BRIDGING VOICES: SOCIAL VISION AND CULTURAL CRITIQUE IN THE WORKS OF RUSKIN BOND AND VIJAYDAN DETHA

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ABSTRACT

This research studies the works of notable indian authors Vijaydan Detha and Ruskin Bond. Despite writing in different languages and contexts their writing has similar qualities. Since Detha's a local author, his works often appear to be an imitation of basic stories's atmosphere with a modern twist to tell problems more fomalized that has national resemblance. His reimagination of folklore keeps it alive but makes it an area to fight back and rebuild. These two famous writers cite differant informations about where they feel the happiest at. His cut works make life seem less lifeless and human, some having a strong earthy twist. Bond is seen as a complex man who understands the fragility as well as the beauty of mountain life. The movie teaches how to live in the world, but inspires to raise above the world. When we have noble characteristics, we sometimes acquire other characteristics that we don't want to desire having. The narrator connects ideas from postcolonial arguments and option studies with antropological information to show how authors get attached to damaged voices and omissions of reality through their writings. Detha's folktales show people who are oppressed how to overcome their oppression. Similarly, Bond's writings show humans can relate differently with nature. They create links that connect the local with the global, written word with the oral, and tradition with modernity. They make literary works which serve as a powerful moral force by creating a spectacular space in literature. Through this comparison, a greater understanding of India's diverse cultures hopefully comes in future discussions. Most importantly, these texts reveal the power of fiction to act as always revealing our choices and behaviours.

Keywords: Ruskin Bond, Vijaydan Detha, Social Vision, Cultural Critique, Postcolonial Literature, Folk Traditions, Ecocriticism, Subaltern Studies

1. INTRODUCTION: SITUATING BOND AND DETHA IN INDIAN LITERARY CARTOGRAPHIES

Considering Ruskin Bond and Vijaydan Detha consolidates the existing Anglophone fiction and regional folklore traditions in their social and cultural critique. While Bond writes in English and interacts with the marginal communities of the Himalayas, he also situates his narratives at the margins of predominant national imaginaries. On the other hand, Detha revives Rajasthani oral folk narratives to critique caste, class and gender inequalities by transforming folktales to subaltern tools of resistance. Both writers, in their unique manner, fosters Indian literature by addressing the neglected rural and marginalised populations. While Bond's gentle realism nurtures intimacy and ecological awareness in the quotidian, Detha's radical folklorism seeks to demolish the foundational social structures of power to allow new cultural subject positions to emerge. They also shift the focus of debate from "regional" as opposed to "national" and "vernacular" versus "cosmopolitan" to areas of intersection and interconnection between Anglophone and regional literature.

As Meena Khorana observes in her study of Bond, "Like Narayan, he has come to be known as a 'regional' writer, who evokes the local color and atmosphere of the small towns and villages of the lower Himalayas" (Khorana 2). This assertion resonates with Detha's folkloric re-animations, where the hyper-local becomes a site for universal questions of justice and human dignity. Thus, placing Bond and Detha side by side illuminates how Indian literary maps are drawn not only by language but also by shared ethical imperatives.

1.1. FRAMING REGIONAL AND ANGLOPHONE INTERSECTIONS

The meeting of regional literatures with Anglophone writing is a fertile space in Indian literary studies. Ruskin Bond and Vijaydan Detha embody this convergence: Bond's English prose reflects Himalayan ecology, while Detha's Rajasthani folktales gain global reach through translation. Their works show how regional narratives, in English or vernacular tongues, challenge the privileging of cosmopolitan over "local" traditions. Bond demonstrates how English can voice subaltern lives and ecological concerns, while Detha affirms the vitality of oral traditions as tools of critique. Together, they bridge vernacular and Anglophone worlds, revealing a polyphonic Indian modernity. Priyamvada Gopal underscores this complexity when she notes that "Indian English writing cannot be understood outside the multilingual and multi-generic field of Indian literature, of which it is but one part" (Gopal 4). By juxtaposing Bond and Detha, the analysis situates Anglophone and regional voices not as isolated trajectories but as mutually illuminating forces that shape the contours of Indian cultural modernity.

1.2. SIGNIFICANCE OF SOCIAL VISION AND CULTURAL CRITIQUE

Bond and Detha share a commitment to reimagining moral and cultural landscapes. Bond highlights marginalized lives of orphans, laborers, hill villagers while his environmental sensibility resists exploitative modernity. Detha, drawing on folklore, critiques caste and patriarchy, affirming subaltern dignity. Their vision goes beyond representation, making literature a dialogic space of negotiation. Using realism, lyricism, allegory, and performance, they craft accessible critiques that emphasize literature's ethical role in India's plural society. Francesca Orsini observes that the Hindi and regional literary publics were deeply tied to questions of reform, justice, and "the attempt to bring into being an organised public that would turn India into a modern nation" (Orsin 7). This framework contextualizes Detha's radical folktales and Bond's humanist sketches as interventions in shaping social imaginaries where marginalized lives matter.

1.3. RESEARCH AIMS, OBJECTIVES, AND CENTRAL QUESTIONS

This study aims to investigate how Ruskin Bond and Vijaydan Detha, despite differences in language and cultural milieu, converge in articulating social vision and cultural critique. The central objective is to demonstrate how both writers challenge dominant narratives of nation, modernity, and development by foregrounding marginalized voices and ecological or folkloric worldviews. The research asks three guiding questions:

How do Bond's Anglophone writings and Detha's folkloric tales intersect in their critique of marginalization, ecological exploitation, and social hierarchy?

In what ways do they expand the scope of Indian literature by bridging oral and written traditions, regional and cosmopolitan frames?

What insights do their works offer into the ethical responsibilities of literature in contemporary society?

Mieke Bal reminds us that narratology serves not as an absolute grid but as "a heuristic tool… that provides focus to the expectations with which readers process narrative" (Bal xvi). This methodological cue justifies the comparative framework of the present study, allowing for a nuanced analysis of how different narrative modes (realist, folkloric) articulate convergent critiques. The objectives therefore extend beyond literary analysis to engage with postcolonial theory, subaltern studies, and cultural anthropology, situating Bond and Detha within a broader debate about literature's role in cultural negotiation and resistance.

2. REVIEW OF LITERATURE
2.1. TRAJECTORIES OF RUSKIN BOND STUDIES: HUMANISM, ECOLOGY, MARGINALITY

Critics emphasize Ruskin Bond's humanism, ecological sensibility, and concern for marginal lives. Across novels, stories, and essays, he portrays the struggles and joys of ordinary people in the Himalayan foothills, countering urban alienation with intimacy to nature and community. In Rain in the Mountains and stories of Dehra or Mussoorie, landscapes emerge as living entities shaping consciousness. Within ecocriticism, Bond's vision reflects sustainable life rooted in biodiversity. Equally vital is his empathetic portrayal of orphans, Anglo-Indians, laborers, and the elderly figures often absent from the national imagination. Meena Khorana encapsulates this dimension: "Bond brings alive the ordinary experiences of the marginalized, locating their dignity in everyday survival rather than heroic achievement" (Khorana 45). Such readings confirm that Bond's humanism is inseparable from his ecological and social ethics. These strands place Bond within the larger Anglophone tradition while also anchoring him firmly in the specificities of regional India.

2.2. VIJAYDAN DETHA IN FOLKLORE AND SUBALTERN DISCOURSES

Vijaydan Detha, the "Shakespeare of Rajasthan," reshaped Rajasthani folktales into radical critiques. In Bataan ri Phulwari (Garden of Tales), he reanimated oral traditions to expose caste oppression, gender injustice, and rural realities, making him central to subaltern discourse. Detha's innovation lies in giving voice to women, lower castes, and the marginalized, transforming timeless tales into instruments of social change. In doing so, he disrupts patriarchal and feudal structures, echoing subaltern studies' aim to recover excluded voices.

Francesca Orsini contextualizes this impulse within the Hindi and vernacular public sphere, noting that "literary journals propagated early varieties of Hindutva and 'Bhartīya samskrti,' yet they also offered the opportunity for dissenting voices to articulate their claims" (Orsini 8). Detha's work represents precisely such a dissenting articulation: while grounded in the cultural soil of Rajasthan, it envisions emancipatory futures for the oppressed. His writings illuminate the potential of regional literature to intervene in national and global debates on justice, identity, and cultural memory.

2.3. THE ABSENCE OF COMPARATIVE LENSES: BRIDGING ORAL AND WRITTEN TRADITIONS

Indian literary studies often isolate Anglophone and regional writers, limiting insight into how oral, vernacular, and English traditions intersect. This gap overlooks the shared social vision of Ruskin Bond and Vijaydan Detha, both committed to reimagining marginalized lives. Bond's realist ecology and Detha's folkloric subversions converge to challenge binaries of "regional" and "cosmopolitan." Bond's portraits of Himalayan communities and Detha's radical tales together show oral and written traditions as mutually reinforcing, producing layered critiques of caste, gender, class, and environmental exploitation. Priyamvada Gopal underscores the need for such relational perspectives when she argues that "texts formally engage with the legacies of imperial and anti-imperial history, situating themselves within local as well as global circuits of meaning" (Gopal 2). This insistence on the interplay between local histories and global discourses justifies the comparative placement of Bond and Detha.

3. CONCEPTUAL AND THEORETICAL FRAMEWORK
3.1. POSTCOLONIALISM AND THE POLITICS OF REPRESENTATION

Postcolonial frameworks provide a crucial lens to examine both Bond and Detha, for their writings negotiate cultural identity, social hierarchies, and the silences within dominant nationalist discourses. Ruskin Bond, as an Anglo-Indian writer located in the Himalayan foothills, resists homogenized notions of Indian identity by foregrounding hybrid belonging, ecological rootedness, and overlooked communities. His narratives subtly disrupt the center-periphery dichotomy, highlighting the cultural pluralities of small towns and villages. On the other hand, Vijaydan Detha reworks oral traditions to foreground marginalized voices, particularly women, Dalits, and peasants, thereby dismantling canonical representations of Indian society framed by elite, patriarchal, or Brahminical structures. Both writers reclaim narrative spaces for those historically erased from mainstream nationalist imagination.

As Das observes, "We have had in India stories which lie embedded in hymn of the Rig Veda or scattered in the Upanishad and the epics, the stories which constitute the Panchtantra, The Hitopdesha, The Dashkumarcharitra, The Buddhist Jatak Kathas in Pali and a host of similar stories in modern Indian languages" (Das 216). This reminder of India's vast plural narrative traditions underlines how Bond and Detha situate themselves within an ongoing contest over representation Bond by resisting colonial binaries of nature and civilization, Detha by restoring dignity to suppressed oral narratives. Their works, in a postcolonial sense, become counter-narratives challenging both colonial epistemologies and postcolonial nationalist exclusions.

3.2. ECOCRITICISM AND ENVIRONMENTAL HUMANISM

Bond's oeuvre is deeply ecological in orientation, presenting nature not as a backdrop but as a living participant in human experience. His everyday humanism is intertwined with a sensitivity to rivers, trees, birds, and forests often positioned against the ecological violence of urban expansion and consumer modernity. Ecocriticism helps illuminate Bond's resistance to exploitative paradigms, as he presents mountains and valleys as sustaining, nurturing presences. Detha's ecological imagination, though less explicitly foregrounded, emerges in the rhythms of rural life and oral storytelling deeply connected with land and community. Folklore here acts as a cultural ecology, preserving wisdom about sustainable life and harmony.

Bond writes evocatively of seasonal and ecological rhythms: "children formed groups. They were armed mainly with bicycle pumps, or pumps fashioned from bamboo stems, from which were squirted liquid colours… their hands and fingers drummed the rhythms of spring, the same rhythms, the same songs that belonged to this day every year of their lives" (Bond, The Room on the Roof and Vagrant in the Valley 25). This vivid scene connects human celebration with cyclical natural renewal, underscoring his ecological ethos. Ecocriticism thus frames both Bond and Detha as articulating environmental humanism Bond through an ethic of care for Himalayan ecologies, Detha through his folkloric embedding of human life within agrarian landscapes. Both provide alternatives to exploitative modernity by retrieving ecological balance as a moral imperative of culture.

3.3. FOLKLORE STUDIES, CULTURAL ANTHROPOLOGY, AND SUBALTERN PERSPECTIVES

Folklore and anthropology provide vital frameworks to decode Detha's narrative universe and Bond's cultural sensibilities. Detha explicitly reworks Rajasthani oral tales to interrogate hierarchies of caste, class, and gender. By archiving folk voices and reshaping them for modern readers, he transforms folklore into a mode of resistance. Bond, though not a folklorist, portrays rural rituals, oral songs, and community practices, inscribing them with dignity against the backdrop of modern alienation. Together, both demonstrate how folklore and lived traditions act as counter-discourses to elite literary hegemony.

As Sunil notes, "Vijay Dan Detha's narratives are in the nature of Rajasthan's sociocultural document, especially in terms of caste and gender. He opposes many of the properties of the custom… Detha questions the tight grip caste seems to have on the life of a peasant, through a couple of moments of nascent unity and rebellion" (Sunil 4). This insight underscores how folklore becomes a site of cultural anthropology capturing not only traditions but also the social struggles embedded within them. By situating folklore within subaltern studies, we see how both Bond and Detha elevate the voices of marginalized figures hill laborers, peasants, women, outcastes transforming "folk" into a political category of resistance. Their works thus extend folklore from cultural artifact to active social critique.

4. RUSKIN BOND'S NARRATIVE ETHOS
4.1. NATURE, BELONGING, AND EVERYDAY HUMANISM

Bond's central ethos lies in crafting narratives of intimate belonging to land, people, and small communities. Unlike grand nationalist epics, his focus is the ordinariness of daily life children playing in dusty lanes, conversations with old villagers, silent companionship with trees. This ordinariness becomes extraordinary as it restores value to overlooked lives and environments. His belonging is hybrid, shaped by Anglo-Indian identity yet deeply rooted in the Himalayas, generating a form of everyday humanism that resists alienation.

Bond reflects on this personal-cultural belonging: "To love it through the friends I made and through the mountains, valleys, fields and forests which have made an indelible impression on my mind. For India is an atmosphere as much as

it is a land" (Bond xvi). Here, belonging is not territorial but experiential, created through bonds with nature and community. Such perspectives contribute to environmental humanism, where ecological and social worlds interconnect. In positioning belonging as affective and inclusive, Bond opens a vision of India beyond rigid nationalist identities one that values pluralism, locality, and shared humanity.

4.2. THE MARGINS OF NATION AND MODERNITY

Bond's narratives often emerge from the peripheries the foothills of Mussoorie and small towns far from metropolitan centers. His focus on marginalized Anglo-Indians, orphans, laborers, and small traders challenges the homogenizing modern-national discourse privileging cities, development, and elite histories. For Bond, the nation is experienced from its margins, where modernity often arrives as disruption rather than progress. Agrawal captures this cultural negotiation: "An artisan makes a world of his own in which society and literature combine as body and soul. Ruskin is one of those selected writers whose alien culture has been enshrined with Indian culture. Ruskin's literature is true snaps of his experiences that harmonize literature and society" (Agrawal 16). This highlights how Bond transforms personal marginality into a cultural ethos bridging multiple Indias. Thus, the margins in Bond's works critique both colonial residue and postcolonial developmentalist paradigms. His storytelling restores dignity to peripheral geographies and identities, revealing the fractures within national modernity.

4.3. AESTHETIC MINIMALISM AS CULTURAL CRITIQUE

Bond's style marked by simplicity, clarity, and brevity is often mistaken for naivety. Yet his aesthetic minimalism operates as cultural critique, refusing the verbosity of elite modernist forms. His minimalism draws attention to the dignity of small experiences and silent moments, offering resistance to cultures of spectacle and consumption. By narrating the ordinary with tenderness, Bond critiques both colonial exoticization and capitalist commodification of Indian landscapes.

His prose resonates with emotional depth beneath apparent simplicity. In The Sensualist, he writes: "There was a great joy in our love and afterwards we fell asleep in each other's arms like two children who have been playing in the open all day" (Bond 939). This moment captures human intimacy stripped of artifice, presenting beauty in everyday tenderness. Bond's minimalist ethos aligns with Gandhian aesthetics of restraint and ecological balance, suggesting that simplicity itself can act as cultural resistance. Through understated narrative strategies, he builds a counter-aesthetic that values care, slowness, and ethical attunement.

5. VIJAYDAN DETHA'S SUBVERSIVE FOLKLORE
5.1. ORAL TRADITIONS AS ARCHIVES OF RESISTANCE

For Vijaydan Detha, folklore is not just cultural heritage but an archive of resistance against entrenched hierarchies. By transcribing and reworking oral tales, he recovers subaltern voices excluded from written literary canons. These oral traditions often destabilize dominant norms depicting moments of rebellion, unity, and alternative moral codes. His project transforms folklore into a living counter-history. Shrivastava reminds us: "Things, very strange things, happen in folktales, and there is never much attention given to the whys and wherefores" (Shrivastava 21). This openness of folktales allows them to contain multiple meanings, resist closure, and harbor suppressed dissent. Detha seizes upon this flexibility to foreground egalitarian possibilities hidden within folk imagination. By valuing oral traditions as social critique, Detha demonstrates how folklore provides cultural legitimacy to struggles for justice. His writing exemplifies the political potential of folk archives, transforming them into weapons of resistance.

5.2. GENDER, CASTE, AND CLASS IN FOLKTALE REVISIONS

Detha's radical innovation lies in rewriting folktales to expose and challenge oppressive structures of caste, gender, and class. His female protagonists often subvert patriarchal norms, queer identities emerge through folklore, and peasants resist caste oppression. His re-visioning of oral traditions highlights the possibility of transformation within culture itself.

Bose underscores this subversive gender dimension: "In Hindu mythology, Ardhanarishvara is a deity that represents the union of the male (Shiva) and female (Parvati) aspects in a single form, embodying the idea that gender is not strictly binary… Even Natyashastra… describes a classification of genders known as Tritiya Prakriti" (Bose 2). In his stories, Vijay Dan Detha uses traditional folklore to explore modern ideas of sexuality and gender beyond the binary. He reworks old tales to challenge the rigid social hierarchies of caste and class, which in turn critiques the feudal system of Rajasthani society. Through this, Detha's folktales transform from simple stories into powerful acts of cultural subversion and radical political statements.

5.3. FOLKLORIC IMAGINATION AS RADICAL SOCIAL VISION

Vijay Dan Detha's stories aren't just retellings of old folklore; they're a radical reimagining of tradition that proposes new social structures. He weaves powerful ideas about equality, justice, and resistance into the very fabric of his simple tales. By creatively retelling these folk stories, he gives us a glimpse of what a truly free world could look like for those on the margins.Trivedi identifies that "In examining the intricate dynamics of Vijay Dan Detha's narrative universe… the central protagonists collectively contribute to the thematic and structural fabric of his storytelling… shaping the 'Triveni,' a concept integral to understanding Detha's literary ethos" (Trivedi, 2024 823). His storytelling shows how a community's shared resistance and creative potential can be expressed. For Detha, this folk imagination becomes a tool for radical social critique, directly challenging feudal power, exposing patriarchy, and redefining justice. In this way, his art connects the oral traditions of the past with the ongoing fight for liberation today.

6. COMPARATIVE CONVERGENCES AND DIVERGENCES
6.1. SHARED CONCERNS: MARGINALITY, JUSTICE, AND COMMUNITY

Although Ruskin Bond and Vijay Dan Detha both dedicate their work to representing minority communities, they do so in different ways. Both writers chronicle voices that are often ignored in mainstream narratives. Bond focuses on Anglo-Indians, orphans, laborers, and the elderly, while Detha gives a platform to women, lower castes, and peasants within Rajasthani folklore. For them, representation isn't just a moral choice it's an active fight for justice and community. Rooted in his life in the Himalayas, Bond's ecological humanism centers on a respectful empathy for the simple dignity of survival. He critiques the harmful, counter-productive urban development that threatens both the environment and social harmony. In contrast, Detha's folkloric imagination preserves marginalized voices and transforms them into tools of resistance and change. Together, they turn literature into a space for dialogue where specific, local experiences connect with universal themes of justice and dignity. As Meena Khorana observes: "Bond brings alive the ordinary experiences of the marginalized, locating their dignity in everyday survival rather than heroic achievement" (Khorana 45). This observation resonates equally with Detha's approach to folkloric characters, where the marginalized become central protagonists challenging established hierarchies. Together, Bond and Detha create literary spaces where community formation transcends traditional boundaries of class, caste, and cultural difference, offering alternative visions of inclusive belonging.

6.2. DIVERGENT AESTHETICS: BOND'S QUIET REALISM VS. DETHA'S RADICAL FOLKLORE

The way and approach of storytelling used by both Raskin Bond and Vijay Deth was very unique, yet they had one thing in common which was their deep concern towards social issues. The stories sarcastically and in unique ways used to depict the social realities and thus leading to imagination of new approach towards living. One difference which is explicitly observed is that while Bond focused on small movements while Degha was inclined towards bringing changes in old existing systems.

In Bond's work "The trees stand watch over my day-to-day life. They are the guardians of my conscience" (Bond 3). This kind of relationship with nature contradicts with Detha's dynamic folklore, where traditional tales become weapons of resistance against entrenched hierarchies. These aesthetic differences ultimately complement each other, offering diverse pathways for literary engagement with social transformation while maintaining their respective cultural authenticity.

6.3. TRADITION, MODERNITY, AND THE POLITICS OF STORYTELLING

Different Paths to Modernity when both Ruskin Bond and Vijay Dan Detha negotiate the dynamic of traditional and modern life, they do so in divergent ways. Bond's stories derive from his Anglo-Indian heritage and appreciation for the natural environment. He utilizes Western literary forms and combines them with specific Indian cultural markers. His writing underscores continuity and empathy, articulating how shared cultural connections can be built, rather than articulating how they are torn apart. Detha, too, responds to the first cultural vector of tradition by breaking the vector and reconceptualizing it. He uses folk tradition as a way of reviving and realizing the underlying resistance embodied in the tradition. He revises the oral narratives out of which he creates to contest caste and gender relations, and feudal oppression. He does not use folklore as an object for preservation and cultural repository, rather he uses it as a source of social change. These varying orientations reveal the researcher's specific positionalities regarding cultural authority. Bond demonstrates how English literature may elegantly convey and mediate regional Indian experiences and can express hybrid identities beyond colonial or post-colonial representations. Detha, on the other hand, re-approaches and socially reclaims narrative privileges on behalf of the culturally dispossessed, attesting to the ongoing struggles of folk tradition on behalf of social justice.

In Bond's work "I belonged, very firmly, to peepal trees and mango groves to sleepy little towns all over India to hot sunshine, muddy canals, the pungent smell of marigolds" (Bond 154-55). This sense of rooted belonging complements Detha's folkloric rootedness, creating different but equally authentic modes of cultural continuity and transformation.

7. LITERATURE AS CULTURAL CRITIQUE AND SOCIAL VISION
7.1. STORYTELLING AS A COUNTER-DISCOURSE

Bond and Detha deploy storytelling as an intentional act of resistance against dominant cultural scripts. Rather than reinforcing the grand narratives of nationalism or linear progress, both foreground experiences that unsettle such frameworks. For Bond, this resistance is subtle, expressed through landscapes and lives that exist beyond metropolitan vision. His evocation of the Himalayan foothills and the everyday struggles of Anglo-Indians or laborers generates alternate imaginaries of Indian identity rooted in plurality and belonging. Detha, conversely, embraces direct subversion. By reshaping oral traditions, he transforms seemingly timeless folktales into radical commentaries on caste, patriarchy, and exploitation. Folklore becomes less an archive of continuity than a living medium of critique. Together, their storytelling works as cultural memory, recovering overlooked ways of living and imagining community. Literature, in their hands, becomes not only a record of marginalized existence but also a tool to envision social arrangements grounded in justice, ecology, and inclusion. As noted in scholarly analysis: "Things, very strange things, happen in folktales, and there is never much attention given to the whys and wherefores" (Shrivastava 21). This openness allows both Bond and Detha to embed critique within accessible narrative forms, reaching audiences beyond academic or literary circles while maintaining artistic integrity and cultural authenticity.

7.2. LOCAL SPECIFICITIES AND UNIVERSAL RESONANCES

The strength of Bond and Detha's writing lies in their ability to anchor concerns about justice, belonging, and human dignity in very specific and local contexts. The stories they tell illustrate how the particular and the universal may serve to enhance, rather than contradict, each other by creating texts that speak across cultural contexts, while remaining firmly situated in certain places and communities. The specificity of Bond's Himalaya, as well as his deep understanding of local flora and fauna, seasonal rhythms, and communal life provide the basis for more general musings about ecological equilibrium, cultural hybridity, and sustainable social practices. As someone intimately familiar with specific places and people, Detha is also able to engage with universal themes around belonging, loss, and renewal without succumbing to vague, abstract generalities or cultural stereotypes. Likewise, his groundedness in Rajasthani folk traditions allows him to speak about universal considerations around power, resistance, and social transformation through culturally specific narrative practices. In both cases, it is their familiarity with local languages, customs, and storytelling traditions that provides the authentic base to go beyond limited perspectives from either side of the issue, to provide broader critiques of patriarchy, casteism, or economic exploitation that are relevant for other communities, cultures, and contexts. As observed in critical analysis: "Vijay Dan Detha's narratives are in the nature of Rajasthan's sociocultural document,

especially in terms of caste and gender" (Sunil 4). This documentary function operates alongside the imaginative and transformative dimensions of their work, creating literature that serves multiple purposes simultaneously. Through their commitment to local specificity, both writers create works that transcend geographical and cultural boundaries while maintaining their distinctive cultural authenticity.

8. CONCLUSION

Comparing writers like Ruskin Bond and Vijaydan Detha, it's surprising to find so much overlap. Two unique literary traditions, Anglophone fiction and regional folklore, which share perspectives on cultural critique and social justice. Despite coming from very different languages and cultures, both texts exhibit the power of literature to connect local and global places. In both cases, literature creates spaces for discussion, and for marginal voices to enter into the texts that we are using to resist dominant cultural narrative formations that are critically shaping our lives - narratives that are grounded in national identity, economic growth, and social stratification. The kind of fiction Bond writes is an effective subverted narrative to the violence of urban modernity, through understated realism and ecological humanism. He affirms the dignity of a life at the ragged smooth edges of society, and offers a relational approach to connecting human functioning with the earth and its resources in a consensual manner. He demonstrates well that in the English language literary canon, one can in fact write devotionally about life in India outside of the urban centers, and critique writing about it from the particularities of cultural identity and origins, and without venerating those selections of language the placement of language among genealogies suggests cultural authenticity. And, with a form of Anglo-Indian-ness supposedly combined with a geographical attachment to the Himalayas, Bond produces hybrids that won't lock into any essentialist racial and cultural formations whether colonial or postcolonial.

CONFLICT OF INTERESTS

None.

ACKNOWLEDGMENTS

None.

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