

TREATMENT OF LOVE: A STUDY ON THE INSIGHT OF HUMANBEINGS IN THE WORKS OF RUSKIN BOND

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ABSTRACT

In the recent contemporary times of vivid scientific advancement and rapid economic growth that compels us to show the in depth and intensified feelings called love in every aspect of life. The study explores the love towards humans, the intended bondage between human beings and the physical environment. In the present scenario, humans fail to reciprocate the love and affection they simply turn away from other human beings, despite its intended harmony. It shows the psychological turmoil, loneliness, longing ness and a sense of alienation which develops a sensational feel in everything. Ruskin Bond being a naturalist and realistic figure estimated every worldly character, their role in their own perception. Indeed! This study shows how Ruskin Bond is entirely different from his own contemporary writers and his varied appealing portrayal elevated him among his rivals. He is a genuine idealist who tries to see the best in everything and everyone that surround him. His works are internationally acclaimed due to his deep insight into human beings. In his stories, he describes the landscape and regional settings ,adds a special flavour of life on the hills, the smell of red mud on the Himalayas, flora and fauna of the specified region are exhibited. The realistic portrayal of human beings, their emotions, thoughts and ideas, his passion towards every creatures, animals and birds were his main concern and this unique methodology has made him to portray it without any alterations or exaggerated emotions. Thus the main focus of this paper is to show Ruskin Bond as a fellow men who makes us to travel with him, he believes in art for art sake, that is why, in all his works, life is presented with all its vices, follies, drawbacks and weaknesses of human character without any artificiality and shows the balanced co-relation between Nature and human being as it is in the cosmos.

Key words: Contemporary, Bondage, Harmony, Exaggerated, Artificiality, Co-relation

INTRODUCTION

Love is one of the most important, yet most misunderstood emotions that most of us often experience. Human beings are naturally wired for connection with others and experience loneliness and rejection as painful threats to survival. For both biological and cultural reasons, many of us believe to have a lasting love relationship to be truly fulfilled. Yet in reality, love is not necessarily a lasting, unchanging state. Long – time love is not automatic, but takes hard work, unselfishness, and a willingness to be vulnerable. For most of them physical attraction is an important part of love, but emotional love is different than lust. A meta-analysis of the best long-term studies of loving relationships highlight some behaviour

patterns that couples with lasting love share: Partners think of each other positively when they are not together; they support each other's personal growth and development and they undertake shared experiences in which they can learn and expand themselves. When we deliberately focus our attention on our feelings and actions toward a loved one, we begin a positive reciprocal spiral of mutual appreciation and happiness.

This article explores Ruskin Bonds treatment of love towards human beings and their inward emotion as the part of inner and sub conscious feel. The speciality of his writing is that he describes the characters in a realistic manner, the way he portrays each character is so genuine that the readers experience it, feel thoroughly and get the insight of love towards it. We can sense some intensified picturisation which lacks elevated and artificial intelligence. Ruskin Bond's characters are so lively and simple like Nature. His writing style is distinct in a way that it tries to make reader understand the in depth of the characters through carefully mastered simple words. He is meant for his clear, precise and concrete narration. His fiction and non-fictions envisages merely provides us an unassuming love, emotion, feeling, excitement, humour, quiet abound wisdom and his stories manifest a deep love for every fellow- human beings. Ruskin bonds writing show the harmony among all living creatures. A writer not merely writes for name, fame and wealth but primarily for a self-actualization keeping in mind one's basic commitments to the society in which one lives, whether native or foreign. Bond is neither a propagandist nor a philosopher; yet his works abundantly provides precious human values, highlights the morality ,universal relevance and universal appeal. There is a sort of common indebtedness to him, due to his great achievement in love stories. His long, candid labour has earned him a very high rank in the field of the keen observation of the tender love between a man-woman, boy-girl, father-son, old man – old woman with a small boy, their relationship, very authentically and casually portrayed in most of his writings.

His approach, towards such stories is very simple, understandable and practical. His sharp presentation or view on any character their peculiar relationship is favourably received and accepted not only in India but also attracted the western audience. His sense of expression and the inverted Narratology exemplified the sense, feel, love and emotion are highly modest and factual. He shows the human-emotion only with their original beauty and not with any added flavour. Sometimes his protagonists go far from the confines of social values. As love knows no limit, his protagonists are the masters of their own emotions and views whom do not have any sort of concern on the deep rooted norms and values. They know no bar of caste, religion, age or country, often, ends his love story with a sort of loneliness or separation. The readers of his love stories, year by year, are becoming more numerous in every part of the world. These stories are much appealing to those who have a curiosity to understand the intricacies of bonded human relationship. By the mere usage of these stories and the unbound emotional strata, the author wants to reach the commoners. He wishes to produce a deep-rooted reality which lies behind every such-relationship. Over the love relationship, Bond has made many discoveries with its different aspects. He has presented everything with great accuracy. The love, even infatuation infused his stories. Just when one may think the story is going sentimental, or imaginative, he introduces a streak of realism in

the story. Bond's immense readership within and outside the country is enthralled by his love-stories. Power to create living characters is Bond's benediction from God. He has the mastery on the creativity who emphasis the practical contemporary episodes unlike forecasting rebels and revolutions. His literary sense paved as a reflective medium to convey his expressions in the most convincing form which are otherwise purely overlooked. Author's range of characters in his love-stories is very significant. He relates his love-feeling with the mind of his protagonists with a considerable ease. He has easiest moderm of transmitting concern character's feelings proposing the hidden agenda and the consciences without an elevated devices and literary terms.

According to Robert Liddell, the real essence of the art of a novelist is to relate his identity with that of the character. The big source of character production has an impact on the author's own self. The author put forth on himself in the shoes of other people and can see through their eye lens, and he may have some time to change his age, sex, social position and also to develop to the full every suggestion of every vice or virtue he may possess. Through his love-stories the author achieved abundance of expression, suggestiveness, emotional and spiritual intensity. Sometimes Bond seems to be reigning as a literary dictator of his time, as far as his love stories are concerned. He is no stranger to human-sentiments at any level. Like most of the other Indian fiction, the sad plight and disturbing influence of the lovers in his love-stories is to prove a recurrent motif of Indian fiction.

Once in an interview he was asked why do his love-stories usually end with a sad note ?For which his answer was – “Those stories were most of the times written when I was quite young and romantic by nature...There are many famous love-stories which usually ended on a sad note. If they ended on a happy note, some of them were not quite so memorable.”

The treatment of love in his love stories, we find the author cleverly retains the temperament of love that showers beautifully in a natural realistic manner. His views about the treatment of love are too firmly moulded to alter. Many stories of love, not only in India but also outside, are eclipsed by his work. His love-stories have kept an exceptional charm and youthfulness. Neither fashion nor the changing trends in reading has created serious effect upon them. He believed in optimistic ending and traditional story setting unless following the unities, plot, seriousness and chaotic representation. Most of his literary text has simple and natural representation unlike narrating complex and confused plot. Thus being a realistic writer, he never believed on meta plot and unsolved chaotic structure.

“He remarks: Of Personality I have none; not then, not even! But I was very much my own person strong in my likes and dislikes, very stubborn, waning and getting my own way, my own room, my own privacy; old fashioned enough to believe in loyalty to friends; scorning money for money's sake; ready to discover things about myself and come to terms with a wayward, sensual nature; above all, eager to express myself in the language I'd learnt to love.”

His love- stories, remains truly popular and become a part of treasure of the permanent literature and is added to the fund of the national heritage. Bond is intimately acquainted with

the past of India which he had explored in documents, legends and history and by discovering its latent presence in the manners, traditions and languages he has given everything in reality with concrete form. No sort of alliteration and alignment has done by the writer. His mere intention lies on the narrative sequence. Unlike following the blind classical strategy given by Greek and Latin writers like Virgil, Ovid, Euripedes, Bond has the concern towards his eloquent updated accent, simple precise style and portraying the human emotions as it is without elevated norms.

In a press note by Miss Marry, the book reviewer and critic, after the publication of “The Room on the Roof”, has given a noteworthy remark saying that Mr. Ruskin Bond, while really belonging to India saw it through the sharp and often satirical eye of a westerner, so that what Indian writers could not make intelligible to us, suddenly came into focus. At the same time Miss Marry also affirmed that Ruskin had risen above the consideration of religion, race and even money to choose the country he loved.

In this regard he is truly Indian. The conventional treatment of love themes is not dealt by Bond in most of his stories. It is not necessary for him to take young heroes and young heroines in his stories to make them fascinating. The tone of the plots is not really fanciful, at least in some of their parts. A psychological truth is always there in his treatment of love that is sufficiently deep and to a grasp of man's nature that is large and extended enough to satisfy the needs of our mind. Bond never seeks for complicated tangles of man-woman relationship which could sense in earlier British and many psychological interpretations too. His efficiency lies on treatment of considering emotions in the indianness segment. He cautiously avoids triangular love knot, psycho- analytical issues and didactic principles. In certain cases he desires to make a searching analysis of the characters specially females. He thoroughly depicted the sub consciousness and the inner consciousness of the human folk. He has the vivid sense of depiction and he has taken Lacans concept of interpretation related to intensified emotions. In most of his love stories the protagonist is usually a writer, a lonely and sad man. The pain of separation is necessarily put in his love-stories. Otherwise, Bond says that his love stories wouldn't have been remembered so far. In such stories the initiative for breaking the relationship usually comes from the women protagonist.

Bond's most autobiographical novel *The Room on the Roof* is written in third person narration in which he presents himself through the protagonist Rusty. When Rusty gets opportunity to teach English to Kishen-Kapoor's son, as wages for his work he is given a room on the roof in Kapoor's house. Mr. Kapoor is an alcoholic person and twenty years elder than his wife Meena. Mr. Kapoor loves his wife very much but his passion for her was not so great as when the warmth of old wine filled him with poetry. She gradually comes very close to Rusty. In a jungle scene, Meena and Rusty respond to each-other's passion.

“Rusty remembered that it was for this man Kapoor-this weakling, this self-opinionated, selfish drunkard-that Meena had given her life, all of it, devotedly she had remained by his side when she could have left, when there was no more fight in him and no more love in him and no more pride in him; and, had she left then, she would be alive, and he-he would be dead....”

Bond highlights the softness of romance and intense feelings of his characters. To reinforce the gloom and loneliness of Rusty, Bond introduces a device in the story in the form of Meena Kapoor's tragic death. She is wrenched away from Rusty by a lethal car crash while Kapoor's travelled down to Delhi from Dehra in quest of a job. Rusty overcomes by a feeling of impotence and futility, and of the unimportance of life.

In "Love is a Sad Song", the narrator himself plays the leading part. His age is nearly thirty but mentally he is a teenager. "A year ago my feelings about you were almost paternal! Or so I thoughtBut you are no longer a child and I am a little older too. For when, the night after the picnic, you took my hand and held it against your soft warm cheek, it was the first time that a girl had responded to me so readily, so tenderly. Perhaps it was just innocence but that one action of yours, that acceptance of me, immediately devastated my heart."

Being a dreamer, he is an incurable romantic in nature. He falls in love with Sushila, a school-going girl who is half his age but someway wiser than him. She is initially attracted towards him and the relationship grows to a certain extent but later on she decides to break the relationship. The last lines of the story express the agony of protagonist's heart: I may stop loving you, Sushila but I will never stop loving the days I loved you.

Age difference between the hero and his beloved, in Bond's stories, has become one of the most responsible reasons for their departure. This idea of Age differences is very common in Indian -marital dogma. Bond has the theme from our own soil not borrowing the alienated longing prodigal themes. In "The Coral Tree", some rare moments of reflection are described very beautifully by the hero, while he looks forward to go to England to make his career. "I'm sure you will," I said. "And perhaps I'll come back and we'll meet again in this garden. That would be nice, wouldn't it?"

She nodded and smiled. We knew it was an important moment." In the mean while a beautiful little girl leaves so deep impact on his heart that in spite of the arrival of tonga to take him to the station he does not want to go away from the girl: I am the last to go." Bond represents his hero so aesthetically that the last line of this story ends with an eternal note.

In "The Story of Madhu", the pain of separation is presented very beautifully. In fact, Bond, in his stories, put an age bar neither for a hero nor for a heroine. The age difference of the protagonist- a man in his late twenties and Madhu-a nine years little girl produces a hindrance in their relationship. "In a corner lay Madhu's little treasures. I recognized among them the presents which, during the past four years, I had given her. She had kept everything. On her dark arm she still wore a small piece of ribbon which I had playfully tied there about a year ago. She had given her heart, even before she was conscious of possessing one, to a stranger unworthy of the gift." At the end of the story little Madhu dies away and leaves the protagonist all alone in this dark world, loneliness and separation has become the flavour of Bonds love story. By the way he is able to create an ever lasting impact in the mind of his readers.

In "The Woman on platform 8", the heart-touching story of maternal affection. The woman who meets a young boy on the platform, whom she has no hopes of meeting again but devotes all her love to him. "I looked straight into the eyes of the woman who held my hand, and she smiled in a gentle, understanding way. I leaned out of the window then, and put my lips to her

cheek and kissed her.” It brings such a powerful emotion and produces greater feel. This shows her selfless love. It is the manifestation of Bond’s unfulfilled childhood and his vision of an ideal mother who understands her kids, who patiently bears their tantrums and exerts lovingly for their healthy development.

In the story "The Window", a beautiful relationship of the protagonist and a girl Koki is presented with its full glare. At first he feels very lonely in his room but after discovering the power of his window, he owns the world. It is the window only through which he first sees Koki. For both of them, peeping through the window is just like a cinema. The window is a screen and the world is the picture for them. At the end of the story, a tonga comes to take Koki away from the protagonist, the deep agony of departure can easily be felt in the following lines:” In the morning the tonga was at the door...Koki waved to me at my window... and from the gate I must have looked like a ghost, standing alone at the high window ... Then I closed the window. It would be opened only when the spring and Koki come again.”

The travel through train plays a very important role in Bond’s love stories. Train is presented as a medium of being in touch with old memories, or reaching the departed love. Trains, in his stories, denote romance. There are a score of stories in which train is a symbol of romance as well as departure. In "The Eyes Have It", the protagonist meets a beautiful girl in a train compartment. The midway, the girl has to get down : ”She was standing very close to me. So close that the perfume from her hair was tantalizing I wanted to raise my hand and touch her hair but she moved away. Only the scent of perfume is still lingered where she had stood.” Thus, the story ends with strong impact the girl has created by way of departure in the mind of the protagonist. It shows how falling in love is so painful.

In "The Night Train At Deoli", the author, has highlighted a small station, Deoli, about thirty miles from Dehradun. Nobody understands why the train halts there for full then minutes. One day, when travelling down to Dehra, the protagonist meets a girl, selling baskets. “She was alone on the platform and she did not move, but she was looking at me and smiling. I watched her until the signal box came in the way and then the jungle hid the station. But I could still see her standing there alone ...” and this girl captures his heart. “I sat up awake for the rest of the journey. I could not rid my mind of the picture of the girl's face and her dark, smoldering eyes.” After his two journeys, passing through this station, he never sees the girl again. He is worried, makes some enquiries about her but somehow he was not able to bring himself to break his journey at Deoli and spend a day there; but developed a strong desire and hope that one day he will find the girl again there.” In the last few years I have passed through Deoli many times...But I will never break my journey there. It may spoil my game. I prefer to keep hoping and dreaming and looking out of the window up and down that lonely platform for the girl with the basket.”

In the story "Time Stops At Shamli", out of curiosity the author breaks his journey at a remote foothill station, Shamli. He finds a strange attitude of eccentric boarders and the manager of the hotel, he stays in. After lunch when he drifts into a siesta, as if in a dream, he gets up and sees Sushila in front of him. She tells him of her marriage with the hotel manager. At night, due to storm, a part of the hotel started collapsing, Sushila suddenly comes to him and tells him to wait for her at the railway station next morning in order to run away together. In the following morning, there is not Sushila at the station. The story ends with the author

going back to Mussoorie all alone. "Somehow, I was not disappointed. I had never really expected her to come. Unattainable, Sushila would always be more bewitching and beautiful than if she were mine. Shamli would always be there. And I could always come back...."

In Bond's love-stories, the protagonists always get attracted towards the female because of their possession of beautiful eyes. These are the eyes always which act as a bridge, stretched between the two hearts. In the story "The Window", when the protagonist sees Koki first time, he is completely fascinated by her eyes: She had long black hair that fell to her waist, tied with a single red ribbon. Her eyes were black like her hair and just as Shiny.

In "The Night Train At Deoli", the girl, selling baskets comes to the protagonist, her eyes make him leave his seat and go to the carriage door just to have a friendly rapport with the girl : She had a pale skin, set off by shiny black hair and dark, troubled eyes. And then those eyes, searching and eloquent, met mine.

In his love-stories there is an acceptance of sex as a prominent part of love. His attitude towards man-woman relationship is quite liberal. He doesn't believe in the concept of 'Higher Love' or 'Platonic Love'. His characters have human weakness and they feel the need for sexual gratification. Bond does not moralise on the name of the man-woman relationship but presents it in its different shades. According to Bond, love-making is a moment of complete forgetfulness, an ecstasy and he never draws any lines in this regard. He leaves it to the individual to decide the nature of their relationship. He says that lust, if accompanied by love, is very much acceptable. Ruskin Bond never takes otherwise the treatment of sex in his love stories if a true sense of love, affection and responsibility is there. In many of his stories a fine description of sexual interaction is there but the protagonist always has a sense of protection towards the female, he is in love with, and at the age of thirteen Madhu was on the verge of blossoming into a woman and so he began to feel a certain responsibility towards her.

In "Love Is A Sad Song", initially the feelings of the protagonist towards Shushila are almost parental as the girl is too young to understand the true meaning of love. The shy responsiveness of her kisses soon turned to passion. " You clung to me...The light of your eyes had been drowned in that lost look of a woman who desires" Suddenly he becomes afraid of himself-and the girl, and soon tries to free himself from her clasping arms. Through his passionate love stories, Bond has caught the attention of the readers, it is only the beginning. It is his stamina and stern consistency of purpose that made him have a corpus of creative love stories of sufficient bulk naturally accepted quality. The concept of his love-stories is as clear as possible. He is a great writer for he can channel his passion into the creation of heart touching love-stories. His treatment of love, in each of his love stories, the end portion is almost the same, leading to a sad ending. On which Bond himself gives his opinion: In the course of a long writing career, it is inevitable that a writer will occasionally repeat himself, or return to themes that have remained with him even as new ideas and formulations enter his mind. The important thing is to keep writing, observing, listening, and paying attention to the beauty of words and their arrangement of it as appealing to him. Indeed! Love is so beautiful and powerful that we all wish to be thought about, cared for, and

appreciated. The work also shows that expressing love in words or actions actually creates positive feel but painful emotions in the giver as well as the receiver. Expressions of caring, compassion, and empathy can inspire these feelings in others. Thus Ruskin Bond is an iconoclast who intends to bring about a change not only in the subject matter, form and the structure but also on the mind-set of the audience. He successfully tries to destroy the out dated pieties , theories and also stereotyped beliefs. To conclude, Bond's treatment of love is absolutely a kaleidoscope of human relationship. It projects both the beauty and sordidness of human nature and their emotional behaviour. Ruskin Bond's milieu as a writer of fiction and short stories is the family. In his stories, he has delved deep into the psyche of man - woman relationship, encompassing the entire humanity. Actually, Bond is trying to achieve it in his stories, what he really could not get in his life. His life has been long saga of the search for the archetypal mother figure and true love. His entire literary works takes people to a journey. It's a journey into one self and one's hidden psyche. It helps to provoke humanly nature - as human as possible.

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