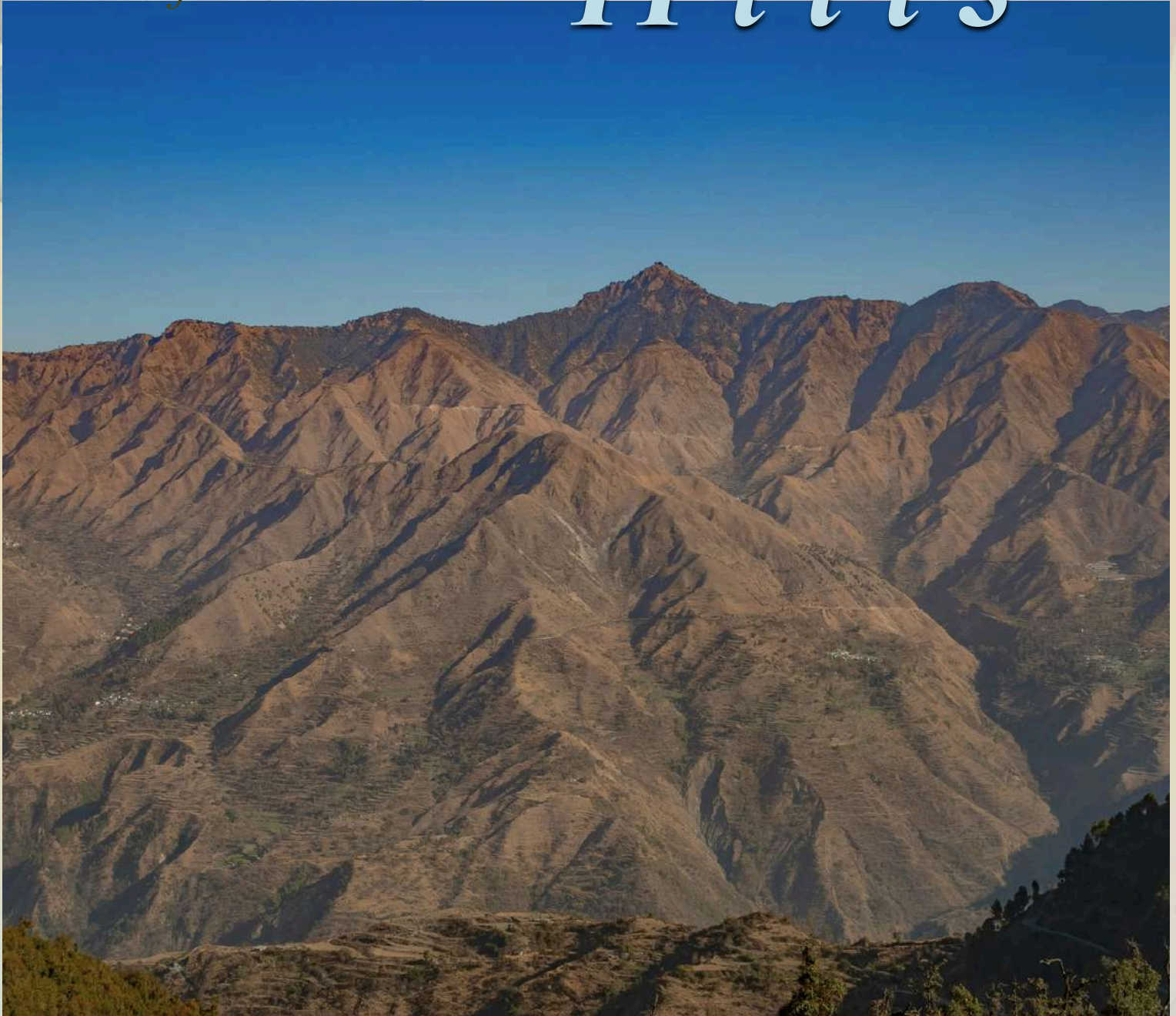


LA MAGZ 2026

RUSKIN BOND EDITION

WHISPERS

from the Hills



Literary
Association
NBSXC

Agarwal
Printer



*For those that cherish
the thoughts of Bond*

*Until death comes,
all is life*



Whispers

EDITOR'S
note.

"The world keeps on changing, but there is always something, somewhere, that remains the same." ~Ruskin Bond

Situated in and around Siliguri, the mountains are never too far from us; a brief ride to Kurseong is all it takes to escape the grind of the city life. This closeness naturally deepens our affinity with the hills, shaping the way we see, feel, and write. It is this very bond with the mountains that keeps drawing us to the words of Ruskin Bond, a man in his nineties, yet ever young in spirit. Ruskin Bond as an author and a poet has gifted generations with stories born from the hills. Spanning decades, his writings have conquered genres and themes like childhood, solitude and nature. As the chief editor of this issue, it is my greatest pleasure to introduce you to the annual magazine of the Literary Association, *Whispers from the Hills: Ruskin Bond Edition*.

Furthermore, on behalf of all the members of the Literary Association, I would like to convey my heartfelt gratitude to our Principal, Fr. Dr. Lalit P. Tirkey, and our distinguished faculty members, Dr. Rajarshi Bagchi, Dr. Pavanbir Kaur, Mr. Subham Mandal, Dr. Soumyadip Ghosh, and Mr. Prasun Banerjee, for their creative and constructive guidance. I would also like to extend my sincere appreciation to the Sub-Editor of the magazine, Mr. Akhil Thapa, the Chief Designer, Ms. Parna Pal, the Entertainment Head, Ms. Rinchen Lamu Lama, our brilliant writers, the exceptionally talented editorial and entertainment team, the publishing team, and you, dear readers, for accompanying us on this literary retreat.

As we celebrate Ruskin Bond in this literary endeavour, may each sentence and every punctuation, curated especially for you, be worthy of your time.

*With best regards,
Shakambhari Sinha
Editor-in-Chief | Literary Association*

There is a quiet magic in stories that do not demand attention but gently invite it. *Whispers from the Hills: Ruskin Bond Edition* is our attempt to honor that magic. It lingers on rain-washed afternoons, winding hill roads, childhood memories, and the unspoken warmth of ordinary lives. While working on this issue, we found ourselves returning to the simplicity and stillness central to Ruskin Bond's world.

This magazine brings together diverse voices reflecting on Bond's writings from different angles. We explore his portrayal of childhood, animals, solitude, humor, love, and the landscape of the hills. Each piece has its own voice and vision. Together, they create a gentle conversation that echoes the warmth, sensitivity, and humanity that have made Bond's work timeless for readers of all ages.

As the Sub-Editor, it has been truly rewarding to witness this collective effort come together. I extend my heartfelt gratitude to our Principal, Fr. Dr. Lalit P. Tirkey, and our respected faculty members, Dr. Rajarshi Bagchi, Dr. Pavanbir Kaur, Mr. Subham Mandal, Dr. Soumyadip Ghosh, and Mr. Prasun Banerjee, for their constant guidance and encouragement. I would also like to express my sincere thanks to our Chief Editor, Ms. Shakambhari Sinha, for her leadership and vision, the Chief Designer, Ms. Parna Pal, for shaping the visual identity of the magazine, and the Entertainment Head, Ms. Rinchen Lamu Lama, for her creative contributions. I am equally grateful to the writers for their sincerity and commitment, the editors for their patience and attention to detail, and the entire team whose efforts have brought this magazine to life.

This edition is not just a tribute to an author. It is an invitation to pause, observe, and rediscover comfort in simplicity. I hope that as you turn these pages, the hills speak softly to you, just as they have spoken to us while creating this magazine.

Akhil Thapa
Sub-Editor | Literary Association



Expositions
XPOSITIONS

In this Edition

<i>About Bond</i>	6
<i>Timelessness of Ruskin Bond's Writings</i>	8
<i>In Simplicity, Bond speaks</i>	11
<i>Mussoorie and the Hills</i>	12
<i>Ten Reasons Why</i>	14
<i>Horror and Supernatural Elements</i>	15
<i>Evolution of Rusty</i>	17
<i>The Minor Character Who Stayed Behind</i>	19
<i>When Stories Speak Like Companions</i>	21
<i>Two Bonds</i>	22
<i>A Life in Stillness</i>	23
<i>In The Journey of Innocence</i>	25
<i>The Core of Indian English Literature</i>	26
<i>Wordplay</i>	29
<i>Empathy Beyond Species</i>	30
<i>Essence of Love in Ruskin Bond's Writings</i>	32
<i>Fun Section</i>	36
<i>Behind the Pages</i>	46



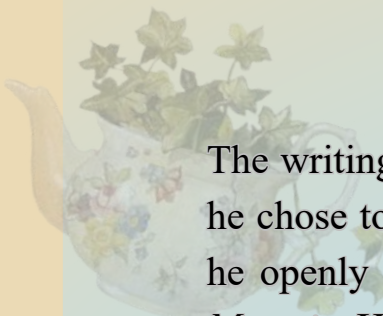
Ruskin Bond

***“On books and friends I spend money;
For stones and bricks I haven’t any.”
— Ruskin Bond***



The stillness in the hills, where mist swallows winding paths and raindrops patter gently on ancient roofs, often feels like a place where stories come alive. It is this gentle beauty of the hills that Ruskin Bond has portrayed so poignantly in his works that celebrate the joy and simplicity of everyday life.

Born on May 19, 1934, in Kasauli, Himachal Pradesh, Bond was the son of Aubrey Alexander Bond, who was British, and Edith Dorothy, who belonged to an Anglo-Indian family. Bond spent much of his childhood in Jamnagar, and later attended boarding school in Shimla. The separation from his parents and the premature death of his father, who died of malaria when Bond was ten, had a great impact on him. This loneliness and melancholy gradually led him to find solace in books, which later motivated him to take up writing.

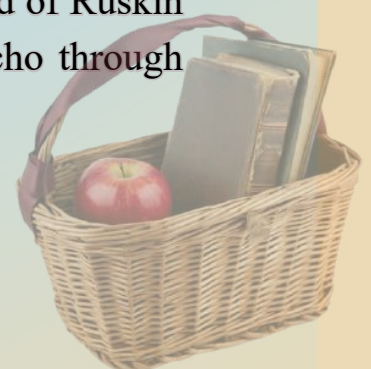


The writing style of Bond is a reflection of the simple and genuine life he chose to lead. His source of inspiration is his own experiences, and he openly admits this in his memoir, *Scenes from a Writer's Life: A Memoir*. His first novel, *The Room on the Roof*, written when he was just seventeen in the United Kingdom, earned him the John Llewellyn Rhys Prize in 1957. His novel is about a lonely orphaned boy named Rusty, who faces a lot of problems in his life but eventually learns to live life on his own. Rusty is one of the most popular characters in Bond's fictional world.

Over the years, Ruskin Bond's essays, stories, and articles have attained popularity and been published in many newspapers and magazines, such as "The Pioneer", "The Tribune", and "The Telegraph". Ruskin Bond is a prolific writer and has written many novels, short stories, essays, and books for children. Some of his notable works include *A Flight of Pigeons*, *Our Trees Still Grow in Dehra*, *Delhi Is Not Far*, and *Angry River*, among many other works of fiction and non-fiction. His short stories, such as *The Night Train at Deoli and Other Stories* and *A Face in the Dark and Other Hauntings*, are greatly appreciated for their humor, emotional touch, and beautiful descriptions of hill life. Ruskin Bond is also known for his works for young readers, such as *The Blue Umbrella* and *The Adventures of Rusty*.

With simple yet touching tales, Ruskin Bond has developed a world of literature that is characterized by nostalgia, warmth, and deep affection for nature and common people. His stories promote the appreciation of the beauty that is often overlooked in small things.

The following articles deal with various aspects of the world of Ruskin Bond, celebrating the various elements that continue to echo through his stories in the form of whispers from the hills.



Timelessness of Ruskin Bond's

w r i t i n g s

The Everlasting Literary Works Of Ruskin Bond

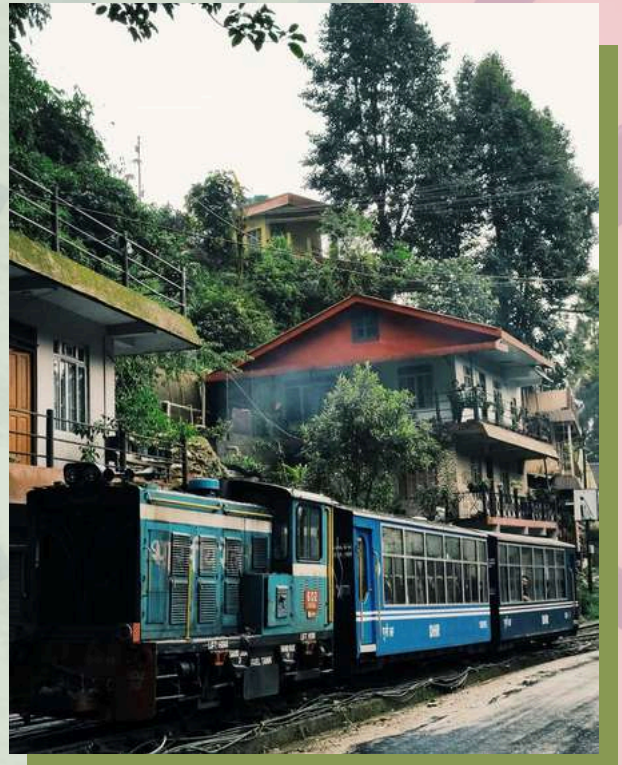
Ruskin Bond, one of the renowned Indian authors in the world of English Literature, is famous for his unique writing style which is deeply rooted in his personal experiences and observations. His stories often depict autobiographical elements where the stories and plots are inspired from his own life. Through the detailed study and analysis of some of Bond's stories, the researchers highlight how his stories reflect his experience of growing in small towns and hills, observing the people at the railway station, spending time with the craftsmen, and living in the Himalayas. His stories include themes of simplicity, nostalgia, and relationship between the human and the nature.

Bond's writing techniques are integral to his storytelling making his works deeply engaging and emotionally resonant. His use of the first-person narrative helps the readers to connect with the protagonist's inner world as seen in *The Room on The Roof* and *The Night Train at Deoli*. His simple yet powerful storytelling, deep love for nature, and understanding human emotions make his stories exceptional. His stories spoken form a first-person narrative draws experiences from his own life. He describes the scenes vividly using simple yet poetic language and adds humour, keeping the readers hooked.

Bond's ability to paint a picturesque landscape through simple yet evocative language transports readers to the small towns and hills of the Himalayas. In *Rain In The Mountains*, his description of the monsoon rains creates a living experience that immerses the readers in nature. Through his poems, essays, short stories, novels, and autobiographies he portrays his dynamic relationship with the Himalayas and different aspects of nature which he came to know during his childhood.

Bond's first-person narrative often reflects the past that gives a nostalgic effect in his writings, bringing out the feelings of the moments spent and makes the readers experience the lost innocence of the small and simple things of life. In *The Blue Umbrella* the narrative beautifully captures the innocence and simplicity of the village girl Binya, the protagonist of the story, who falls in love with the blue umbrella. She gets it in the exchange of her lucky leopard's claw pendant. The umbrella was so beautiful that everyone admired it, especially, Ram Bharosa, the shopkeeper. In this particular story Bond has captured various themes, like, jealousy, desire, materialistic love, self-satisfaction, and kindness. This story also tells the dangerous consequences of jealousy and envy. His writings are often solitary figures who observe and reflect on the world around them making them introspective.

In his story *The Night Train at Deoli*, Ruskin Bond described the protagonist as an eighteen-year old boy who fell in love with a poor basket-selling girl whom he encountered during his annual train journey to his grandmother's house. The train used to stop at a station named Deoli, and he eagerly waited for the girl so that he could buy basket from her. But in the last visit, he finds that the girl is no longer there. The story beautifully depicts the feelings of two persons in solitude making the story more intense and living. It depicts fleeting connections and memories as the narrator is left with lasting impressions of brief encounter.



Bond has a wonderful way of describing places. His stories bring small towns and hills into life. In *Rain in The Mountains*, Bond described the monsoon season: “*And first drops of rain touch the dry earth and suddenly there is the smell of fresh, wet leaves and damp earth; and then rains fall steadily, and the stream is in space, and the flowers blossom again.*” This type of writings makes the readers feel that they are actually there. In *A Face in The Dark*, the vivid description of the school and the misty hills give us a spooky feeling by adding mystery to the story.

Ruskin Bond never used words which are difficult to understand. His writings are simple yet heart-touching. The lines are short and easy to understand but they express deep emotions. He also used metaphors and symbols to make his stories richer. Because of his simple yet poetic writing, his stories can be read by both adults and children.

His stories focus on ordinary people like shopkeepers, schoolteachers, station masters, etc. He always made his simple characters as the main highlight of the story. He often described the relation between the children and the older people. In *Grandfather's Private Zoo*, a boy and his grandfather share a special bond through their love for the zoo. These relationships bring warmth and emotions in the stories.

Even though Bond's stories deal with the themes of nostalgia and loneliness, it also adds humour. In *The Whistling Schoolboy and Other Stories of School Life*. Bond mentions the various mischief that one experiences in the school, the funny teachers and all the school adventures. In *My Father's Tree at Dehra*, Bond tells, in a very funny but yet touching way that how his father tried to plant trees, showing readers how small efforts can make a big difference.



Although Bond's writings relate to the normal life, it has deeper meanings. He mentions about various life changes and human relations that makes the readers feel more deeply. He tells the readers about the peace of living in the nature. He puts up the message that we can live more peacefully if we find the happiness in the simple things of life.

Ruskin Bond's unique writing styles, simple yet heart-touching, vivid descriptions of the nature, presenting simple yet beautiful characters, humours, and his childlike wonders make the stories timeless. Even the adults and children of this generation can relate to Bond's writings. He catches the beauty of everyday life and the human emotions making his works meaningful for the readers of all ages. His works makes everyone feel the essence of the simple things of life. His stories will always be epic and memorable in the minds of the readers.

~ *Bhumika Chowdhury*

Where mountains listen, friendships grow slowly, and childhood blooms within nature's escape—Ruskin Bond's simplicity finds its way into our hearts.



In Simplicity Bond Speaks

Ruskin Bond utilises various elements in his novels, such as first-person narration, focus on nature, universal themes, strong sense of place, authenticity, a conversational tone, detailed descriptions and moral and emotional depth. He simultaneously uses a first-person perspective which adds to the depth as it gives the stories a personal and reflective tone. Bond has a deep personal connection to nature due to which nature plays a major role in his novels. His stories explore perpetual themes like childhood, friendships, family bonds and the joy of discovery. His stories highlight the hill stations of the Himalayas and rural India, which capture the nostalgic beauty of these locations; he creates a sense of reality and authenticity which draws in the reader for the everyday experience of his characters by blending in his autobiographical elements with fiction. He maintains a warm conversational tone throughout his stories with a mix of gentle humour and introspection, while he also gives detailed descriptions to create realistic scenes for the readers to imagine. His tales convey moral values and life lessons that impact an individual while also depicting the characters' inner lives realistically.

In conclusion...

Ruskin Bond has created a serene escape into the world of simple joys and the beauty of nature. He has cultivated a love for nature amongst all of his readers regardless of their age and gender. Bond has taught people to celebrate life and be grateful for their achievements. He evokes nostalgia and warmth within all of us providing a comforting and heartwarming reading experience that resonates deeply with the audience. Ruskin Bond's impact lies in his capability of touching our hearts with his gentle stories empowering us to endure the power of simplicity, nature and human connections and emotions.



~ *Suhani Das*



Mussoorie and the Hills:

The Real Protagonist

The hills of Mussoorie reflect emotions like peace and calmness, while also fostering loneliness and nostalgia, exemplified perfectly in the Rusty series. Hence, Mussoorie is more than just a locale, it is the stage where Rusty's feelings, growth, and youthful adventures unfold. The hills evoke the feelings of innocence and create a yearning for freedom, which is reflected in Rusty's inner journey. Therefore, these small details like the morning fog settling over the hills, or the scent of pine needles heighten the sensory experience and emotional connection between character and place. Mussoorie in the Rusty series acts as a guide, taking Rusty through a pain of solitude, while also nurturing his creativity and imagination. It becomes playful, comforting, and even mysterious to a certain extent.

Ruskin Bond, one of India's most cherished authors, with a deep and enduring connection to Mussoorie and the Himalayan hills, permeates his literary world. As he has called Mussoorie his home since the 1960s, Bond's affiliation towards Mussoorie is vividly evident in his writings. The town comes alive with the trills of the early morning birds, the deserted roads, the tea stalls, and the fog-covered mountains. This transforms Mussoorie into a character that experiences the joy, sorrow, and evolution of its dwellers.

In Bond's stories, the forests, mountains, rivers, and shifting weather patterns are far from passive elements. They actively participate in the narrative and influence the plot's progression. Therefore, the monsoon rains' rhythm, birds chirping, and evening mists, all combine to form a sensory and immersive world, where nature is very much alive. This is also evident in *The Night Train at Deoli* and the Rusty series where the mountains and forests not only provide the scenery, but also the influence of the characters' feelings and events of the



stories. The characters through their misty slopes, rustling leaves, and quiet streets, reflect their inner worlds. Simultaneously, the scenery that surrounds them seems to narrate the tales of solitude, longing and transient beauty. Through this close and personal relationship between character and setting, Bond interlaces the two worlds. He takes nature a step further, to become an integral theatrical symbol that extends the emotional and thematic dimensions of the story.

In Bond's narratives, the mountains are not just passive topics for reflection, they serve as active participants that propel the narrative forward. The woods have the makings of an epic, a setting where the protagonist meets a series of challenges, or a place where the protagonist has to “find” herself for example, in “The Blue Umbrella”, where the hills and village setting become central to the story’s drama, contrasting human greed with nature’s calm and beauty. Similarly, in *A Face in the Dark*, the forested hills heighten suspense and danger, making the landscape a critical force in the unfolding plot. Therefore, as the interaction between the milieu and the characters sets in, it influences the latter’s decisions, testing their courage and shaping their experiences. Much of the magic and excitement of Bond’s narratives remains encapsulated in these landscapes.

Mussoorie and the nearby hills in Ruskin Bond’s tales move beyond the mere setting. They impact the people and events, and mirror sentiments. The hills themselves offer an underlying beauty, a sense of mystery, a sprinkle of adventure, and an embrace of belonging. The result—protagonists in their own right. Bond’s prose ignites the notion that nature is not a stranger to humanity. It is, rather, a union: the hills are the stars of his stories, celebrating the relationship with nature in a world where the landscape shares the loudest tales.

~ Preyashi Kundu

A teenage beginning:

Ruskin Bond wrote his first short story at just 16, quietly stepping into a lifelong relationship with words.

Life, slightly fictionalised:

Many of his stories are semi-autobiographical, shaped by memory, nostalgia, and lived moments.

Early applause:

He won his first literary prize at 17, long before fame ever caught up.

Old-school process:

He still prefers writing by hand, letting stories slow down before they become polished.

Reader first, writer second:

He reads about three books a week, proving his love for stories goes both ways.

No college, still compulsory reading:

Ruskin Bond skipped campus life but somehow ended up in our textbooks everywhere. Irony? Iconic.

Rooted in the hills:

He made the mountains his permanent address and turned mist, trees, and silence into familiar companions.

Fame arrived quietly:

It found him where he already was and he never felt the need to move.

Still, always writing:

Through decades of work, he stayed exactly where he belonged, doing exactly what he loved.

R u s k i n B o n d a s a W r i t e r o f

HORRORS & SUPERNATURAL ELEMENTS

“Late last night, I heard some long dead residents of Ivy Cottage having tea and gossiping in the living room again. They’ve been doing this every other night. And I usually leave them in peace. But yesterday they interrupted a very pleasant dream, so I called out to them from my bed, asking them to shut up, and they did”. - Ruskin Bond



Ruskin Bond, an important personality in the field of English Literature, is widely known for his stories describing nature and the life of the hills. But, a significant part of his career is dedicated to writing about horrors and paranormal activities.

Bond in his horror stories gives the message that one does not have to believe in the ghosts in order to read any ghost story. Although the stories are written in the check-in-tone format his autobiographical style

of writing sometimes compels the readers to believe in the stories. In his horror stories, the narrator plays the role of a listener who hears about the paranormal experiences from others. In one of his stories, he says, *“After dark, we see or hear many that seem mysterious and irrational. And then by the clear light of the day we find that the magic and the mystery have an explanation after all”*.

His stories always end with questions for the audience, so that they can be in dilemma whether these incidents could occur in real life or not – *“I thought I heard the voices in the wind; and perhaps I did. For isn’t the wind the voice of the undying dead?”* His purpose of writing such horrifying stories were to ponder on the various mysteries of human existence, which do not have any scientific definition. He further stated that, it is not absolutely true that ghosts will always haunt us. They stroll around places because they might love that place and still enjoy it in afterlife as well. The spirits may make the human beings feel less lonely on a stranded road. It is very natural that everyone is scared of ghosts but, Ruskin Bond’s ghosts will actually make the readers fall in love with them, It is all about the way he portrays his characters.

Bond's settings are usually very distant from the hustle-bustle of towns and the cruelty of cities. It is always in the hills and small cottages, which is a perfect ambiance for any paranormal activity; many of his horror stories are set in the hill stations. In *Captain Young's Ghost*, the story is set in the hills of Mussoorie, Barlowgang, and Landour. The story is in first person's perspective, these types of settings infuse the feeling that something might be unnatural.

His stories always create an unease in the atmosphere. He does not rush the suspense instead he gradually takes one step at a time and slowly builds an intense mystery, so that it can create the excitement and interest in the readers while they are reading. In *The Shadow on the Wall*, a young writer encounters a ghost which is presented as a quiet and unsettling experience.

Ruskin Bond's horror stories basically focus on the Indian Folklore and the supernatural beliefs. Instead of presenting the ordinary ghosts Bond mentions the Indian ghosts like, *pisach*, *munjia*, *bhoots*, *prets*, etc. Bond uses these characters because they specifically belong to the region.

His supernatural experiences occur in the midst of the everyday life. For instance, a ghost might be first seen as a reader for a young writer or a

very mysterious voice might be heard in a normal atmosphere. His simplicity and elegance makes his stories eligible for all the readers. He uses vivid imagery and wide descriptions that attracts all the readers to his stories.

The protagonist's of Bond's stories are the ordinary people who are about to encounter various paranormal activities. These make his stories more believable and engaging for the readers. The stories involve personal experiences and reactions, which makes the stories more realistic. His stories often leave some lines unexplained to create mystery which leaves the audience in dilemma that makes it even more frightening.

Ruskin Bond's haunted side plays a significant role in the field of literature. His mysterious and harmless ghosts make the readers curious to learn more about them. These stories includes elements like mysterious woods, old cottages, eerie atmospheric settings and much more that creates terror and suspense within the readers. Ruskin Bond shows versatility of how an author can write different genres of stories and can be equally good in all of them.

~ **Bhumika Chowdhury**

THE *EVOLUTION* OF RUSTY:

Growing up with Bond's Protagonist Rusty

The main protagonist in many of Ruskin Bond's stories, is a creation of Bond's imagination, but he is also Bond's alter ego. Through the protagonist, the author has captured the profound experience of growing up in the Himalayan foothills, tracing his trajectory from an isolated youth to a reflective writer.

The character of Rusty first appears in Bond's debut novel *The Room on the Roof*, published in 1956. He is portrayed as a parentless sixteen-year-old Anglo-Indian boy who finds himself lonely in his guardian's house in the European part of Dehradun. Displeased with the tyrannical ways of his guardian, Rusty decides to run away from home and take shelter in Somi's house.

Rusty secures a job as an English tutor for Kishen, Mr. Kapoor's son, earning not only employment but also a space of his own in the room on the roof. Bond wrote this autobiographical novel at the age of seventeen in 'barsati' an old room on the roof in Dehradun where he encountered the various challenges of adolescence.

According to Bond, *"What makes it 'different', I think, is that it is a novel about adolescence by an adolescent, and for this reason I have never changed a word or made any revisions. It reflects the writer as he was when he wrote it-naive, trustful, eager for love and friendship"*.

In *"Vagrants" in the Valley*, the sequel to Bond's debut novel, Rusty and Kishen lead a life of 'vagrants', seeking shelter in abandoned church buildings. They befriend other vagrants - Devinder, Goonga, Sudheer, the 'lafunga'. Rusty has a quest for writing and after being left all by himself, he thinks of visiting London on the advice of Mr. Pettigrew. Both Rusty and Bond felt their career as a writer will only develop in the city so they decided to visit London. In this novel, Rusty grows through quiet realizations: *"Perhaps we are all vagrants in the valley-searching for a place, a person, or a moment that will make us feel at home."*

Rusty's life in London is covered in *Rusty Goes to London*. *"Jersey was a pretty island, with wide sandy bays and rocky inlets, but it was worlds away from the land in which I had grown up."* are the painful words, of Bond as well as Rusty's feelings when he is very far away from India.

Bond's attachment towards India is evident in his words and reveals that he had missed the warmth back at London. When he returns to India, Rusty says, *"When the train drew into Dehra I found Devinder waiting to greet me...that had so shaped my life"* making it clear to the reader that for Rusty, India is his home. In the novel, Rusty's failure in love is also described:

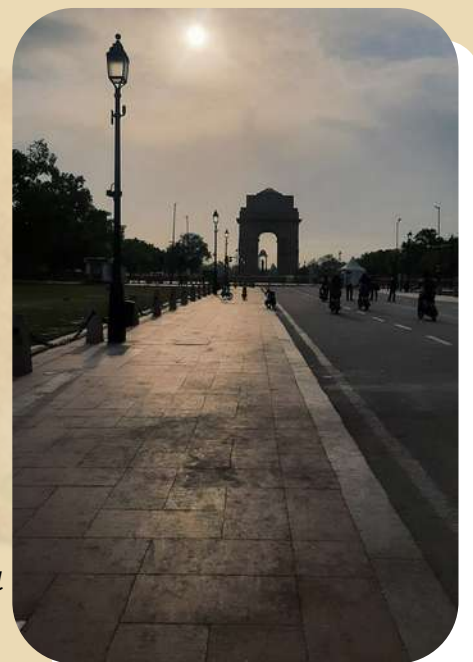
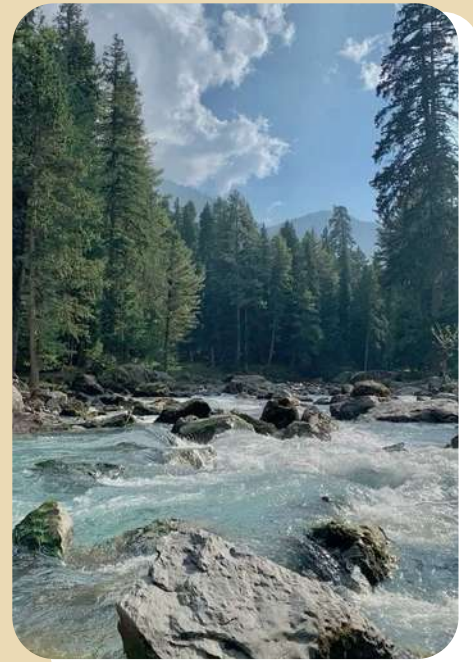
"And yet something was missing from my life. Vu-Phuong had come and gone like the breath of wind after which she has been named. And there was no one to take her place". Bond narrates this failure as a theme in his fiction and how he had accepted the setbacks in life, overcoming failure.


Rusty Comes Home follows Rusty's adventures, after his return from London. It chronicles the author's experiences in Dehradun, Delhi, Shahganj, before settling in Mussoorie, making a living as a writer. Rusty has written hundreds of stories and adopted Prem: *"Eight years with Prem. He was just a sixteen-year-old boy when I first saw him, and he has a wife and a child"*.

Rusty who was born and brought up at the foothills of Himalayas feels at home in India. His admiration for nature and his connection with dependable friends form the nucleus of his life. Although he achieved his goal of becoming a writer in London, his nostalgia for his birth place compelled him to return to India.

In essence, Rusty's evolution mirrors Ruskin Bond's own life and yet it resonates universally. Through the famed protagonist, Bond reminds us that growing up is not about losing innocence but learning to love the world with a wiser heart.

~ **Rinchen Lamu Lama**





“IT’S THE ORDINARY FOLK OF THE HILLS WHO MAKE MY STORIES COME ALIVE. THEY MAY NOT DO GREAT THINGS, BUT THEY LIVE WITH A GREAT HEART.” - RUSKIN BOND.

THE MINOR CHARACTER

who stayed behind

Hardly any writer captures the gentle music of nature and the delicate threads of human connection as gracefully as Ruskin Bond. Drawing from his life in the hills, particularly in Dehradun, his short stories always feature some breathtaking characters. Most importantly, the minor characters have played a major role, and although they may not always take centre stage, their presence makes the short stories more interesting and realistic. They reflect warmth, simplicity, and the beauty of everyday life.

Ruskin Bond says that he draws inspiration from the ordinary people he meets – shopkeepers, watchmen, servants, gardeners, beggars, and children who may not play a major role but add truth, colour, and warmth to his stories.

In the short story *The Thief's Story* it is true that the main character is the thief but the minor character, Anil, the writer, makes a significant impact on the thief whose actual name is Hari Singh. Anil's forgiving nature though simple yet makes a huge impact on Hari Singh, the thief. Anil may not be the central character or the central focus of the story, but he makes a significant impact on the story. Anil could have been strict with Hari but instead, he shows trust towards him. I feel that Bond wanted to show how even a seemingly ordinary minor character can play a major role in someone else's life.

Another famous short story by Ruskin Bond *The Night Train at Deoli* features a minor character, the girl selling baskets. It might be seen that the girl is just a passing figure or a stranger who appears only for a few moments. Ruskin Bond has fantastically portrayed her character. She does not have a name in the story, nor a long background or an important dialogue but her face and the innocent smile leave a deep impression on the narrator. I personally feel that Bond uses her to remind the readers how some encounters can sometimes touch the heart. For readers, she was the soul and heart of the story.

Yes, it is true that Ruskin Bond is always best known for his gentle, nostalgic tales but he has also written some of the fantastic horror stories, often set in the misty hills of Mussoorie and Dehra. In stories such as “A Face in the Dark”, the minor characters in the story such as the faceless boy and the faceless watchman leave a powerful impact. It is also said that “A Face in the Dark” is one of Bond’s personal favourites. Though the faceless boy appears only for a brief moment, he has left a long-lasting impact on the readers. He stands out because he doesn’t speak or act like other minor characters, his very absence of a face makes him a source of terror. I personally feel that Bond uses this minor figure to show that fear is not only born from loud noise or scream or maybe violence, but also from silence. Bond tried to show that the boy’s facelessness also seems to reflect the loneliness of Mr. Oliver, the schoolteacher, showing that an ordinary person can hold something very deep. For me what makes the story more beautiful is that the boy, who could be just an ordinary school student, becomes a symbol of horror, turning a quiet forest path into a horror path.

“*The Eyes Have It*” shows how emotions can blossom even in silence and darkness. The minor character in this particular story is the girl, the blind co-passenger. According to Bond, she is technically the minor character of the story because she appears only for a very short period of time. Her position in the story plays a pivotal role. Bond has fantastically shown her character. She is the emotional and symbolic heart of the story. The girl who shares the compartment with the narrator may be seen as a passing passenger, but the narrator couldn’t resist himself to describe her. Her kindness, laughter, and the simple way she talked about the hills and other things.

Bond wanted to reveal how people can connect deeply and how beauty can exist in silence. The story also contains another minor character, the **second passenger**, who was also the co-passenger of the narrator who appears only in the last few lines with his single remark “***She was completely blind, didn’t you notice?***” He is the best example of a minor character with a major impact. Ruskin Bond at first did not disclose that the girl was blind it was the minor character that made a major effect on the readers. Together, these minor characters prove that in Bond’s writing, no encounter is truly small.

What makes Ruskin Bond’s minor characters so special is that they feel real and relatable like people we have met in our own lives. They don’t need a grand introduction or long stories to touch the heart. They carry emotions like kindness, mystery, and love. Bond reminds us through his minor characters that ordinary a life is it holds beauty and importance.

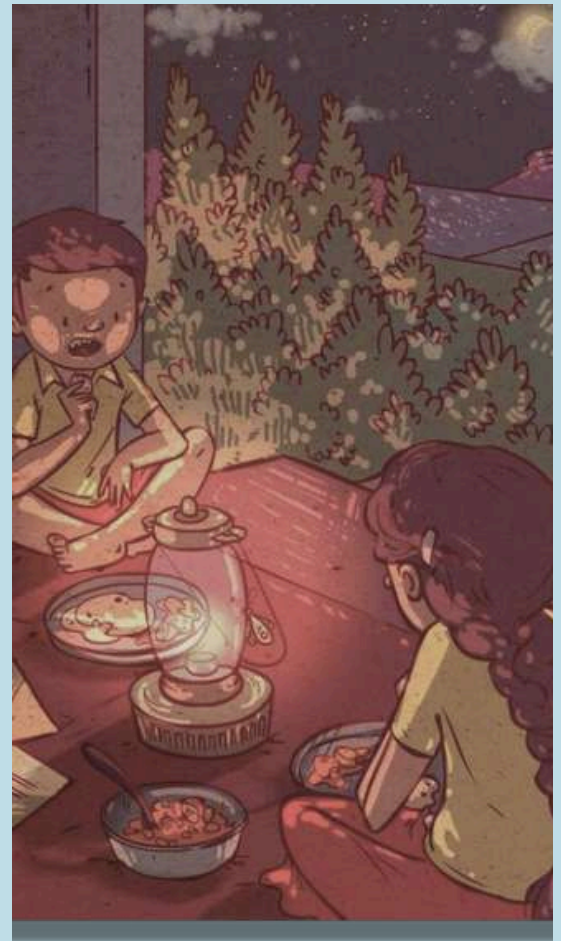
~ **Suman Bhattacharya**



WHEN STORIES SPEAK LIKE COMPANIONS

Some writers create stories, but others first hear the stories, the beat of the place, the laugh of a kid, the quiet of the rain hitting an old roof. Ruskin Bond is that sort of a writer, his writings don't force people to read; they welcome it with a quiet warmth which feels like an old friend telling a story during the time of the day when it gets dark. Ruskin Bond's works are deeply connected with the hills of India that have become his home: serene, full of trees, and blooming with the miracles of nature. He stated once, "*Since small joys are the building blocks of life, I write only small joys*". It is true that most of the times he is referred to as *The Poet of Simplicity*, nevertheless, Bond turns simplicity into something very luminous. His stories for kids are not delusive tales, rather, they are truthful reflections, radiant, pure, and have the realization that maturity has good-byes embedded in them.

In *The Hidden Pool* three boys from different backgrounds discover a secret pool near their town, a refuge untouched by the noise of the world. Bond, through this story, is very subtle with his praise of these three themes :- friendship, curiosity, and the purity of discovery. It is the childhood distilled: brief, beautiful, and free. One of his most powerful short novels, "*Angry River*", is about Sita, a little girl, who experiences a flood that wipes out everything that she is familiar with. Even so, it is a reminder by Bond about bravery, stamina, and the tendency of human beings to hope. The quietness of the plot is a reflection of his talent - to be able to see the bright side of situations even when in tragedy.



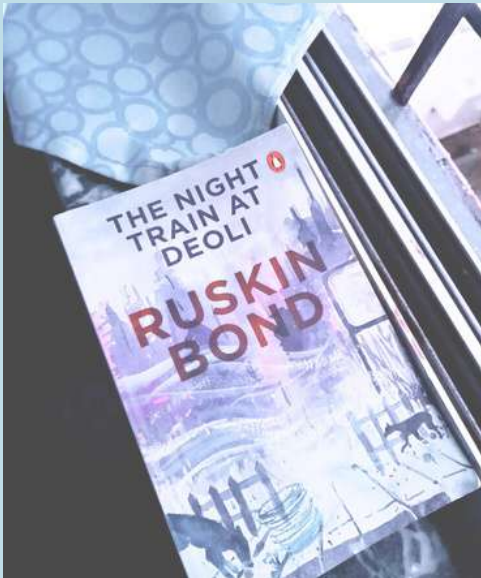
Ruskin Bond is the only social realist in *Dust on the Mountains* as he follows a boy named Bisnu who decided to leave his village and find work in the mines. While the language used is very simple, it is still a very deep look at the environment and the consequences of people's actions on it, as well as human naivety - all long before these topics gained popularity. The hills, which both protect and tell, are like the silent characters in his narratives.

The Two **BONDS**

If the **Harry Potter** and the **Lord of the Rings** sagas represent platonic ideal of free-standing fictional worlds, then Ruskin Bond's "Rusty universe" provides a comparatively small and personal universe. Ruskin Bond is rather famous when it comes to being an author, at least in India but his semi-autobiographical stories about Rusty, the young Anglo-Indian who grows up in the Garhwal Himalayas, and eventually becomes a writer, twitch and falter in both organization and some consistency.

The first works about Rusty are the two novels *The Room on the Roof* and *The Vagrants in the Valley*; they chronicle Rusty's experiences as a seventeen-year-old boy in the town of Dehradun, at the foothills of the Himalayas. The works, about Rusty that come after these are broadly of two different periods: Rusty's childhood days losing his father, living with his grandmother and Uncle Ken, living with his stepfather and Rusty's adulthood coming back from England, settling down in Mussoorie, and establishing himself as a writer. Most of these works are in the form of stories and novelettes. The stories, in particular, were published, first, in different magazines. They were later arranged in a chronological fashion to make them look less scattered and published as books: **Rusty the Boy, from The Hills, Rusty Runs Away, Rusty and the Leopard, Rusty Goes to London, and Rusty Comes Home.**

But they still lack consistency to a degree; it's probably because they weren't thought of as parts of one self-consistent universe when they were conceived. Consistency is always the key in universe-building. In some stories for example, **The Woman on Platform 8**—the young protagonist has a similar background as Rusty. But his name is not Rusty at least in the originally published version of the story. Sometimes, the same events have been narrated in different stories, but they have been ascribed to different people. "For example, things which happen to Rusty's father in *My Father's Trees in Dehra* happen, instead, to Rusty's grandmother, in *The Tree Lover*.



Conversational charm

Moreover, *The Night Train at Deoli*, is a lovely sad story in which a young man encounters a girl that sells baskets at a deserted station. Their meeting only lasts a few moments but it resides within them forever. The story is about a brief relationship and the pain of growing up; hence, it is an excellent example of Bond's subtle emotional intelligence.

“As a matter of fact, Bond’s spell is in the truth of his view, he sees marvelous things and is not unmindful that they are vulnerable”, says the critic Sukanya Venkatraghavan. This truthful view of his loving, nostalgic, and humanistic feelings are what make his portrayal of the children's world so memorable.

To conclude, Ruskin Bond’s works are like mirrors that reflect the marvelous world which we often tend to overlook. Most of his stories are quiet, calm and small-town tales that are set to the rhythm of the rain that falls in the mountains which carry the wisdom that comes from the knowledge that love, kindness, and courage are not the things that you learn but the things that come naturally and you just have to remember them. In each kid who dreams while looking out of the window or listens to the rain, we find the continuation of Ruskin Bond's stories, gentle, bright, and forever young.

~ Soham Saha

A Life in *Stillness*

Ruskin Bond’s Art of Observation

His letters and diaries hold these little moments, where simple observations turn into lasting thoughts. He picks up the habits of both people and nature and turns them into words filled with warmth and humour. Through his eyes, loneliness feels gentler, and solitude turns into a companion rather than emptiness. His writing shows how joy comes from accepting life as it is and finding beauty in the ordinary moments.



Rusty, his beloved protagonist, is Bond's own inner journey. A boy caught between innocence and irony, growing up with curiosity, and quiet rebellion. It can be seen from Rusty's friendships and little adventures how deeply all we really need is a connection, even when alone. In those shared stories and small moments of understanding, Bond shows that friendship cures loneliness.

The themes of solitude and loneliness in his work never felt hopeless. Instead, Bond turns solitude into a peaceful space, where thought, memory, and nature meet. His humour makes the stillness unnoticeable, reminding us that even in silence a whisper of warmth can be found. To him, solitude is not the absence of others, but the presence of itself.

The theme of honesty is not beyond the friendships of Bond's stories. His characters feel natural since they are flawed yet kind. Bond's humour brings people closer, turning human imperfection into an asset worthy of being cherished, rather than concealed. Briefly, Ruskin Bond captures the rhythms of life such as bright moments of joy and shadows of sorrow, times spent with others and being alone. His gift lies in turning the ordinary into meaningful and inviting readers to smile at life's little ironies while wondering its deeper mysteries. His writings do not just tell stories, they make us feel the hills, the rustle of leaves, and the serenity of life itself.

The works of Ruskin Bond are nothing short of art crafted with simplicity, care, and a deep sense of life's rhythm. His stories feel like a soft breeze where humour and thought greet in perfect balance. It is a kind of happiness born not just from wit, but also from the understanding of human nature. His simplicity and emotional depth are what make his work evergreen and cherished by readers across generations.

To reimagine a day in Bond's life is to see a lonely wanderer in the lush green hills, stopping often to listen and to look around. Each encounter, a curious animal, a passing stranger, a playful smile, becomes a small story of itself, painted with gentle irony and wit. The rhythm of his days reveal how humour and despair can coexist, how one can live fully yet remain slightly detached, held by affection and curiosity for the world .



"We become writers before we learn to write. The rest is simply learning how to put it all together."

RUSKIN BOND

~ Priyasmita Das

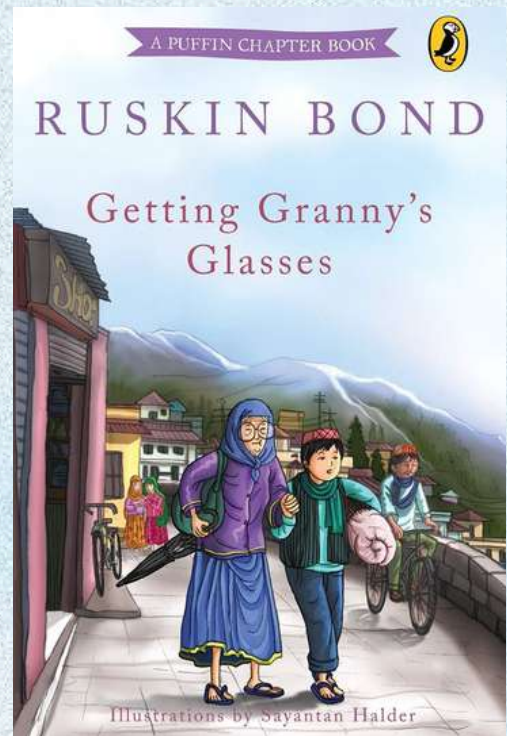
IN THE JOURNEY OF INNOCENCE ✧ Ruskin Bond with Children

The name **Ruskin Bond** carries with it the scent of rain-soaked earth, the laughter of childhood, the deserted roads of Mussoorie, and the sweet ache of nostalgia. Over the years, he has become one of India's most beloved children's writers—someone truly gifted at capturing the magic of everyday life and preserving it beautifully in his stories.

Initially, Ruskin began writing as an escape to cope with his mental struggles while entering his adulthood. His stories are mostly glimpses of his past that even give readers a chance to relive the purity of their childhood. The children in his books are often portrayed as - *free-spirited, open-minded* and *emotionally sincere*.

Bond has also written *warmly* about *lively* grandparents in many of his children's books. Through his poetry and fiction, he reveals moments from his childhood and adulthood; not to put readers to sleep, but to awaken in them a quiet appreciation for nature and for the small, unnoticed creatures and joys of everyday life.

Getting Granny's Glasses portrays a touching tale of an eleven-year-old boy named Mani who follows his seventy-year-old grandmother to the hills for her eye checkup. Her old scratched glasses need replacement but the trip to the eye hospital in Mussoorie takes two days. Granny was reluctant to leave Mani alone so Mani travelled along with her. During their journey to the hills, Mani took great care of his grandma and was very *mindful* of her comfort. Mani's responsible behaviour warmed Grandma's heart. The story shows Mani's *empathy* and *respect* towards his elders and the beautiful bond they share as a *family*.



On a final note, Ruskin Bond through his *tender* storytelling continues to revive the nostalgia of childhood and the serene beauty of nature. Unlike many others, Ruskin Bond's books feel like a *warm, comforting hug*. His tales leave behind not just lessons on *friendship, familial bonds, and empathy*, but also the raw emotions of unspoken words with the *comfort* of belonging.

~ **Sneha Sharma**

RUSKIN BOND
The core of **INDIAN**
English Literature

Ruskin Bond, also known as “The Wizard of English Literature”, plays a major role in the shaping of Indian English Literature. He began writing in the 1950s and has influenced generations of readers and writers till date. He popularized the unnoticed and unique style of writing, focusing on the beauty of nature, human relationships, and the

innocence of childhood. Bond has authored over 500 stories, essays, and novels, including 69 children's books. He has impacted such important sections of children's literature in India that this has earned him prestigious awards like the Sahitya Akademi Award and the Padma Bhushan. His writings are admired for their clear and convenient style, lyrical prose, and gentle humour, which perhaps makes him a beloved and influential figure among readers and writers.

At an early age of 17, he wrote his first novel, *The Room on the Roof*, which was later published in 1956. The book received the John Llewellyn Rhys Prize in 1957, which made him the youngest author to ever receive the award. Bond is partly the reason why the genre of 'short stories' is as famous as it is today, restoring appreciation for the simplicity of life and the environment. With his career spanning over six decades, he has enlightened India through his accessible and insightful tales of everyday life. He keeps his stories grounded in reality, as most of them are based on his own personal experiences; hence, the authentic portrayal showcases Indian society and human values, which attracts readers. He has set a standard among contemporary Indian writers, particularly those in children's literature, who 'cite Bond' as a major influence.





He is considered the pioneer of children's English literature; his stories feed curiosity and adventure in children and young adults and also introduce them to the themes of nature and human relationships. For example, one of his series, "Rusty," is the foundation of Indian children's literature. He has depicted Indian life and culture by providing authentic portrayals of Indian social customs and culture, often through the eyes of his characters, who are mostly based on the people he has known in real life. He has fostered new styles of literature in India; he established a unique narrative voice that was distinctly Indian while using the English language. His work moved from more dramatic, anglicized narratives of the colonial era and focused on the simple, everyday life of ordinary people. He proved that English is not just a language that can be communicated with, but it can also be used to capture the authentic rhythms, culture, and essence of Indian small towns and rural life.

Ruskin Bond's ability to create an enduring story in a simple, realistic, and passionate style, while also celebrating nature, innocence, and the human condition, is the ultimate unique quality that makes him so extraordinary even today. His stories leave readers with a heartfelt appreciation for the simple moments of life, a deeper understanding of emotional intelligence, and a connection to the beauty of the natural world, affecting readers to be happy with what they have in life; cementing his legacy as a master storyteller who promotes kindness and empathy across generations.

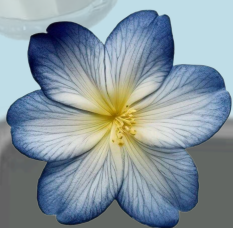
~ *Suhani Das*

Nonetheless, all these tales are semi-autobiographical in nature; the protagonist is, most often, an extended version of Ruskin Bond himself—sometimes as a young boy and sometimes as an adult. The settings are, most often, the Garhwal Himalayas. So I prefer to call it the Rusty universe, or Rusty fiction; the name Rusty is still used most often to refer to the protagonist in these stories.

~Jaspreet Kaur

REARRANGE THE MEMORY

Ruskin Bond Edition



How it works:

You must use the given words in the exact order they appear, but you're free to add anything else you want around them. You can write a few lines or combine it into a mini poem according to your liking that's entirely yours.

Your words (in order):

mist → window → silence → footsteps → evening

Example: (just to show the vibe)
Mist gathered at the window,
silence learning how to stay,
while footsteps waited for the evening.

[Bond-style tip: *If your writing sounds gentle, nostalgic and a bit lonely, you're probably doing it right.*]

EMPATHY BEYOND SPECIES:

The *Animals* in Bond's World

Ruskin Bond's fiction is alive with a distinctive variety of animals – from the wild tigers and leopards, or to the charm of goats, donkeys, monkeys, birds, and even the often-overlooked bats and lizards. He is admired for his truthful and life-like portrayal of animals, especially those from the Garhwal region. Bond writes about creatures of all kinds with honesty and affection. In the introduction to *The Big Book of Animal Stories*, he says, “**My animals are real animals, and they behave as animals usually do.**”

HENRY, THE CHAMELEON:

As a child, Bond's grandfather told him that chameleons are usually harmless creatures. Although this incident is a part of Bond's imagination – since he never actually met either of his grandfathers, as revealed in his *autobiography*, it is reflective of his vivid storytelling. Encouraged by his grandfather's assurance, young Bond once put his finger in a chameleon's mouth. *Henry*, the chameleon however, knew that his teeth were meant only for chewing food, not fingers, so he did not bite him. For a long time, Henry didn't trust anyone and responded to even the friendliest gestures of the author as suspicious. When provoked, Henry would simply startle people by changing the colour of his eyes or open his mouth wide, his eyes narrowing in focus. Over the time, Henry developed a close bond with the author and willingly took food from his hand, showing trust and familiarity. This tale pictures a playful glimpse into the creature's harmless mischiefs and how slowly he let his guards down for the author as trust bloomed between them.

TUTU, THE MONKEY:

Tutu, a mischievous girl-monkey who was bought by the author's grandfather from a street entertainer for a sum of ten rupees. Monkeys are often known to be naughty and full of energy, and so was Tutu. Tutu loved to steal Aunt Ruby's coats and Uncle Benji's hairbrush, causing much chaos around the house. She loved bathing and her little fondness for bathing, put her in trouble when she almost boiled herself in the kettle when it was on fire – this is a humorous and cautionary tale of Tutu's curiosity and her mischiefs.

THE OWLS:

Through his writings, particularly the poem “*The Owls*”, Bond tries to eradicate the popular myth about owls’ hooting which is believed to be a bad omen. He describes the natural behaviour of these species and how their sweet mellow provides a sense of peace and natural order at night. Ruskin Bond never lived with his grandparents, yet he often wrote about them, and portrayed them very warmly and vividly in his stories. Although his grandmother generally disliked animals, she grew deeply fond of two little owls that became her companions. She lovingly fed them, and in her absence, Bond’s grandfather was forced to wear her petticoats to feed them. “*The Owls*” is a portrayal of a special bond that his grandparents shared with the birds. The owls often crawled up her pillow and nestled near her ear as she slept— depicting a touching visual of affection between animals and humans.

HAROLD, THE HORNBILL:

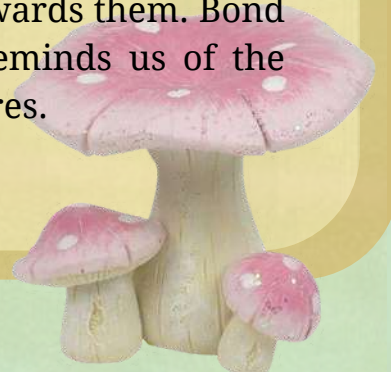
Harold, the hornbill, was a beautiful creature amusing in its own actions. He was rescued by the narrator and his grandfather when he was attacked by a cat in its nest in the flame-tree. They nursed and pet him for the next twelve years. Known for his playful habits, Harold would swallow nearly anything—even a live cigar or a coin! He also loved tossing tennis balls with his large beak like a slip fielder. He was mostly fascinated by the rains and loved dancing with his wings spread like a clown. Even the narrator and his grandpa joined in his excitement, which reflected their joy and love for nature.

THE BAT:

In his poem “*The Bat*”, Ruskin Bond writes about a child's struggles with loneliness. Unlike other creatures, a bat flies low, stays indoor, stunts beneath the furniture, acting like a silent companion to the child on his lonely nights. It shows that, though animals and insects can't communicate through words, they are still blessed with a natural ability to bond with humans and provide silent company when it is needed the most.

Ruskin Bond’s stories delve into deep meaningful relationships shared between humans and animals. It shows their loyalty, innocence and vulnerability, which evokes empathy and admiration within us. These tales also convey a message on how humans should be more kind and loving towards animals and creatures and also learn to be more acceptable and kinder towards them. Bond not only celebrates the serene beauty of nature but also reminds us of the harmony that develops between humans and all living creatures.

~ Sneha Sharma





Essence of Love

IN RUSKIN BOND'S WRITINGS

Ruskin Bond, one of the most beloved writers of India, is known for his simple and authentic writings that attract readers. One of the recurring themes in his novels is the portrayal of innocent love. Bond finds love and romance in simplicity. His love stories are related to everyday life—such as meeting at a railway station or childhood friendship. The love stories in Bond's story explore the emotional connection, kindness and purity. His love stories are often related to nature - the hills, the rain or the silence of the mountains. His love is full of affection. His stories reflect the reality that some love is incomplete, yet beautiful. His sad stories are not bitter yet they are warm and nostalgic to the readers. His tales often reflect affection for a moment, for a person.

The Eyes Are Not Here, (also known as *The Eyes Have It*), was published in 1991. It shows love as incomplete, unfulfilled yet powerful. Bond shows how love can be beautiful even when it is unsaid and unrecognized. In the story, Bond narrates about two people who met on a train and were unaware of each other's blindness. The story shows how love can be uncomplicated yet beautiful. Bond, through his writing, tried to show that the narrator's affection is not lustful or physical - it is rooted in voice and imagination.

Ruskin Bond's first novel *The Room on the Roof*, published in 1956, is centered on the themes of young love and friendship. The story is about Rusty, who is a sixteen-year-old Anglo-Indian orphan from Dehradun who lives with his strict British guardian. Rusty secretly connects with a group of local Indian boys and falls in love with a young Indian woman named Meena. Their love story was full of

innocence and warmth but ends devastatingly when Meena dies, leaving Rusty heartbroken. Rusty even thought of leaving for England, but decided to stay in India, understanding his love for his home, beginning a new journey. The story teaches us how we should enjoy the present moment and not worry about the future.

In the short story, *The Night Train at Deoli*, published in 1988, love appears as an unforgettable moment. The young speaker was travelling to Dehradun, and met a mysterious basket-selling girl at Deoli railway station. He forms a romantic connection with the girl, but in the middle of the journey, the girl disappears, leaving the young speaker with a feeling of longing and innocent connection. It reflects Bond's belief that not all love stories end with a happy ending; some simply cherish the memories.



“Love Is A Sad Song”, published in 1975, is a semi-autobiographical short story narrated by a thirty- year -old Anglo-Indian man reflecting on his unconditional love for a sixteen year old Punjabi girl named Sushila. Despite the age difference and societal barriers the writer's love for Sushila was unconditional even after knowing about her engagement with another man. “Love is a Sad Song” portrays love as a deeply emotional connection yet a painful experience.

“Time Stops At Shamli”, published in 1989 is about an extramarital affair. This story revolves around a man who was travelling in a train, stopping by Shamli station. Shamli was a small place with one hotel and a few houses. In Shamli, he reconnects with his childhood love named Sushila, who was the wife of the hotel owner named Mr Dayal. The narrator and Sushila both relive the memories of their past love. In this tale, Ruskin Bond discovers the fragile side of human love that lingers in unspoken words.



The Blue Umbrella, published in 1974, is a story of love and kindness. The story was set on the serene hills of India, where a simple umbrella becomes a symbol of the purest form of love that is compassion, gentleness, empathy, and forgiveness. Binya is a young girl who lived in a village and sold her leopard-claw pendant for a beautiful blue umbrella reflecting a child's pure form of love for beauty. The umbrella brings her joy but stirs desire in others, especially in one of the local shopkeepers, Ram Bharosa, who steals it. Yet Binya's act of forgiveness transforms him, and she gives him the umbrella. The story highlights the kindness of Binya when she forgives Ram Bharosa, which transforms him. The themes portray selfless, unconditional love.

Ruskin Bond's works remind us that *"Love is not always dramatic or perfect."* Sometimes it is brief and unspoken, directed not only at people but also at places, memories and moments. Love is shown as a source to be cherished and remembered. Bond's stories are simple and full of innocence, capturing fleeting moments and deep connections found in ordinary lives.

~ *Suhita Pandey*



"Cold weather doesn't care
if your coat is old or new."

- *A book of simple living*



Dungeons & Dragons

choose your actions wisely !

Episode 1: The Shortcut

It was already dark when Mr. Oliver, an Anglo- Indian teacher, left the bustling Shimla Bazaar for a shortcut through the pine forest towards his school. The tall pine trees of the forest made eerie sounds and blocked the moonlight, keeping most people to the main road. But Mr. Oliver was not an imaginative man and the darkness did not perturb him. Usually, the walk felt peaceful but tonight the air felt heavier. He was carrying a torch which flickered down the narrow forest path.



What should he do?

WALK FASTER TO EXIT FOREST QUICKLY

PAUSE AND LOOK AROUND

THE EYES HAVE IT

-BY RUSKIN BOND

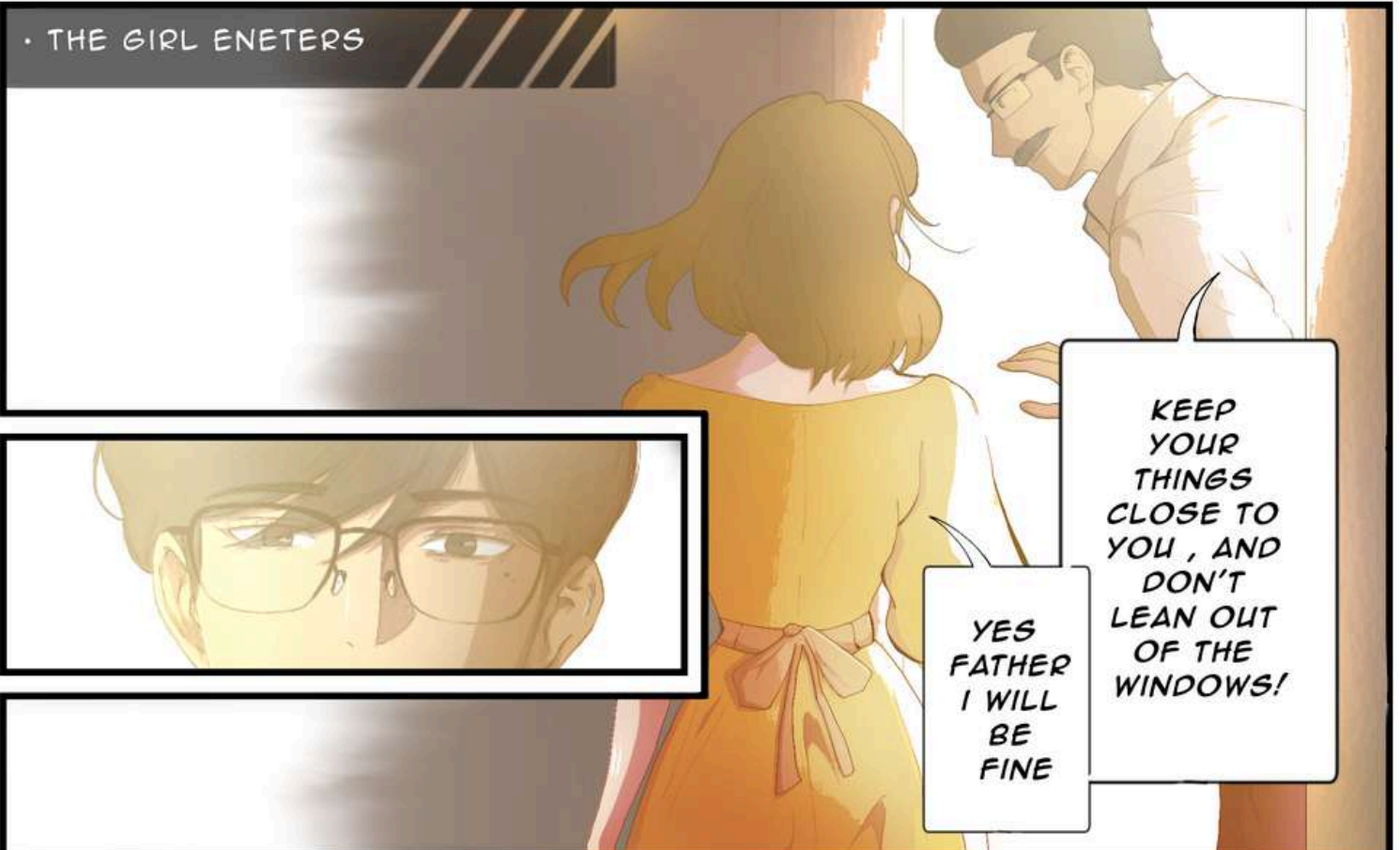


- MANGA EDITION -

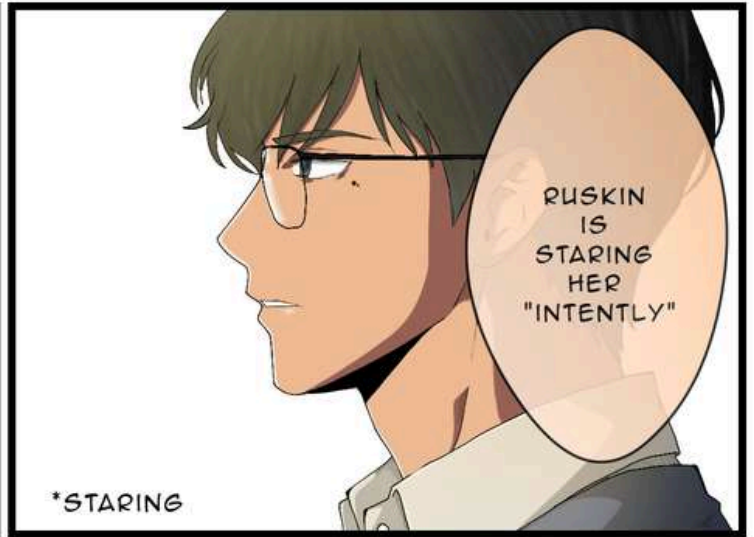
CC: "The Eyes Have It" by Ruskin Bond becomes a quiet yet powerful encounter set inside a moving train—where two strangers, both hiding the same secret, cross paths. The blind narrator, masking his truth, meets a girl whose voice feels brighter than the world he cannot see. Through imagination and subtle words, he paints her beauty in his mind. But as the train moves on, a sudden revelation hits—changing everything in an instant. A story of illusion, unspoken truths, and how sometimes... the deepest connections are formed in the dark.



• THE GIRL ENETERS

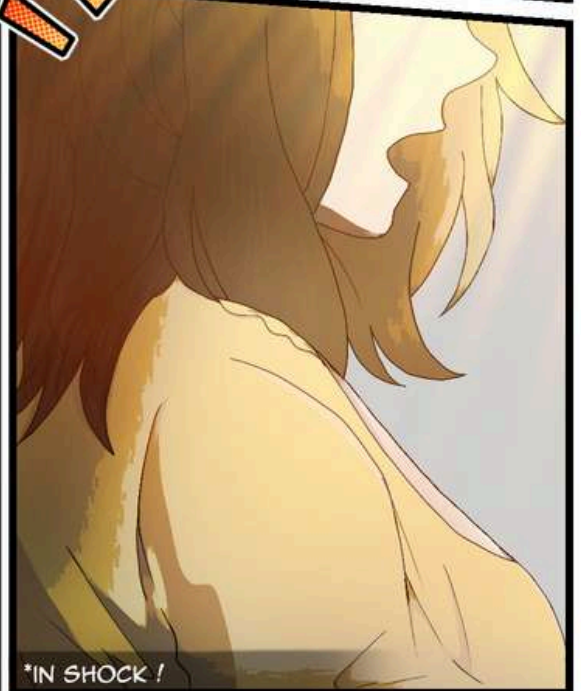
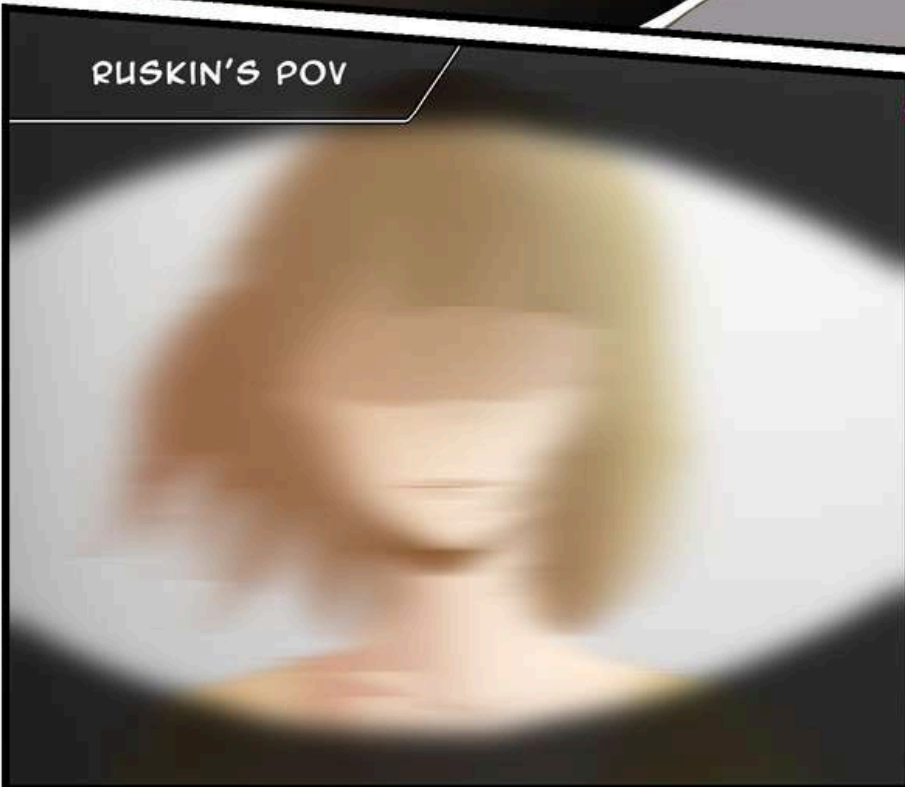


• A YOUNG GIRL ENTERS THE CARRIAGE. HER PARENTS ARE FUSSING OVER HER, GIVING DETAILED INSTRUCTIONS.



* RUSKIN BREAKS THE SILENCE AND ASKS THE GIRL

ARE YOU GOING ALL THE WAY TO DEHRA ?





I DIDN'T KNOW ANYONE ELSE WAS HERE

* THE GIRL JUMPS SLIGHTLY !



I MUST PREVENT HER FROM DISCOVERING THAT I CANNOT SEE

* THE NARRATOR SMILES TO HIMSELF



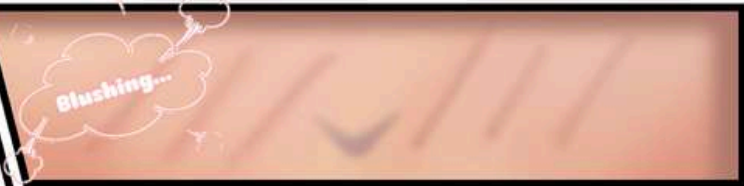
* RUSKIN IMAGINES THE HILLS OF MUSSOORIE

* Sorry guys I am just not that good at background drawing :(



YOU HAVE AN INTERESTING FACE

* RUSKIN TAKES A RISK



Blushing...



IT'S NICE TO BE TOLD THAT. I'M TIRED OF PEOPLE TELLING ME I HAVE A PRETTY FACE

* THE GIRL LAUGHS

CHAPTER THREE : THE DEPARTURE



* THE TRAIN IS SLOWING DOWN

" THE EYES HAVE IT "



* THE TRAIN SLOWS DOWN. THE GIRL STANDS UP TO COLLECT HER THINGS

I GUESS YOUR STATION HAS ARRIVED...

YES... SEEMS LIKE IT'S TIME FOR ME TO LEAVE...



*HER HAIR SMELLS AMAZING

* RUSKIN SMELLS THE SCENT OF HER HAIR -SANDALWOOD OR JASMINE



YEAH

BYE - BYE

" GOOD BYE "



* THE GIRL SAYS GOODBYE

* A MOMENT OF CHAOS AT THE DOOR

* DAMN !
SHE IS
SOO
PRETTY...

* A MAN ENTERING THE
CARRIAGE BUMPS INTO HER

AHH..
GIRL
I AM
SO-

BUMP!

GIRL...
I
SHOULD
SAY
SORRY
TO
YOU

UHM...I
AM
SORRY
SIR,
I
DIDN'T
SEE

HM..HM..
SO AT
THE END I
WON
THIS TIME
TOO...
SHE
ALSO
FELT FOR
THAT

SHE
DIDN'T
EVEN
REALIZE
UNTIL
THE END
THAT I
WAS
BLIND...

* THE NARRATOR SITS BACK ,
FEELING THE EMPTINESS OF THE
SEAT

TIME TO
CONTINUE
THE
GAME
WITH THE
NEXT
PASSENG-
-ER

* A MUFFLED APOLOGY

I'M NOT NEARLY AS ATTRACTIVE A TRAVELING COMPANION AS THE ONE WHO JUST LEFT

CAN YOU TELL ME , DID SHE KEEP HER HAIR LONG OR SHORT

* THE NEW MALE PASSENGER SITS DOWN . HE LOOKS AWKWARD

SHE WAS AN INTERESTING GIRL

* THE NARRATOR ASKS , TRYING TO SOUND CASUAL

* THE MAN LOOKS PUZZLED, HE STARES AT THE RUSKIN

I DIDN'T NOTICE HER HAIR , IT WAS HER EYES I NOTICED

THEY WERE BEAUTIFUL BUT THEY WERE OF NO USE OF HER

WHAT THE-

* SHE WAS COMPLETELY BLIND ?

* HE IS SHOCKED



THE END



CREATED BY

Sanjoy Roy
Simran Chhetri

DIRECTED BY
Sanjoy Roy

STORY & SCRIPT
Sanjoy Roy
Simran Chhetri

ARTWORK
Sanjoy Roy

VFX & VISUALS
Sanjoy Roy

CHARACTER DESIGNER
Sanjoy Roy

DIALOGUES
Sanjoy Roy
Simran Chhetri

INSPIRED BY
The Eyes Have It



@sanjoy_roy38

@_letz_gaurrr



@SANJOY_ROY38



@_LETZ_GAURRR

you can show some support there if you have liked our work

Behind the Pages

Editor - in - Chief

Shakambhari Sinha

Sub Editor

Akhil Thapa

Designing Team

Parna Pal [**Chief Designer**]

Mandira Singha

Bipasha Routh

Ritika Saha

Simran Chettri

Sanjoy Roy

FUN SECTION TEAM

Rinchen Lamu Lama [**Entertainment Head**]

Sanjoy Roy [**Illustrator**]

Simran Chettri

Suryai Nag

Sneha Sharma

Editing Team

Shakambhari Sinha

Akhil Thapa

Soham Saha

Suhani Das

Sneha Sharma

Preyashi Kundu

Publishing Team

Suman Bhattacharya

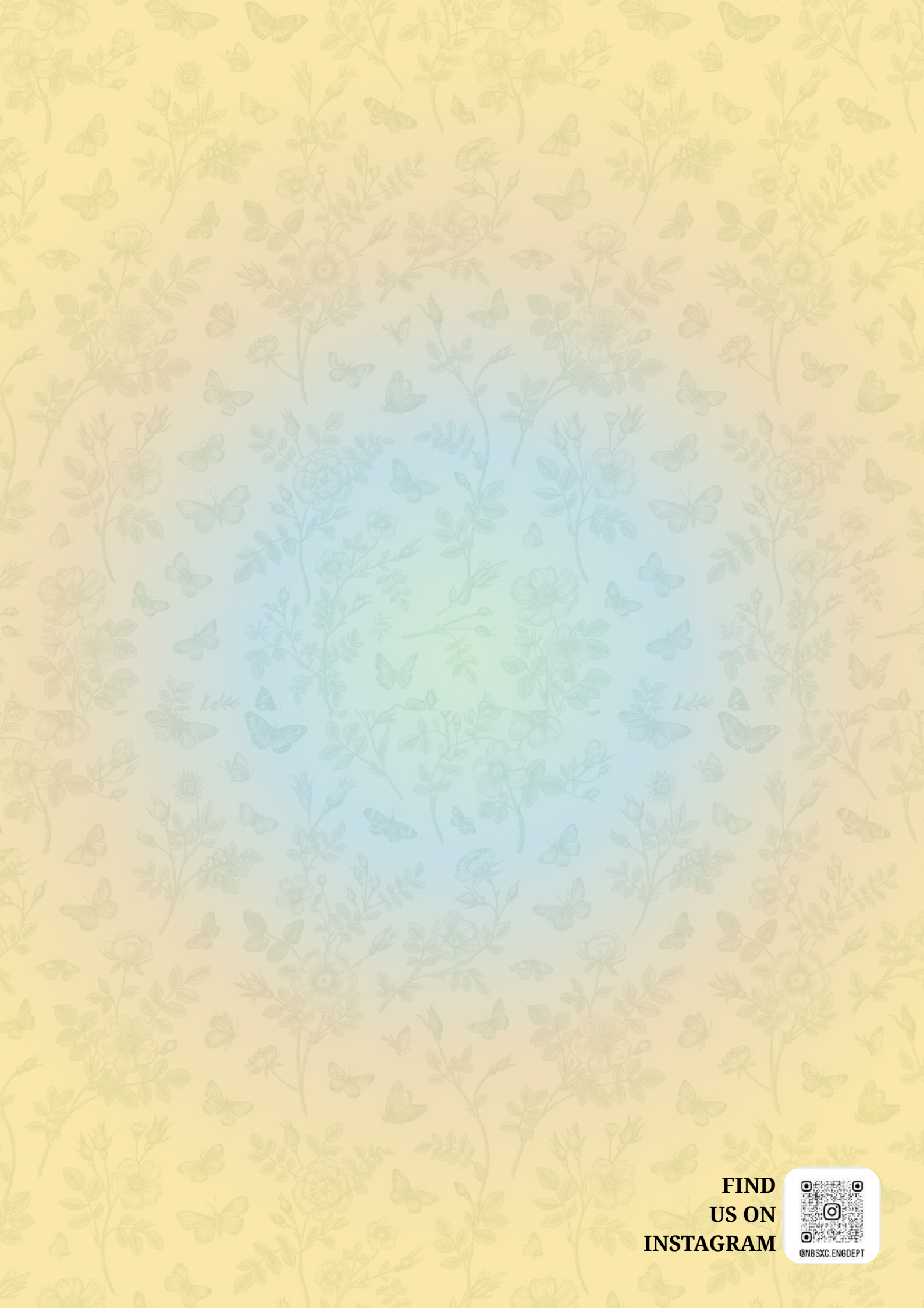
Adarsh Tirwa

Technical Assistance

Aditya Dey

[Sem IV, Department of Computer Science]





**FIND
US ON
INSTAGRAM**



@NBSXC.ENGDEPT



RUSKIN BOND EDITION