

A Study on Treatment of Love in Ruskin Bond Stories

Tamal Jana^{1*} Dr. Suresh Kumar²

¹ English

¹ Associate Professor, Department of English, CMJ University, Ri-Bhoi District, Jorabat, Meghalaya

Abstract – Love is an emotion that has prevailed from time immemorial in global literature and it is not true that this feeling is our sole motive force. It is in contemporary writing now and there it was in ancient literature. Love doesn't recognize limits and can never be limited to human shackles. It is free and a loving person touches the spike of everlasting love which remains unknown to him. Love may be understood in many ways, but the fundamental element never changes. In this study, we have discussed the treatment of love in Ruskin Bond stories.

Keyword – Treatment, Love, Story, Relationship

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INTRODUCTION

Love is one of the main feelings that we frequently encounter, but the most misunderstood. People are inherently connected with people and perceive solitude and refusal as painful survival threats. Many of us think that a long love connection may be really satisfied for biological and cultural reasons. But love is not always a durable, unchangeable condition in reality. Long-term love is not automatic but requires hard effort, egoism and vulnerability. Physical attraction is an essential element of love for the majority of people, but emotional love is distinct from desire. A meta-analysis of the greatest long-term loving partnerships reveals a love's behavioral patterns: Partners think positively while not together, encourage each other's personal growth and development and share experiences in which they may learn and progress. If we concentrate our attention intentionally on our feelings and behaviors towards a loved one, we initiate a pleasant cycle of mutual understanding and happiness.

Because of his great success in love tales, Ruskin Bond has a common debt. His lengthy, relentless work gained him a very high standing in the field of observing the tender relationship of man and woman, which he presented very authentically in most of his writings. He is quite plain and practical in those tales. He is not only quite favorably received in India but also outside of his strong opinion on some specific connection. It is very humble and truthful to place stuff in these tales. His initial elegance was introduced to human emotions. His heroes often move way beyond the limits of social ideals. Because love knows no

boundaries, the actors dominate their feelings and opinions. No caste bar, religion, age, or nation is known to you. Year after year the followers of his love stories are growing all over the globe. These tales are quite attractive to those interested in understanding the intricacies of the partnership between man and woman. The author wishes to meet the general audience through the help of these tales. He needs to provide his readers with a profoundly embedded truth under all of these links. Bond made several observations in his various facets of the romantic relationship. With considerable precision, he has presented the things. His tales were also infatuated with lust. Only if one thinks the story goes sentimental or creative would a strip of reality be introduced into the narrative. The huge readership of Bond within and outside the country is enthusiastic about his love stories.

Bond's blessing from God is the power to build living characters. They are the means to communicate his expressions most compellingly because else they are merely ignored by them. His love feelings are linked with great ease to the mind of his protagonists. The true meaning of a novelist's craft is to link his personality with that of the character according to Robert Liddell. The great cause of the development of character is the effect of the writers. The author can take his place and see through his eyes and often adjust his age, sex, and social status also develops every suggestion of every virtue and vice he has.

The author has gained a wealth of vocabulary, suggestively, emotional and spiritual strength

through his love stories. Often, in terms of his love tales, Bond seemed like a fictional tyrant of his day. To no extent is he unfamiliar with human sense? The sorrowful and troubling influence of the lovers in his love tales, like most other Indian novels, is to prove an ongoing theme in Indian literature. When he was questioned in an interview why his love story normally ends with a sad note, he said –

These stories were often published while, by nature, I was pretty young and romantic... There are several well-known love tales, mostly on a tragic note. Any of them were not very unforgettable if they finished on a happy note.[1]

In the order of chronology, the treatment of love in his love stories which be of any kind; yet it is still that of the former which animates them. His temperament and viewpoint are retained he understands. He has too firmly changed his opinions on the treatment of passion. His job overshadows many love tales, not just in India but also beyond. His love tales have held beauty and a youngness that is incomparable. None of them is affected by fashion or the shift in lecture patterns. He makes a point:

I have little of my personality; not so, not yet! But I was quite myself—strong enough to trust in my friends' devotion, scrubbing money for wealth, willing to explore stuff in my way and to deal in my sensuous instincts, an outside human, able to express myself in a language that I had learned to love. I felt very reluctant to believe in the truth.[2]

His love tales, appreciated or not, remain genuinely famous and appear to form part of the permanent literary treasure and to be attached to the national heritage fund. Through finding his latent presence in manners, customs, and languages, he has offered him the truth of concrete form. In the course of his explorations of texts, legends, and history he is familiar with Indian history intimately. In a press release by the book reviewer, Miss Marry, who later published "***The Room on the Roof***"? He made a noteworthy observation by stating that although Mr. Bond was indeed Indian, he saw it unexpectedly through a West man's sharp, mostly satire eye so that what Indian authors might not render us intelligible. Miss Marry also said at the same time that Ruskin rose beyond regard for faith, ethnicity, and even money to choose the nation he cherished. He's truly Indian in this respect.

In several of his novels, Bond has not discussed the traditional approach to love topics. He doesn't have to make young heroes and heroines interesting in his novels. At least in some pieces, the sound of the plots is not very fantasy. In his treatment of affection, which is adequately profound and to the extent that the essence of man is adequate to fulfill the necessities of our hearts, there is often a psychological reality.

Bond never tries to find complex intercourse between man and woman. In certain circumstances, he wants to look particularly for the female characters. The main character is generally a novelist, a depressed and lonely guy in most love stories. His love tales necessarily include the agony of separation. Others claim Bond wouldn't have remembered his love stories to this stage. In such tales, the woman protagonists typically take the initiative to end the partnership.

Bond's most autobiographical novel "***The Room on the Roof***" is written into the narration in the third person in which the protagonist Rusty introduces himself. Rusty has a place on the roof of Kapoor's house when he is offered the chance to teach Kishen-son Kapoor's English as a salary for his job. He's an addict, and twenty years older than Meena's mom. Mr. Kapoor loves his wife very much but never had his affection for her as he was flush with poetry by the comfort of old wine. Little by little, she's approaching Rusty. Meena and Rusty respond in a jungle scene to the love of each other. The quiet among them is delightful and they have a chance to listen to their hearts:

'Listen to the jungle', she said 'I can't hear anything.'

That's what I mean. Listen to nothing.'

They were surrounded by silence; a dark pensive silence, heavy, scented with magnolia and jasmine...A monkey chattered shrilly in-branch above them, and the spell was broken.

'Oh, Meena...

She... you spoil things by saying them' 'Oh, Meena...[3]

Bond underlines the softness of his characters' romance and vivid sensations. Bond presents a device in the plot in the form of Meena Kapoor's devastating death to strengthen Rusty's darkness and solitude. Kapoor travels from Dehra to Delhi in search of a career to get away from Rusty through a deadly car accident-

Rusty was overwhelmed with a sense of helplessness and helplessness and the unimportance of creation. He told himself, every moment someone is born, every moment someone dies, you might count one, two, three, childbirth and death for every moment... what is this one that exists in the entire life pattern? And what might happen now if I were to die unexpectedly and unreasonably, it would matter... We do not know why or to what end we exist.[4]

In "**Love is a Sad Song**", the main role is played by the narrator himself. He is almost 30 years old, but he is a youth psychologically.

He's an incurable romantic becoming a dreamer. Such a kid, who is around 50% but wiser than him, falls in love with Sushila. She was drawn to her initially, and the relationship grew, but she decided to break the relationship later. The final lines of the tale show the pain of the heart of the protagonist:

Sushila, I may quit loving you but I shall never cease to love the days I loved you.[5]

In "**A flight of Pigeons**", that is also the case for Javed's love of an English girl who flowers in the background of the Independence War of 1857. Javed Khan is known to consent to make a harmful hack, given that the payoff is large. Ruth is the English girl who has to take refuge in the house of Javed with her dad. Despite there being English people Javed had a vein tongue and position spirit; there was no shortage of hospitality for these refugees. Ruth is still frightened of Javed because he wants to marry her, while he already has a first woman. Ruth and her family finally come safely to their relatives and now they think:

I can only express sneezing respect for him as we look back on those months when we were his inmates. There was in him a strip of nobility which he tried his utmost to hide. He was very rough and wild and barbaric, but he was still very beautiful and great. But maybe I respect him truly because he was gorgeous though I was.[6]

This novel is not an attempt at reproduction or resolution of any stereotypes of the past with a modern viewpoint. Javed Khan's wild passion for the English girl Ruth fascinated Bond profoundly. It portrays the famed Sepoy revolt against British rule in 1857 as well as the romantic book, which stresses the tale of Javed and Ruth. It's a total turn into a live drama of the tough realities of culture. Hudson's report:

In the first place, although the story of real facts as they fall within its boundaries should of course be true in a historical novel, the ways, tone and temptation it deals with are far more critical than ever.[7]

M.K. Naik's view is remarkable concerning the organic from the novel:

A flight of pigeons, a romantic fancy of a married Pathan, Javed with an unmarried British child, is also a strong evocation of the Indian Democracy Struggle of Ruskin Bond's new novel.[8]

In the stories of Bond, age differences between the hero and her beloved were the factors that led them to leave. In "The Coral Tree," the hero describes those

unusual periods of contemplation quite nicely when he looks forward to his future in England. In the meantime, a beautiful girl loses his heart so deeply that he does not want to abandon the girl despite the appearance of Tonga and carry her to the train:

I'm going to be the last. I don't want to leave, but I have to go.[9]

In "**The Story of Madhu**", the separation discomfort is quite nicely portrayed. Bond, for a hero or heroine, did not set an age bar in his novels. The disparity in the age in the protagonist's relationship is that of a guy in his late 20s and a girl from Madhu, nine years old. Little Madhu dies at the end of the film and leaves the actor in the dark world:

The wife grabbed Madhu's head and carefully put it back. I was sitting at cot a while longer and then I rose to go and I pressed my heart all the solitude in the universe.[10]

In the story "**The Window**", the protagonist and girl Koki have a wonderful friendship with her. At first, he felt very alone in his bedroom, but he owned the universe after he found out the force of his window. It is just the window where he sees Koki first. The window is almost like a movie for both of them. The computer is the window and the universe is the picture. When Tonga arrives from the protagonist at the end of the novel, Koki may easily be felt the anguish of departure in the following paragraph:

Tonga was at the entrance in the morning... And I must have looked like a ghost from the gate, standing alone through the high window... Koki waived at my Fester to me... Then the window I locked. It will only be opened if Koki and the spring returned.[11]

When he writes about passion, the train plays an extremely important part. The train is seen to be in contact with ancient memories or to meet the love that is left. Trains denote romance in his novels.

In many tales, the train is both a sign of romance and a journey. The protagonist encounters a gorgeous girl in an exercise shop in "**The Eyes Have It**." The girl must come down in the middle:

She stood very next to me. I wanted to lift my hand to touch her hair, so tight that the scent from her hair was so exciting, but she was moving backward. Just the fragrance of the perfume remains as it was.[12]

The author has highlighted a small station, Deoli, about 30 km from Dehradun; in "**The Night Train at Deoli**" nobody knows that the train stops here for minutes then. It's a stupid resort. Even here, nothing occurs. No one is getting out of the train, no one is getting on. On the platform, there are never coolies.

The protagonist is keen to learn what is happening beyond the walls of the station. He chooses to take the train one day in Deoli and spend a day there, simply to enjoy the city, where no one wants to come. One day, the protagonist encounters a girl as she travels down to Dehra and sells baskets. And this girl takes hold of her core-

For the remainder of the trip, I sat up awake. I could never get rid of the girl's face image and her gloomy, blurry pupils.[13]

He never sees the girl again after his two trips through this station. He's concerned, asking her about him, so he can still take himself to Deoli and spend the day there; still, there's a chance that the girl will be found again-

I've been via Deoli several times over the last few years... But there I'm never going to stop my trip. My game may be spoiled. I like to dream and gaze up and down the solitary platform for the girl in the container from the window.[14]

The author breaks his journey in Shamli, a remote foothill station, out of interest. He considers an odd position among eccentric borders and the hotel manager, in whom he lives. He gets up and sees Sushila before him after lunch as he drifts into siesta, like in a dream. She informs him about the hotel manager's engagement. As part of the hotel collies at night because of a hurricane, Sushila comes to him unexpectedly and says that the next morning he can wait for her at the train station to run away. Sushila isn't at the station the next morning. The plot finishes when the protagonist returns all alone to Mussoorie:

I wasn't deceived somehow. I never even anticipated her coming. It would still be more enchanting and lovely than if Sushila were mine if she were unattainable. Shamli's still going to be there. And I will still return.[15]

The characters are often drawn to the girl because of their pretty eyes in Bond's love stories. These are the eyes that serve as a connection between the two souls. When the character looks at Koki first, he is obsessed with her eyes in the tale "The window":

She was bound to her waist with a single red band, long black hair. Her eyebrows and Shiny eyes have been as black as her hair.[16]

The girl sells baskets at the protagonist in "The Night Train at Deoli" with her eyes leaving his seat and going to the carriage door to have a nice relationship with the girl:

She has a light face, and heavy, dark, troubled eyes, and bright black hair. Then these eyes approached me, looking and eloquent.[17]

It was hard for the hero to devise the girl's age as he "can't climb tree anymore", but his lovely sides draw him. Likewise, the hero is ruptured in his "Love of Long Ago" in the memories of his young love, the girl Kamla, who come into his life for a few happy weeks, then left for the rest of her life:

... Brown skin sparkling, how do I forget my eyes? Behind a window curtain Peeping at me, as I walked to my chamber. [18]

There is recognition of sex as a prominent aspect of marriage in the love stories of Bond. He has a rather liberal approach to the partnership between man and woman. The idea of 'Higher Love' or 'Platonic Love' is not his belief. His protagonists are humanly vulnerable, and they experience the urge for physical pleasure.

Bond does not moralize the name of the relationship man-woman but describes it in its many colors. According to Bond, having love is the moment of utter oblivion, an ecstasy, and in this respect, it is not appropriate to draw a line. It allows the individual to determine the essence of his or her partnership. He says desire is quite appropriate if it is followed by passion.

As, if there is a real feeling of passion, respect, and duty, Ruskin Bond never else takes the sex treatment in his love tales. In several of his tales, there is a fine definition of sexual interacting, but the protagonist is still in love with the girl-

..., And Madhu was about to blossom into a woman at the age of thirteen. I started to feel some obligation to her.[19]

In "Love is a Sad Song", the protagonist feels at first almost maternal towards Sushila, as the girl is too young to grasp the true significance of love-

Your kisses quickly changed to affection for the timid reaction. You stick to me... In the lost look of a woman who wants the light in your eyes... I had been frightened by myself about you suddenly. I was trying to get rid of your clasping muscles.[20]

Bond has captured the hearts of readers with his romantic love stories, but that is only the first phase. The endurance and rigor of his mission allowed him to possess a corpus of imaginative and quality love stories. He is as straightforward as possible on the premise behind his love tales. He is a brilliant writer who can transmit his enthusiasm to the development of love stories that hit the heart. In both of his novels, his romantic treatment is almost the same and leads to a tragic conclusion. What would Bond say about him?

During a long career in literature, it is essential for a writer to repeat his work regularly or to

refer to themes remaining with him, particularly as fresh thoughts and formulations come into his head. The main thing is to write, observe, listen and pay attention to elegance and the arrangement of sentences.[21]

CONCLUSION

In "Love Is A Sad Song", At first, Shushila's feelings are almost paternal, because the girl is too young to grasp the real meaning of love. The timid passion of her kisses soon became passionate. "The brightness of the eyes was buried in the lost expression of a woman who wants" "You clutched to me... Suddenly he fears himself and the girl and soon tries to get rid of their clasping arms. Bond has grabbed the readers' interest with his passionate love stories and is only the start. It is his tenacity and rigid constancy that made him organically accepted in a corpus of imaginative love stories. The idea is as clear as possible of his love stories. He is a wonderful writer because he can direct his passion into creating love stories that strike heart. His love treatment in every one of his love stories is virtually same, leading to an unfortunate conclusion. Which Bond himself says: after a long career in writing, the writer unavoidably repeats himself sometimes or returns to subjects that are still with him, even if he thinks about fresh ideas and formulations. It is essential to keep writing, to monitor, to listen and to pay attention to the beauty of words and how they are arranged to appeal to him. Indeed! Love is so lovely and strong that we all want consideration, care and appreciation. The study also indicates that expressing love via words or deeds gives both the recipient and the recipient a feeling that is pleasant yet painful. These feelings in others may motivate expression of care, compassion and empathy. Ruskin Bond, therefore, is an iconoclast who wants not just the topic, shape and structure but the mentality of the audience to be modified. He tries in killing obsolete pieces, ideas and also stereotypical beliefs.

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Corresponding Author

Tamal Jana*

English