

A STUDY ON THEME OF NATURE IN THE STORIES OF RUSKIN BOND

CHITRASHEKHAR S. NAGUR
Asst. Prof. of English
Govt. First Grade College, Kalagi
Dist: Kalaburagi (Karnataka)

ABSTRACT

This study has been undertaken to investigate and assess the style of Ruskin Bond's short stories on Nature. Any assessment of Ruskin Bond as a Nature Darling must necessarily go into the class of his short story writing as it has advanced the fragrance of Himalayan Region. Bond's imageries and sexiness are not overshadowed by any emblematic representation of nature. They develop because of his adoration for and obligation to nature. He doesn't pound the spontaneity of nature imageries by associating it with twofold layer of meaning or a display of his learning. Beautiful and sensational energies of nature blends him that he loves to share with his readers. The current paper highlights the theme of nature in the stories of Ruskin Bond.

KEYWORDS:

Nature, Himalayan Region, Exploration, Imagination

INTRODUCTION

Ruskin Bond, who has been living in Mussoorie for more than thirty years, has made the Himalayas a part of his life and work as a writer. He finds perpetual material for stories in the trees and wild flowers, birds and animals, rocks and rivers, and basic slope society who are an essential part of the mountains. Through his sonnets, essays, works of fiction and autobiographical writings for young children, Bond investigates his own and his protagonists'

changing relationship with the Himalayas from the freedom of childhood to a profound love and communion with various manifestations of nature.

Bond's introduction novel *The Room on the Roof* is analyzed in association with the impact of environment on the character, Rusty. Secondly *Vagrants in the Valley* a spin-off of *The Room on the Roof* is established in relation to environment.

Rusty, the protagonist of the novel *The Room on the Roof* addresses Bond's emotions and feelings in the environs of nature. The whole amount of Bond's works is a magnificent archive of his profound association with environment. He finds to get a kick out of running with the winds, smiling with the flowers and converses with the trees.

In the other novel also Rusty is being comforted and consoled by the parental presence or security in the form of trees. At the point when it dances and coasts to the song and dash of wind, it appears to be that his guardian is whispering to him. He encounters such a warmth and chillness and shade of a mother under the trees. However Rusty's life has a central issue mark, the environment changes him and makes him forget everything. He aspires for the goal he has to reach. It drives him to push ahead.

From both *The Room on the Roof* and *Vagrants in the Valley*, Bond spreads the fragrance of vagrancy, deluges, companionship, and good faith of youth accompanying rain, mountains, hills, waterfalls, stream, river and breeze with its sights, sounds and smell of India. The weather and the climate retain an important representative significance to the story. Natural atmosphere has been an image of the inner clairvoyant state of protagonist Rusty.

Bond's works portray one of the aspects of eco-analysis – the job of diversity and its connection with the environment's organizational structure. Diversity means many various relationships in a community which know about the interdependence of all its individuals. Diversity will improve all the relationships and hence advances the community all in all, as well as each individual part.

The important message that Ruskin Bond conveys through his works is the need to understand ecological principles (interdependence, partnership, adaptability and diversity – the consequence of which is sustainability) on the basis of which a harmonious relationship can be established with the physical universe of nature.

In *The Room on the Roof*, Bond handles natural phenomena, for example, India, Himalaya, slope station, forest, bazaar, maidan and city, seasons; monsoon with rain and tempest and spring and fog, flora: trees, shrubs, weeds, flowers, garden, and fauna: jackal and snake, Components: water, soil, daylight and moon. Another important feature, landscape which is generally carried out for beautiful background, appears in a prominent job in Bond's fiction. Bond's clear descriptions have functional value. They loan to the plot appropriate understanding of the land, Rusty. The immediate contact with nature leads Rusty to increase mental health. He has encountered many psychological advantages of nature, which are desirable and healthy in this novel. In the environs of nature Rusty learns to live independently, to settle on his own, to mingle with peers and to have trust on future.

THEME OF NATURE IN THE STORIES OF RUSKIN BOND

In the autobiographical, *Once Upon a Mansoon Time*, he narrates an episode about the trees he planted with his father in a dry riverbed in Dehra Dun not long before his father's death. At the point when he got back to the same scene after returning from England, the trees had duplicated and appeared to murmur a greeting to him. The protagonist and his father plant trees on a rough island in a dry riverbed, hoping that the saplings will be left alone and those floods won't wash them away.

In *My Father's Trees in Dehra*, the protagonist is presently an adult returns to this spot and amazed that the trees are thriving and that his father's dream has been realized. Such images

of trees and creeping vines moving toward his father and grandfather in an attempt to communicate appear repeatedly in his sonnet, essays, and short stories.

Bond accepts that trees could once walk about like individuals till someone cast a spell on them and established them in one place. He anticipates the time when trees will actually want to walk again openly. This is clearly a metaphor for the silly devastation of trees in the Himalayan region.

Bond pleads that trees are important to the birds and animals who live in the forests, as well as to humans for leafy foods, for attracting rain, and for preventing soil erosion and keeping the desert away.

Bond's inclination to the universe of nature has a lot to do with his long rooting to Mussoorie, a place of beauty and reading of Henry David Thoreau, Richard Jefferies, H. E. Bates "who lived near nature and made it part of their creative work". Bond's childlike interest stretches out itself to a complex animistic understanding of the mastermind loci of the Himalayan foothills.

In his *Ruskin Bond's Book of Nature* he gives detailed description of trees, its usage, impact on individuals, association with daily errands of life and the myths associated with it. He pays praise to the trees for shaping his entire being. His lonely and unpleasant life lights up by the harmless presence of trees.

He says as long as he is "aware of their quality" he can "attempt to avoid the trivial and the banal". He summons them by calling "the guardians of my conscience". He also accepts the fact that trees are his best pundits and he lives and works under "the liberal however exceptionally principled supervision of the trees". He spans the horizon of our insight by enumerating the account of the construction of trees, its foundations, branches, flowers, leaves.

In *The Cherry Tree*, Bond narrates the feeling of Rakesh as Rakesh plants a cherry tree and cares for the loving sapling through its troublesome first year when a goat eats it and then, at that point, a grass shaper cuts it in two; yet, the strong tree develops to full maturity over the course of the year and bears natural product. Birds, cicadas, and honey bees visit it as regularly as Rakesh and grandfather do.

While Rakesh is pleased and amazed at his special tree, so he becomes aware of the affection with which grandfather is raising Rakesh. Like the tree, Rakesh has also developed taller and further and can assist his grandfather in the fields, a loving, nurturing relationship binds him with his grandfather.

In *Vagrants in the Valley*, at whatever point Rusty feels alone, or inconveniences grab him, or no expectation of future, next second Bond makes him, with his companions along with the natural environment of trees, pool and stream. Rusty is being comforted and consoled by the parental presence or security in the form of trees. At the point when it dances and coasts to the song and dash of wind, it appears to be that his guardian is whispering to him. He encounters such a warmth and chillness and shade of a mother under the trees. However Rusty's life has an unavoidable issue mark, the environment changes him and makes him forget everything. He aspires for the goal he has to reach. It drives him to push ahead.

DISCUSSION

Watering the plants by Bond's characters despite the fact that it rains is a recurring feature of his stories. This emphasizes the importance of personal communication with nature. The story advocates Bond's conviction that the presence of God and his power on earth could be detected through trees.

The majestic shape of the tree starts from a tiny seed into a sapling, into a plant and finally a tree: "Only one small seed," said Rakesh, and he contacted the smooth bark of the tree that had

developed. He ran his hand along the run of the tree and put his finger to the tip of a leaf. 'I wonder,' he murmured. 'Is this what it feels to be God?'⁸. The magnificence of trees reminds Bond the presence of God on the earth. The tiny creatures' ideal physique structure reminds him God's fine creation.

In *Landour Days*, Bond portrays a small fly and its wonderfully crafted structure: "The smallest insect on the planet is a kind of fairy fly and its body is only a fifth of a millimeter long. One can only see it with the naked eye. Almost like a bit of residue, yet it has wonderful little wings and little searches on its legs for preening itself. That is perfection".

In *Kitemaker*, Bond bemoans the ravages of "improvement" which has transformed once an energetic city into a contested city with no space for innocent activities. He feels traumatized on seeing merciless killing of animals and felling of braid which has brought many types of flora and fauna very nearly destruction.

In a portion of his stores, he makes a burrow at the impulsive decision of authorities to cut trees and assemble roads and buildings in those places. Bond's literature now and again features the similarity among tree and man. He points out the similarity of improvement and decay in human beings and trees. The two trees and men develop much at the same pace. Both in youth are magnificent creatures and in declining years stoop a bit. At the finish of excursion a man like a tree sheds his leaves with a murmur.

The *Kitemaker* only presents the similarity among trees and human beings. The old grandfather Mehmood is compared with a banyan tree and the young grandson Ali with a young mimosa plant. Bond always gets fascinated by the quality and immense size of banyan. He tricks banyan isn't only the greatest tree yet additionally the most amiable of all he prefers its hospitality.

The large innumerable branches of banyan give asylum to variety of animals: "Apart from young men and young ladies, it attracts countless guests – birds, squirrels, insects, flying

foxes – and many of these interesting creatures actually live in the tree which is brimming with dark, private corners suitable for variety of tenants".

The tree is to Bond like a major family or a boarding house, "in which various families live nearby to each other without interfering especially in each other's business". Different trees, about which Bond talks affectionately, are oak and deodar. The trees are considered sacred and are revered by Indians in various ceremonies and festivals which are a common perform in India. Bond brings forth these aspects as well in his writing.

Bond's Indian helplessness is recognizable in his loving depiction of peepal the most sacred and venerated tree of India. Bond adores and invokes peepal, not for its association with holiness but rather for its marvellous shape and oxygen giving quality. Trees involve an important place in his nature writing. He loves to expound on the grand banyan, the sacred peepal, the stately deodar, the fragrant pine and the valuable sal. He invokes the grandeur and wonder of trees and also brings awareness towards its various usages. He describes a whole story about the heavenly association of various trees.

The writer who looked for emotional help and security in the cradle of the sloping region, who could experience the kindness of the Himalayan hills and trees of Dehra and Mussoorie, who felt the essential mountain sap and soul flowing in his blood, and got strength, no wonder of his eyes these hills that is nature itself, isn't simply a wellspring of beauty to gaze at, however perhaps, spiritual beauty through which one may sharp the old values, honesty, constancy and love for maintaining everlasting relationship.

CONCLUSION

Bond has a long association with nature because of his unassuming living amidst it for nearly sixty years. For the duration of his life, Bond has noticed acutely the various shades of nature. Mountains, rivers, valleys, glades, thickets, forests and animals have been his companions in

his literary world as in his real life. Bond knows that man is essentially a result of the environment and as such it is hard for him to get by without interaction with the environment.

REFERENCES

1. Ruskin Bond, Rain in the Mountains (New Delhi: Penguin Books India Pvt. Ltd, 1993. pp. 92
2. Kurian, Nimi. "Life in the Hills." The Hindu. 22 November 2002.
3. Rusty the Boy from the Hills. New Delhi: Puffin, 2002.pp. 48.
4. My Father's Trees in Dehra", The Complete Stories & Novels, pp. 120.
5. Ruskin Bond's Book of Nature. New Delhi: Penguin / Viking, 2004. pp
6. Exclusive Interview: your Heart is Always Where You Grew Up." Garhwal Post Dehradun. 4.33, 12-1 May 2000. pp. 1
7. Ruskin Bond's Book of Nature. New Delhi: Penguin / Viking, 2004.
8. Ruskin Bond as a Short Story Writer with Special Reference to The Night Train at Deoli and Other Stories." M.PhilDiss. Saurashtra University, Rajkot, 2003.
9. Bond, Ruskin. Landour Days: A Writer's journal. New Delhi: Penguin, 2002. pp.7