 129-32), the girl Madhu is full of vigour, flitting as a butterfly in the open space, but towards the end of the narrative, for a short duration, she is placed inside the hut, as an anaemic, sickly figure awaiting death (132). Sita's hut provides no protection in times of flood in "Angry River", on the contrary, she is rather safe in the open boat on the water (*Omnibus* 83-127). There isn't even a glimpse of Binya's hut throughout the long narrative, "The Blue Umbrella", for both Binya and Bijju are portrayed as roaming children around the village from dawn to dusk (*Omnibus* 19-58). Suresh in "Most Beautiful" is healthier and sprightlier outside, in the open air than inside, in the hut (*Shamli* 67-73). In the narrative, "Whispering in the Dark", the narrator at night, runs out of the shelter in the forest, with a

sense of relief and freedom in being Outside rather than Inside (*Shamli* 118-22).

Fields, forests, streams, rivers, mountains and all the natural resorts along with the animals, plants and the rustic people occupy important realms in the narratives of Bond. The industrial world is only minimally present. Again, scenes of spatial congestion or claustrophobia are also rare. Most of his narratives are set in open and extensive natural panoramas. There is something Wordsworthian or Hardian about the manipulation of Space in the Bond canon. This aspect is worthy of attention even from an ecological vantage point.



## Chapter Five

### Conclusion

Recapitulating the findings in the former chapters, this concluding chapter aims at laying bare the basic model of Bond's narratives. In order to arrive at such a model, his stories have been grouped under three categories:

Type I - Stories of Loss (Parting/Disharmony)

Type II - Stories of Accomplishment (Reunion/Restoration of Harmony)

Type III - Stories of Mystery (Appearance-Disappearance/Haunting)

When a story ends in a particular point, it may become a story of loss. If it continues, it may belong to another category, i.e., Story of Accomplishment. If it winds up in death, it falls under Type I but if the dead person returns as a ghost, it belongs to Type III, i.e., Story of Mystery. Time and Space exercise major sway over the patterning of the stories. Story's time may end; but life's time does not end. ". . . [T]he show's over! (Ionesco 116)" but the drama goes on.

The kernel components of the three Types may be summarized thus.

Type I - Meeting - Relationship - Parting

Type II - Parting - Temporary Stay - Reunion

Type III - Meeting - Relationship or Temporary Stay - Parting or  
Haunting

There is no clear demarcation between Type I and II or between Type II and III for that matter. One pattern glides into the other, if a minor twist is made. For example, "The Last Truck Ride" (*Shamli* 74-79) in Type II is similar to "The Last Tonga Ride" (*Dehra* 48-58) in Type I. In both cases, the journey is a final one but in the former story, it ends only with the next stage of returning home for reunion. Thus it belongs to Type II. The function "parting" is present in Type I as well as Type II stories. In the latter, the function is placed in the initial stage. So there is hope for returning or reunion. In such cases, despite the presence of the function "parting", the stories become fulfillment stories. So also, the function "crisis" appears in both types of stories. In Type I, the 'counteraction' irrevocably fails. This function fails in Type II stories as well, but it is followed by an intensified countermove which leads to triumph and the story belongs to Type II, i.e., Stories of Accomplishment. The tiger at the zoo in the story "A Tiger in the House" (*Shamli* 154-57) and the leopard in the forest in "The Leopard" (*Delhi* 46-52) die in the respective stories (the

tiger dies of pneumonia; the leopard is shot dead). The former story is placed within Category II and the latter, in Category I, even though one seems to be the replica of the other vis-à-vis the pattern of the events. "Binya Passes By" (*Dehra* 70-78) is included in the list of Type I stories. But an eerie gust blows in the premises where she is placed. She is initially unseen, but heard. After a relentless search, the narrator gets the first sight of her. She assures him of her constant presence in the forest. Her abrupt, mysterious absence and a boy's explanation that she has quitted the village, evoke an enigmatic aura around her. This story, which is categorised and placed under Type I resembles "Topaz" (*Ghost* 146-50) or "Whispering in the Dark" (*Shamli* 118-22) which falls under Type III. The following passage from "Binya Passes By" attests to this resemblance.

But at night I was assailed by thoughts of Binya. I could not sleep. I switched on the light and there she was, smiling at me from the looking glass, replacing the image of the old lady who had watched over me for so long (Bond, *Dehra* 78).

Death in Stories I, II and VIII of Type I denotes Non-Return. But in Type III the dead ones 'return' to this universe as Ghosts or Prets. In an interview conducted by All India Radio, Ruskin Bond confesses that a

melancholic mood pervades most of his stories (19 June 2001). It is the outcome of a sense of loss and a nostalgic attachment to the past. Perhaps this yearning for the past has been visualised in the Ghost Stories as the resurrection of the dead or as the advent of the Supernatural, at least for a transient period.

Bond opts for only certain permutations and combinations which can uphold the values he wants to proclaim. He has a consistent ideological stance. He seems to be insistent that whatever be the combinations, the narrative should not create the impression of a revenge story. Obviously therefore, his patterns are different from those obtained in works like *Hamlet*, *The Count of Monte Cristo* etc. For example, the deceived farmer, Daya Ram, in Bond's "Going Home" (*Shamli* 98-103) never intends to retaliate the deceit he endures. Thus Bond's stories do not revel in wreaking vengeance. Moreover, his narratives do not culminate in despair or utter wreck. There is an attempt to play down the despair motif. In that sense, the pattern is different from Hardy's novels like *The Return of the Native*, *Tess*, *The Mayor of Casterbridge* etc. In Bond's stories, nature may cause ruin for a temporary period but balances the rhythm without much delay, giving the hope of a new life to everyone. Eg: "Angry River" (*Omnibus* 126-27). The thief in Bond's "The Thief" returns the stolen

money to the owner with the decision to lead an honest life thereafter (*Deoli* 42). Bond's narratives do not end with the escape of the adversary. There is poetic justice meted out to all such antagonistic figures, although they are comparatively rare in Bond's universe. Eg:- Sunil in "Death of a Familiar" (*Deoli* 100). If ever despondency or robbery appears in his stories, it will definitely be somewhere in the beginning or in the middle. Then only can there be chances for re-adjustment and balancing, before the closure of the story.

The ratio of positive and negative values in the Bond canon can be charted as follows:

Function	Type No.	Total Ratio Positive : Negative
Encounter	I	5 : 3
Frequent Visits	I	6 : 2
Relationship	I	6 : 2
Discord	I	1 : 4
Violation	I	1 : 2
Parting	I	2 : 6
Non-Return	I	0 : 8
Hunting	II	1 : 1
Killing	II	2 : 4
Escape	II	3 : 2
Journey	II	8 : 4
Death	II	2 : 7
Rain	II	3 : 1
Cultivation	II	4 : 0
Abrupt Vision	III	2 : 4
Encounter	III	3 : 3
Relationship	III	4 : 1
Abrupt Vanishing	III	3 : 2
Recurring Vision	III	0 : 4
Unresolved Mystery	III	0 : 8

(Figure 52)

From the chart, one could infer the values Bond upholds in his stories. Encounter, Frequent Visits, Relationship etc. acquire sufficient acclaim not only in Type I and II but also in Type III – i.e., Ghost Stories. But Discord, Violation, Parting, Killing, Death etc. are not treated favourably in the stories. Peace and friendliness prevail in his world. Nature is privileged; Rain and Cultivation are positively treated. In order to highlight these values, Bond chooses a particular combination of functions in most narratives. Putting together all the essential components of the three types, one can arrive at the following pattern: Meeting – Relationship – Parting – Reunion – (again) Parting or Haunting.

This cyclical process resembles the pattern of the Vegetation Myth – Birth – Growth – Death or Decay – Rebirth . . . . Bond creates the fertile land of fraternity where relationships sprout and flourish; even after death or decay, there is the hope of rebirth or resurrection. Parting is never eternal separation for Bond. His is a universe maintaining ecological equilibrium. Although natural calamities occur in his cosmos, Nature herself, in due course of time, finds remedies. Human beings who upset the rhythm of Nature are made to confront the consequences; there are, however, chances still in store for repentance and reconciliation. The dead

may return to their earthly residence (though as apparitions) and stay at least for a temporary duration. They are neither harmful nor vindictive. After the brief stay, they vanish.

All the functions in the narratives are related to time and space. The convergence of Time, Space and Action produces the desired effect. But apart from time-space combinations, in between there is discourse. Value falls within it. This study is not meant to be a critique of Bond's stories. The focus has been on how a narrative evolves visualising time and space. Another important inference drawn is that a model can be derived from all the Bond Stories. This is not to argue indirectly that these stories are stereotyped or repetitions of one underlying pattern. Perhaps it might be possible to derive such models even in the case of established writers like Dickens, Hardy, Tolstoy etc.

In the Preface to the three hundred and forty-five versions of Cinderella Stories, the editor Cox claims that it is possible to deduce a model for all Cinderella stories and also that such a model can form the basis of almost all stories in the world (lxxi – lxxii). The present study seems to have validated such a claim.



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