

“The Encounter of Gothic Elements in Ruskin Bond’s *A Face in the Dark and Other Hauntings*”

A project work submitted to Madurai Kamaraj University in partial

Fulfilment of the requirements for the award of the Degree of

Master of Arts in English Literature

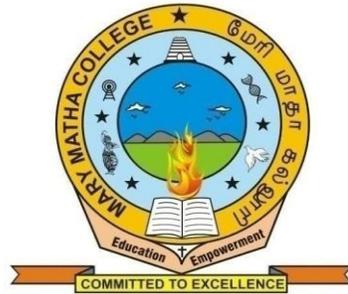
By

JOEL J.

Reg.No. B9T15505

Under the supervision of

Mrs. KARTHIGA M.



Department of English

Mary Matha College of Arts and Science

Periyakulam

April – 2021

CERTIFICATE

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This is to certify that the project work entitled, “**The Encounter of Gothic Elements in Ruskin Bond’s *A Face in the Dark and Other Hauntings***” submitted to Madurai Kamaraj University in partial fulfilment of the requirements for the award of the Degree of **Master of Arts in English Literature** is a record of original research work done by **JOEL J. Reg. No. B9T15505** during the period (June 2019 - April 2021) of his study in Mary Matha College of Arts and Science, Periyakulam under my supervision and guidance and the project has not formed the basis for the award of any Degree / Diploma / Associateship / Fellowship or similar title to any candidate of any University.

Signature of the Guide

(Mrs. M. KARTHIGA)

Head of the Department

(Rev. Dr. JOSHY PARAMTHOTTU CMI)

Principal

(Rev. Fr. ISSAC PJ CMI)

DECLARATION

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I hereby declare that the project work entitled, “**The Encounter of Gothic Elements in Ruskin Bond’s *A Face in the Dark and Other Hauntings***” submitted to Madurai Kamaraj University in partial fulfillment of the requirements for the award of the Degree of **Master of Arts in English Literature** is a record of original research work done by me during the period (June 2019 – April 2021) under the supervision and guidance of **Mrs. M. Karthiga**, Assistant Professor, Department of English, Mary Matha College of Arts and Science, Periyakulam and that it has not formed the basis for the award of any Degree / Diploma / Associateship / Fellowship or similar title to any candidate of any University.

Signature of the Candidate

(JOEL J.)

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ABSTRACT

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Ruskin Bond, the most promising writer for his children's literature. He is an Indian writer. Supernatural phenomena cannot be seen in the eyes of ordinary people. But the author speaks about that Gothic Literature is like to bring the supernatural beings into alive in the darkest time. There are many elements available in Gothic literature but any author use half of the elements in his/her work. This study aims to analyze the elements of Gothic literature in Ruskin Bond's short stories.

Chapter One gives a description of Indian literature with its main themes and also gives an account of the major Indian writers. It focuses on the various writers; highlight the life, the works and the contribution of Ruskin Bond to the world of Gothic literature.

Chapter Two discusses about the nature of Gothic elements in English literature. This chapter speaks about the various elements of Gothic literature used in European and African literature. The black folks are used only in African literature not in European literature. There is a difference between the usage of Gothic elements in Europe and African works.

Chapter Three talks about Gothic elements in Ruskin Bond's *A Face in the Dark and Other Hauntings*. Summarizing the stories of Ruskin Bond and trying to find out the Gothic elements in these short stories. The Gothic elements like ghosts, darkened places, fear, haunted hill station; the big trees, huge animals, suspense, surprise, death and dead bodies can be seen in the third chapter.

Chapter Four is 'Summing Up' – Ruskin Bond uses the Gothic elements in his Gothic short stories. He makes the readers to identify the Gothic elements in an easy way.

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CHAPTER - I

INTRODUCTION

Indian literature is a product of a multilingual, multicultural and socio historical mixture that cannot be overlooked. Today, Indian literature has reached the apex of creation with the contribution of regional and national writers. It is a historical fact that short stories as a genre of literature has been generally introduced in Indian literature through English education under British rule in India. Indian writing in English is primarily the result of English colonial rule in India for almost two centuries. There is an undeniable relation between the literary work and the historical background from which it emerges. Despite Western imperialism and colonialism, Indian culture has grown incredibly over the past two hundred years. After a few years of colonial rule and consolidation, the English empire becomes embroiled, debated and discussed issue of the introduction of English language in educational institutions. The first phase of Indian English Literature is roughly half a century before the Great Revolt of 1857.

The entry of Indian English writing in the English canon is often debated as some of the critics opinion that this genre was accepted only in the late 1950s when the Indian writers decided to establish it as a discipline, while others find the works originally written by Indians in English as the real formation of this literary genre. Indian writers in English made the greatest contribution to the English short stories and novels. Indian short stories and novels have grown significantly in bulk variety and maturity. The 1980s hold a unique position in the growth and development of the Indian English short stories and novels. During this period, some very promising writers have published their earlier works. With its quality and vividness, Indian writings in English have enlightened the literature. Truly, it represents the culture, history, and all the variants needed to enrich the literature worldwide.

Indian English fiction of the first half of the 20th century is being profoundly

influenced by the socio-political atmosphere of the free movement generated by Mahatma Gandhi. The triumvirs Mulk Raj Anand, Raja Rao and R.K. Narayan were the novelists who established and improved the Indian English Fiction with their comprehensive works and unique literary style. The crusaders of the contemporary and modern era include Salman Rushdie, Amitav Ghosh, Vikram Seth and many others. A host of the latest post-colonial writers like Arundati Roy, Meena Alexander, Anita Nair and Jhumpa Lahiri have begun the method of decolonizing the 'Colonial English ' and using it as a medium for expressing Indian thoughts and sensibilities in a distinctive Indian style.

Rabindranath Tagore (1861-1941) is a well known name in English literature. The creative genius is so much accounting and the literary work is so rich and varied. In 1913, for his immortal poetic work “*Gitanjali*” (1913), he won the Nobel Prize for Literature. Bengal's socio- religious culture is brilliantly portrayed in his novels. He brings out some of the woman's problems of his age through his novels. Some of his novels deal with modern problems of our society, and the interest in them centres under the compelling stress of circumstances around the psychological development of characters.

Most of Mulk Raj Anand's (1905 – 2004) novels highlight the inequalities of society and the trials and tribulations of the less fortunate. He has been instrumental in bringing awareness of the inequalities that exist in India. He also advocated solutions to the issues. Raja Rao's reputation (1908-2006) as a novelist of metaphysics and philosophy is amply justified by his substantial contribution to the advancement these themes in his novels. Women in Raja Rao's novels suffer from domestic injustice and tyrannical tradition, but the writer does not suggest a way out of their dilemma. He focuses on a small village through which he explores the impact of the freedom movement among villagers and also captures their roles in the struggle for independence. Rao uses his novels to spread the Gandhian

message and as information against social evils. These writers have made bold attempts to recapture the altered perceptions of Post- Colonial India, and the use of revolutionary narrative techniques has raised their position among the writers of Indian fiction in English.

Ruskin Bond, a Short- story writer, was born on May 19, 1934 at Kasauli H.P. He is the eldest son of late Aubrey Alexander Bond, who was a British officer in Royal Air Force in India. His sister named Edith Allen was born in Dehra in 1936, who was a victim of polio vim and her brain was damaged quite a lot which made her a handicapped child and needed special care and attention. Ellen lived with her grandmother but Ruskin Bond grew up with his father in Jamnagar (Gujarat), Dehradun and Shimla, Ruskin Bond had his primary education in the Boarding school of Mussorie.

In his autobiography "Scenes from a Writer's Life" Ruskin refers frequently to the fond memories of his father. He describes in detail the days he spent with his father at Jamnagar, Shimla, and Dehradun. His father had a transferable job in the army so Ruskin Bond along with his father also visited new places and surroundings which provided him ample experiences relating to different countries, cultures, geography and political history and it also developed his general awareness of things.

Ruskin Bond also got an opportunity to attend the classes which his father arranged for Indian princes and princesses of the palace, because his father was appointed in the princely state of Jamnagar as tutor guardian to the royal children. Ruskin stayed in Jamnagar for five years where he came closer to Indian culture than any other British child in India. He grew up in the company of little princes and princesses and was also close to his Indian cook, ayah and gardener, and did not mind the difference of caste or social status. Ruskin Bond collected a lot of information during his stay at Jamnagar.

After a span of forty years he wrote a story "The Room of many Colors" about one of the rooms in the palace which was on top and was full of small windows. Ruskin Bond lived in a Tennis Bungalow surrounded by forests, full of variety of trees, flowers and bushes where his father introduced him to the trees as the best friends of human beings which he always remembered and therefore he still prefers 'nature' to people whenever he feels gloomy. He also cultivated an interest in cinema and he enjoyed going to see the movies along with his father like "Bitter Sween" an operetta by Noel Coward and Tarzan of the Apes.

Ruskin Bond always remembered the happy days at Jamnagar because it was the best time he spent with his father whom he loved very much. Ruskin was taught his first lesson by his father who inspired him to read the classics' relation to children's literature and he also enjoyed reading comics. The book he enjoyed most was Lewis Carol's Alice in Wonderland, which made him aware of the absurd aspects of life.

Young Ruskin loved to wander about in the palace ground and unoccupied places which had the same attraction for him. It was also a difficult time for him because Ruskin's parents were not getting along well. Ellen's handicapped state also was a cause of disturbance and aloofness for them. The most terrific and sad experience for Ruskin Bond was when he was sent to a convent school at the hill station of Mussorie because his father had to go to Delhi during the war in 1941 and Ruskin Bond wrote in "Life with my Father" to the following effect (Bond 1997):

"The war wasn't going to well for England in 1941, and it wasn't going too well for me either, for I found myself interned in a convent school in the hill station of Mussorie. I hated it from the beginning. The nuns were strict and unsympathetic; the food was awful; the boys were for the most part dull and unfriendly, the girls too subdued..." (33)

Ruskin Bond was sent to Hampton Court School at Mussorie at the tender age of seven where he spent an unhappy time for a year, but he enjoyed receiving post cards of 'Gran Pop Series' from his father. He did not have any attachment to his school but it was not a very bad experience. It was quite unexpected when his mother withdrew him from school and put him in the night train to Delhi without any discussion.

His father received him at Delhi Railway station and there he came to know about the separation of his parents. Ruskin Bond was left in the custody of his father while Ellen had to live with their paternal grandmother, Glorina Bond, in Calcutta. His brother William, who was born in Dehra in 1942, was taken by his mother. He also came to know that his mother was resolved to marry a Punjabi business man, Harbans Lai Hari, who owned a used car show-room and an auto repair shop in Dehra. Mr. Hari has deserted his wife because of closeness to Ruskin's mother. But these two years were golden period of Ruskin Bond's life when he stayed with his father and he also shared the pain of his father who was forced to give up his mother. His father was totally broken and little Ruskin was the only source of comfort for him.

He gave him attention and companionship and this was the time when Ruskin Bond enjoyed all his father's belongings like his collection of stamps, his album, and his collected gramophone records. This was the best period in New Delhi when Ruskin's father convinced his son that he needed formal schooling and the company of children of his own age. His father decided to go to Shimla to visit Bishop Cotton School. Ruskin Bond also went to Shimla with his father. Shimla was far away from Calcutta, so it was difficult task for Ruskin's father to come there regularly, but he promised to write letters to Ruskin Bond quite frequently giving news about Calcutta, Grandmother and Ellen and his stamp and record

collection. Finally Ruskin Bond agreed to take admission in Bishop Cotton School, it was a school for boys and he found it much better than the Convent School of Mussorie.

His father made him read Rudyard Kipling's *Fantom Rickshaw* and other great writers of the day. His father was a great admirer of English Literature and wanted Ruskin Bond to become a writer. He was named Ruskin Bond after the Victorian essayist "John Ruskin" by his 34, father, as his mother affirmed it later. During these two years he did not see his mother who was enjoying her relationship with Mr. Hari, the future stepfather of Ruskin Bond, Ruskin Bond always remained in contact with his father through letters. He used to receive his father's letter once a week, when his father was transferred to Calcutta in 1947; through his letters he was informed to be admitted to new school in England. After independence their future was bleak in India but he was trying to find the hidden writer in Ruskin Bond through his letters. He always inspired him to write a diary, memoir, and journals for developing a good style of writing.

The late 1980s and 1990s brought a great measure of success to Ruskin Bond as a writer for children and adults. He always had attracted loyal readers and publishers in India and abroad, but now public recognition was again given to his work. Not since 1957, when the John Llewellyn Rhys Memorial Prize was awarded to his first novel, *The Room on the Roof*, had he won a major award. He received three highly prestigious national awards in India: in 1987, the Indian Council for Child Education Award for his "pivotal role in the development of children's literature in India"; the 1992 Sahitya Akademi Award for English Writing in India for *Our Trees Still Grow in Dehra*; and in 1999, the Padma Shri, awarded by the president of India to an outstanding Indian citizen. In 1996 and 1998, he was nominated, by the Association of Writers and Illustrators for Children, as India's candidate for the Hans Christian Andersen Author Award, given biannually by the International Board on Books for

Young People for lifetime achievement as an author of books for children and young adults. The international jury declared him one of the five author finalists in 1998.

In 1995 his children's book *Binya's Blue Umbrella* was judged one of the year's Ten Best Books by Parenting Magazine and it received the Reading Magic Award for "distinguished achievement in children's literature." Another children's book, *Getting Granny's Glasses*, was short-listed for the Carnegie Medal when it was first published in the United Kingdom. His works have been translated into twelve major Indian languages including Hindi, Bengali, Assamese, Gujarati, Tamil, Punjabi, and Malayalam. Bond's stories have also become part of popular culture.

A Flight of Pigeons was made into a major Hindi motion picture, *Junoon*, which won the President's Award in 1979, directed by Shyam Benegal, and starring the famous actor Shashi Kapoor in the leading role. Bond's deftness at creating believable characters with which young readers can readily identify has also resulted in a thirteen-episode television serial, *Ek tha Rusty*, which was produced by Shubhadarshni Singh and aired on the Doordarshan television channel in 1996. Thirteen additional episodes are in the planning stage. Bond's popularity as a writer is evidenced by the rapidity with which his novels, short stories, poems, and essays are being reprinted in collections.

In the 1990s alone, he published fifteen collections by various publishers in India: three volumes of autobiographical writings, including memoirs, essays, and extracts from diaries and journals; two nonfiction books and travel pieces on Mussorie and the Garhwali region; his two adolescent novels republished in a single book; two omnibus volumes of all his published fiction for children and adults, three collections of short fiction for a general audience with a thematic focus on animal stories, nature stories, love stories and ghost stories.

Penguin Books India is bringing out a two-volume series of all his "Rusty" stories, tracing the development of Bond's autobiographical character Rusty, from childhood in Jamnagar to adolescence in Dehra. Included in the set are such stories as *The Hidden Pool* and "Escape from Java," where the protagonist is not specifically Rusty. The first volume, *Rusty: The Boy from the Hills*, was released in 2002, and the second, *More Tales of Rusty: The Boy from the Hills*, in 2003. Thus, Bond's short stories and essays published from the 1950s onward have become available in book form for a second and third generation of readers.

In several instances, he has revised, enhanced, or combined two stories into a longer piece for these collections. Some collections—such as *Panther's Moon and Other Stories*—have gone into several reprints. Ruskin Bond is recently awarded "Bal Sahitya Puruskar" by Sahitya Academy a second time for his outstanding contribution towards Children's Literature. It is the most honorable award he got in 2012 at the age of seventy eight. He is inspired by all these honours and awards; he is getting so far but he is the same modest man as he was before getting popularity as a writer. It did not change his behavior attitude and living style. He did not give up his simple living and softness of temperament. He is not proud or arrogant in his life both as a man and writer.

This project is divided into four chapters. The first chapter deals with the origin and development of Indian writing in English and the biographical elements of Ruskin Bond and his lifetime achievements. The second chapter deals with the Gothic elements of English literature. The third chapter deals with the encounter of Gothic elements in Ruskin Bond's *A Face in the Dark and Other Hauntings*. In this collection of short stories, the author Ruskin Bond encounters the Gothic elements. The final chapter deals with summation. The

Objectives of this project is to find out how the Gothic elements are used in Ruskin Bond's *A Face in the Dark and Other Hauntings*.

CHAPTER - II

THE GOTHIC ELEMENTS IN ENGLISH LITERATURE

The etymology of the word 'Gothic' is from the French *gothique* and in Latin, *Gothi*, which means 'not classical.' It refers to the ancient Germanic people's language. It has become a medieval style of art and architecture that has emerged in Northern Europe in the 1640s and by the 19th century has become a literary style that has been used in medieval settings to suggest mystery and horror. Romantic and Victorian authors like Mary Shelley and Bram Stoker have embraced this genre. For an example we could take Mary Shelley's work *Frankenstein* and Bram Stoker's work *Dracula* focus on the psychological terror. The word 'gothic' has had a resurgence of popularity with selective young people. 'Goth' has come to represent a culture of dark music, dress, and attitude intent to be shocking and disturbing to others. Gothic literature originates in England and Germany in the later part of the 18th century.

Gothic literature arose in the last 18th century in England. Soon it has spread all over the world. Gothic literature tells the story which are mystic, suspense and supernatural. They deal with horror and terror elements in literature. The stories focus only to explore darker and more tragic themes. During the first few years the writers have followed the background in an old castle, an abandoned height or somewhere forsaken. They do not want to show the horror directly, that's why they have used the old castle and other forsaken places.

Gothic literature differs from the traditional horrific literature. Protagonists in Gothic literature often have a strong mind and body to live alone in an isolated situation. They face all the trap and they live with full boldness. Supernatural elements always appear in Gothic literature like ghost, vampire and dark force. Gothic literature emphasizes emotion and feelings in the characters.

Gothic is an art, lifestyle or a certain sensibility. Gothic can be defined in different ways. Gothic is a strange and mysterious adventurous stories set in dark and gloomy places. Gothic is a style of printing writing the texts. Gothic is a building such as cathedral which has a style of different architecture. Gothic is an architectural term which indicates the pointed arch in churches and castles. Gothic architecture has been widespread in Europe between 12th and 16th centuries. These architectures of Europe play a role in shaping gothic literature setting. The word 'Gothic' refers to fiction; consist of horrifying and supernatural elements. These two elements hold the plot together. Gothic literature has an exciting and terrifying mixture of horror and fiction along with a pinch of romance in it. The following elements of Gothic literature as follows:

The first element of the Gothic literature is an old and abandoned house or church or castle. The elements of Gothic literature can be seen in the old houses, cobwebbed castles, derelict churches, secret passage ways, hidden skeletons, dead bodies, hidden doors and death of a character. The outside world is also kept dark. The weather always remains wrathful and thunder striking all the time. Ghostly graveyard and wilderness appear now and then in the stories in order to frighten the readers. This first element of Gothic literature has been used at first but later they have changed the style of writing.

The second element of Gothic literature is romanticized setting. The characters love each other but the family is against the marriage because of the disputed past events. It is because of the family the loving couple becomes separated.

The third element of Gothic literature is that the Gothic plots contain revenge, prophecies, familial secrets and curses. The past events of the ghost still haunt the present character. The ghost activates the character by breathing, living and controlling the lives of

the character and other human beings. The ghost does all sorts of nasty things in the character of a normal human being.

The fourth element is horror and fear. Novels and short stories of this genre bring feeling of intense fear, dread, and disgust in the reader. This element is always common in literature as well as in movies.

The fifth element of Gothic literature is to face the supernatural beings, monsters, demons, witches, ghosts, vampires and other supernatural creatures. The normal human beings change like supernatural beings in order to take revenge on the enemies.

The sixth element of Gothic literature is that it can allow the readers and authors to explore the areas of romance and sexuality. In this element, women are expected to be chaste; women need to be submissive to men; men are considered as superior; men are considered as predators; the society will be patriarchal; women have to follow what the men do. Overall, women are in repressed form in this element. This element is being used in an early writings of Gothic literature. Now-a-days it has not been seen in English literature.

The seventh element of Gothic literature is anti-hero characters. The hero is portrayed as a faulty character. He is an isolated and lonesome figure. The protagonist has to overcome the obstacles of anti-hero and make him an image in the society.

The eighth element of Gothic literature is symbolism. The character, object, and settings all have symbolic meaning. The dark room, the dark hill station, the castle, the ring, the chain everything has its own symbols in Gothic literature. Gothic literature has heavy reliance upon symbolism.

The ninth element of Gothic literature is common theme and motifs. They are haunting, insanity, curses, and prophecies. Women have become victims for any reason in this element.

The tenth element of Gothic literature is using emotions. The work of heightened emotion is to reflect a high sense of drama. Women are like to lose consciousness and men behave as to show anger due to unseen inner torments. Lots of murders, kidnappings happen in and around the drama. Villain has all power but goodness will win at the end of the story or play.

The eleventh element of Gothic literature is physical and moral decay. It brings about the history of blacks; their slavery systems of the Southern America. Their depressed nature is portrayed as Gothic in the black literature.

The twelfth element of Gothic literature is black folks. The gothic elements only focus on white skin but this element of Gothic literature focus on black folks and ghost from African background. This black folks always show the southern American food, music and black audiences.

The thirteenth element of Gothic literature is not showing the Christian religion rather showing an African religion. The characters in the Gothic literature only believe their God and their spiritual life.

The fourteenth element of Gothic literature is that the villain is almost a male character. He is always handsome, intelligent, successful, and talented. They behave victims of tough times.

The fifteenth element of Gothic literature is anti-villain. He is villain but he has good qualities; he is hero but he has no goodness in his character. The anti-villain is so soft but he becomes villain after the evil incident is done by him due to circumstances around him or her.

The sixteenth element of Gothic literature is hero-villain. This type of character holds in between good and bad; at first they are so soft and due to the past event they become a bad guy.

CHAPTER - III

A FACE IN THE DARK AND OTHER HAUNTINGS

Ruskin Bond in his work *A Face in the Dark and Other Hauntings*, he brings out the Gothic elements in an elaborate way. The short stories give ideas to understand the nature of Gothic elements. *The first story is 'A face in the Dark.'* The author creates horrific moments by telling the story of Mr. Oliver, a school teacher. He has been teaching in the school for several years. The school is located in the hill station of Simla. One fine evening he returns back to home; he refuses to come back by usual roadside, instead he comes in short cut through the pine forest; the forest looks like dark. There is a strong wind, the pine trees make sad and eerie sounds that keep most people to come on the main road. Mr. Oliver carries the torch with him but the batteries of the torch are running down. The torch flickers itself and has fallen on the figure of a boy, who is sitting alone on a rock. Mr. Oliver tells that boys are not supposed to be out after dark.

Mr. Oliver recognizes the boy that something is wrong with the boy; he looks like miscreant. The boy appears to be crying; his head has hung down; he has held his face in his hands. He has asked the boy what he cries for and has told him that not to be here at this dark time. He wants to console him by giving solution to his problems and asks him to raise his face. The boy suddenly looks up at his teacher. The light of Mr. Oliver's torch falls on the face of the boy. The face looks like (Bond 2004):

It had no eyes, ears, nose or mouth. It was just a round smooth head – with a school cap on top of it! And that's where the story should end. But for Mr. Oliver it did not end here. (10)

Mr. Oliver looks a terrible face which has no eyes, no ears, no nose or mouth. The head is round with a school cap on top of it. He runs away from that place before the torch is

fallen down from his trembling hand. He turns and scrambles down the path, running blindly through the trees and calling for help. He has been still running towards the school buildings. He looks at a lantern swinging in the middle of the path. Mr. Oliver goes neat to the lantern and tells everything to the watchman. The author has used all the horrific elements in this story. The Gothic elements are fear, surprise, suspense, mystery and exploration of collective fascination with the dark. Mr. Oliver, the round head boy and the watchman are the characters in the story.

The watchman enquires him about the accident but Mr. Oliver tells that he has seen a boy's face which is something horrible. The watchman asks to Mr. Oliver about the face of a weeping boy in the forest. Mr. Oliver explains the face of the boy which has no eyes, no ears, no nose or mouth and looks like round in shape. Immediately the watchman says something to Mr. Oliver (Bond 2004):

'Do you mean it was like this, sahib?' asked the watchman and raised the lamp to his own face. The watchman had no eyes, no ears, no features at all – not even an eye brow! And that's when the wind blew the lamp out. (11)

The second story is '*The Monkeys*.' The author uses animals to become ghosts in this story. The author stays in the hillside. One night he hears the barking sound of dogs. He has seen them scampering about on the hillside below the cottage. They are Golden Cocker, a Retriever, a Peke, a Dachshund, a black Labrador, and one or two nondescripts. The dogs have woken him with their barking shortly after midnight, and have made so much noise. He looks at the window and has seen five or six dogs rushing excitedly through the long monsoon grass.

Early morning he investigates every cottage around him. He is not able to find out the six dogs around his cottage. Colonel Fanshawe, a tall and red-faced man lives near to the

author's cottage. He happens to hear the barking sound of the dogs at another night. He looks out the window that the moon is at the full, silvering the leaves of the oak trees. The dogs are looking up into the trees, and barking and he sees nothing in the trees.

The following day Fanshawe has looked at him expectantly. He decides to tell about the dogs to Colonel Fanshawe (Bond, 2004):

'I saw at least six dogs in the middle of the night,' I said. 'A Cocker, a Retriever, a Peke, a Dachshund, and two mongrels. Now, Colonel, I'm sure you must know whose they are.' (13)

Then the Colonel replies that the dogs are belonging to Miss. Fairchild. Her dogs have died years ago. They have been buried on a little knoll under the oaks. Miss. Fairchild has been in her mid-forties, an athletic sort of woman, fond of the outdoors. She doesn't care about men and she is fond of gardening. The langur monkeys sometimes come to eat oak leaves. They are quite harmless but if a chance is given then they will ruin the garden. Miss. Fairchild has behaved very furious about the monkeys. She has set her dogs to look after the garden, even in the middle of the night the monkeys come and ruin the garden.

Then one night Miss. Fairchild has taken a desperate measure. She has borrowed a shotgun and has shot one of them dead. Monkeys have gathered and killed the dogs. Colonel has stopped the story and has gone away. The author simply sleeps at night. He hears different sounds like squealing and scuffing. Miss. Fairchild and the dogs make different sounds. The author dashes to the window and he looks terrible (Bond: 2004)

A woman was lying on the ground, three or four huge monkeys were on top of her, biting her arms and pulling at her throat. The dogs were yelping and trying to drag the monkeys off, but they were being harried from behind by others. The woman gave

another bloodcurdling shriek, and I dashed back into the room, grabbed hold of a small axe, and ran into the garden. (15)

The monkeys have killed the woman and have torn into pieces. The author wants to save the woman and dogs. So he goes to the hillside with an axe. Everyone monkeys, dogs and shrieking woman have disappeared and he has stood alone on the hillside in his pyjamas, clutching an axe and feeling very foolish. The following day the author asks Colonel about Miss. Fairchild. Colonel replies that the woman has been killed by the monkeys. Then only the author has realized that he has seen only the death of Miss. Fairchild at last night. The Gothic elements are gunshot, fear, suspense, the squealing and scuffling sounds, the barking dogs, huge monkeys and Miss. Fairchild's death. The biting and pulling the throat of Miss. Fairchild by huge monkeys make the text more horrifying.

The third story is '*The Haunted Bicycle.*' He clearly makes the readers to be afraid of the tale. The author lives in a village about five miles out of Shahganj, a district in east Uttar Pradesh. He uses bicycle for his transport. He goes everyday to Shahganj in order to collect his mail, newspaper and to drink innumerable cups of tea. He gossips with the tradesmen and returns back to the village by his bicycle.

One evening, he has seen a little boy standing in the middle of the road. It is almost six o' clock and he comes back to his village. He enquires the little boy why he is standing in the middle of the road. The little boy replies that he is waiting for his sister. The author understands the circumstances of the place and takes the boy with him to find his sister along the roadside. The boy simply nods and climbs silently on the crossbar in front of the author. They have not gone far but seen the little boy's sister and takes her in his bicycle. She does not smile; she sits at the back carrier; her hair is long, hiding most of her face. They even do not reply to the author's friendly questions to them. It is like monosyllabic.

The road is so good to ride but he feels that he cycles in uphill. Despite of cold wind, he begins to feel hot and suffocating. It is because the boy's head near to his face and the girl's breathing is loud and heavy, almost as though she is doing the riding. The author wants to take rest that he feels tired but the children have cried loudly not to take rest. He notices that the boy's hands which are resting on the handlebar, has grown long and black and hairy. The children's tone changes far from childlike and the girl's face becomes huge and blow up. They have ordered him to stop near the stream. Before stopping the bicycle (Bond 2004):

'my front wheel hit a stone and the bicycle toppled over. As I sprawled in the dust, I felt something hard, like a hoof, hit me on the back of the head, and then there was total darkness. When I recovered consciousness, I noticed that the moon had risen and was sparkling on the waters of the stream. The children were not to be seen anywhere.' (18)

He gets up from the ground and begins to brush the dust from his clothes. He looks up that two small black buffaloes gaze at him from the muddy, moonlit water. Thus the story ends. The author shows Gothic elements by using the dark village road, evening time, near to the hill station, the girl's hairline, no reply from the children, boy's face closer to the author, the girl's loud breathing, the girl's huge and bloated face and the terrible sounds of the children. The above mediums are the horrifying elements in the story.

The fourth story is '*The Vision*.' The author narrates the story of meeting his dead father in real. He tells the story as a vision statement to himself as well as the readers. It is 1955, he returns to Dehradun from England. He lives in a rented room with a small balcony, but without electricity or running water, above a small provision store in the main bazaar. Sitaram is dhobi's son and has a mission to follow the author wherever he goes and ruins his peace. Early morning he decides to go cycle ride out of the town's precincts. Sitaram wakes

him early morning at six. He borrows bicycle from his landlady. He rides off down Rajpur Road in a rather wobbly, zig-zag manner. He stops at a small wayside teashop off refreshment and while he is about to dip a hard bun in his tea, a familiar shadow falls across the table, and he looks up to see Sitaram ginning at him. He has followed the author from home to teashop. Then both have stopped their cycles against the trunk of a mango tree. The author looks at the nature that (Bond 2004):

A flock of parrots circled above us. A kingfisher dived low over the canal and came up with a little gleaming fish. While Sitaram went exploring the canal banks, I sat down and rested my back against the bole of the mango tree. Suddenly, a sensation of great peace stole over me. I felt in complete empathy with my surroundings. (21)

The author sings an old song of Nelson Eddy. He notices a movement across the canal. Through some wild babul trees, a dim figure seems to be approaching. He recognizes his father's face and form. His father stands and smiles at him. Sooner he fades away from that place. The old song of Nelson Eddy is loved by his father, that's why he has come to his son. All the memories come and go around the author. He has loved his father more than anything. His appearance reminds him that he is always with him. After several days, he has seen his father in his room singing with a same song. The memories of his father do not fade away from him. His father comes to him in order to make him strong. It is because he feels that his life is empty and could not go further.

On the third morning, he strides up river, taking a well-worn path which leads to the shrines in the higher mountains. He is in the depressive state of mind. He finds himself standing on the middle of a small wooden bridge across one of the mountain streams that feed the great river. Suddenly he falls into some thirty feet, fortunately into the middle of the stream where the water is fairly deep. He has not knocked any rocks. He can swim a little and

he feels that he nearly approaches waterfall. He has no other way to safe guard himself. Something has made him turn his head a little and look towards the grassy bank to his right. He sees his father standing there. He is smiling at him again, a gentle smile full of love. He reaches the bank of the river. His father has rescued him from the tragedy. He gives him a solution to his problem. The author uses his father as Gothic element in a positive way.

The fifth story is '*Whistling in the Dark.*' The author dreams that the trees can walk. Those on moonlit nights like this they will uproot themselves for a while, visit each other, and talk about old times. And then, before dawn, they will return to the places where they have been condemned to grow. Once he walks on the hillside. He looks down at his shadow, moving silently beside him. He thinks that shadows are not taken for granted. They are the uncomplaining companions of lifetime, mute and helpless witnesses to our every act of commission or omission. He comes near to the old cemeteries. There are recent graves too and scattering of flowers are there on the cemeteries. He has seen many skulls and bones around him.

He hears that someone is whistling. At first he has thought that it is another late-evening stroller, whistling to him much as he has been humming his old song. But the whistler approaches him quite rapidly. A boy on bicycle comes and weaving through the shadows on the road. Sooner he comes back with same whistling. He is a slim dusky boy of fourteen or fifteen. He wears a school blazer and a yellow scarf. He speaks with him nothing but he smiles at the author and is off again. Next day the author happens to Miss Marley at Pine Top. She is a retired teacher from Woodstock, she has a wonderful memory, and she has lived in the hill station for more than half a century. She informs him that the boy is Michael. He is ready to oblige whatever she asks for. Once he happens to ride the bicycle, a truck is coming uphill, loads with rubble; it has smashed the boy. He is rushed to the hospital, and the

doctors cannot save him. His grave is near to the road. After several months he happens to meet the boy. The boy has put up his hand on him and thrown him away (Bond 2004):

I saw him emerge from the mist and stand in my way – the same slim dark youth who had materialized near the cemetery. He did not smile. Instead he put up his hand and waved me back. I hesitated, stood still. The mist lifted a little, and I saw that the path had disappeared. There was a gaping emptiness a few feet in front of me. And then a drop of over a hundred feet to the rocks below. (29)

He steps back, clinging to a thorn bush for support, the boy becomes vanished. The author stays in the community centre and spends the night on a chair in the library. Later he is in the sickbed with severe bout of flu. He hears the sound of whistling beneath his window. He thinks that the boy calls him to join; he cannot find him in the window side. From time to time he hears his whistling; but the whistling faints away. The author has used the following Gothic elements in this story - trees can walk, shadow moves silently, the old cemetery, some large and monumental old cemetery, new graves, smooth round shard of bone, a skull, a whistling schoolboy, Miss Marley's appearance, the dead Michael, a heavy storm and whistling sound in his sickbed.

The sixth story is '*Reunion at the Regal.*' The author asks the readers that ghost can be seen in outside New Delhi's Regal Cinema for twenty minutes. He watches movie in this theatre only for his life time. The Hollywood cinema and other English movies can be watched in that theatre. Hindi movies cannot be often watched in the theatre. On one occasion, he is mistaken for a ghost. He is standing on the steps of the arcade, waiting for someone, when a young Indian man comes up to him and enquires him in German whether he is Frankfurt or not. At last he stammers and says to him that Hans Frankfurt is alive and the author cannot be his ghost.

He has his old friend Kishen. After his school studies, he has gone to Calcutta for his engineering studies. He and his friend grow up in Simla, where they live next door to each other, exploring their neighbour's lichee, orchards, cycling about the town in the days before the scooter has been invented. After returning from England, the author searches his friends, he happens to see no one. He has come to know that Kishen works in Bombay. They both meet each other and watch movie in Regal Cinema. Kishen has told once that he has a girlfriend too. The friends go to Simla and spend their valuable times by chatting and walking along the roadside. After some time he has lost track of Kishen.

Some years later, he is standing in the lobby of the Indian International Centre, when an attractive young woman in her mid-thirties comes up to him and says that she is Manju, she has lived next to him, Kishen and Ranbir. He recognizes her then, for she has always been a pretty girl. They talk each other about their old friends. She tells him about Kishen that he has died two years before. This news has shocked the author. It is because every now and then a man like Kishen comes to him and talks with him strangely in Regal Cinema. Manju tells him that (Bond 2004):

'He died about two years ago. It was an accident on a beach in Goa.' A child had got into difficulties and Kishen swam out to save her. He did rescue the little girl, but when he swam ashore he had a heart attack. He died right there on the beach. It seems he had always had a weak heart. The exertion must have been too much for him. (33)

Manju has happily married and has a small son. They both promise with each other to keep in touch. Suddenly the author goes to Regal Cinema. He stands there a while, does not decide about what to do or where to go. It is almost time for a show to start and there are a lot of people milling around. He has thought someone calls his name. He looks around, and there is Kishen in the crowd. He also calls back but his friend disappears. He remembers that he

keeps his promise to come back to see me once more. The Gothic element can be seen in this story. The dead friend Kishen comes and meets the author every year in Regal Theatre.

The seventh story is '*Wilson's Bridge*.' The old wooden bridge has gone, and today an iron bridge straddles the Bhagirathi as it rushes down the gorge below Gangotri. The villagers will believe that all can hear the hoofs of Wilson's horse as he gallops across the bridge he has built a hundred and fifty years ago. The author comes with his friends. His friends the younger Rays and the older Dattas are with him. They are couples and he is single. He returns to the rest house late one evening. He is halfway across the bridge when he sees a figure at the other end, emerging from the mist. She is a woman, wearing the plain dhoti of the hills and her hair fall loose over her shoulders. She climbs over the railing and throws herself into the river. The author feels amazed with horror. He informs to the watchman Ram Singh. Ram Singh says that it is Gulabi the ghost. He tells the story of Wilson and Gulabi.

Wilson has loved many girls. One of the girls is Gulabi, the village girl. He has married her and begotten two children. Gulabi has grey-green eyes and peach-blossom complexion. Gulabi's humble family accepts their marriage because she has all she could have wanted. Wilson has illegal relationship with another girl Ruth. Gulabi comes to know about the story of Ruth. She questions against Wilson but he refuses the matter. One day they quarrel with each other, she has shot him with the gun but the bullet has shattered and missed. Gulabi runs out of the house and goes down the steep path to the bridge. Wilson mounts his horse and comes looking for her. It is too late. She has already thrown herself off the bridge into the swirling waters far below. Her body is found a mile or two downstream, is caught between some rocks.

The author tells the story of Gulabi to his friends. His friends never mind about the story. They tell him that money cannot buy happiness and Gulabi is silly. The author wants to

see Gulabi because he would like to see her desirable face. Therefore, he waits for her in the bridge at fine evening time. He happens to see a girl and (Bond 2004):

‘Instinctively I called out, ‘Gulabi!’ she half-turned towards me, but I could not see her clearly. The wind had blown her hair across her face and all I saw was wildly staring eyes. She raised herself over the railing and threw herself off the bridge. I heard the splash as her body struck the water far below. (38)

Once again the author could not see Gulabi’s face. He hears another voice from the other side. Mr. Ray cries loudly ‘my wife, my wife.’ The woman who has come before is Mrs. Ray. She has attempted suicide. It is because both always quarrel with each other like Wilson and Gulabi. The author warns the readers that the ghost may be either Gulabi or Mrs. Ray. The author says that the Gothic elements like darkest evening time, Wilson’s horse sound, the girl’s suicidal attempt, and Mrs. Ray’s suicidal attempt make the readers to be afraid of the ghosts.

The eighth story is ‘*Topaz.*’ The author speaks about his love story with a ghost. He lives in Himalayas. He hears music from the record player. The record player is new, but the records are old, picks up in a junk shop behind the Mall. Below the pines there are oaks, and one oak tree in particular is caught in the eyes of the author. It is the biggest of the lot and stands by itself on a little knoll below the cottage. The breeze is not strong enough to lift its heavy old branches, but something is moving, swinging gently from the tree, keeping time to the music of the waltz. It is someone hanging from the tree.

A rope oscillates in the breeze, the body turns slowly, turns this way and that is a girl’s face; her hair hanging loose, her eyes sightless, hands and feet limp. The author goes downstairs and looks through the trees. He finds no one. A beautiful girl stands behind him and talks with him. He does not identify who she is. She looks like the pretty girl in the

world. They both speak with each other and she introduces herself as Hameeda. She tells the saddened love story of her elder sister how she has hanged herself in the oak tree; now and then the hanged sister comes and goes to the oak tree as a ghost. She says to him that she has two brothers and one sister and his father runs a bakery near to the next hill station. She speaks to him without any hesitation. She often meets him and shares the stories. One day she herself collects the ferns above the water. She collects ferns to cook it as a vegetable for her grandmother's rheumatism. They bend to pick the ferns but instead find themselves in each other's arms; and sink slowly, as in a dream, into the soft bed of ferns. They become one and she presents him a Topaz to wear in his little finger. Several days pass away, she disappears from the place; the author cannot see Hameeda.

One fine morning he looks at a boy delivering bread and pastries at the little tea shop about a mile down the road. The boy looks like Hameeda, so the author goes near to him and enquires about his sister Hameeda. The boy replies that he has only one sister; her name is Hameeda; she has killed herself long ago and has not returned back to home. The boy expresses his feelings of sadness (Bond 2004):

‘Didn’t you know? You must have been away a long time. It is many years since she died. She killed herself. You did not hear about it?’

‘I had only one sister – Hameeda – and she died, when I was very young. It’s an old story, ask someone else about it.’(43)

The author turns away and quickens his pace, and he is left standing in the middle of the road, his head full of questions that cannot be answered. His bedroom window keeps banging in the wind. He gets up to close it and, as he looks out, there is a flash of lightning and he sees that frail body again, swinging from the oak tree. He tries to make out the feature, but the head has hung down and the hair is blowing in the wind. The Topaz in his hand glows

softly in the darkness. The following Gothic elements are found in this story: the dead girl, the topaz, the darkness, the story of dead Hameeda, collecting ferns in the stream, giving Topaz to the author, making love with the ghost, and the song by the ghost.

CHAPTER - IV

SUMMATION

In this manner, the encounter of Gothic element is clarified with different models in Ruskin Bond's '*A Face in the Dark and Other Hauntings*' (2004). Chapter-1 speaks about the Indian Writing in English and Ruskin Bond's biographic element. Chapter-2 tells the elements of Gothic literature and the difference between black and white's Gothic elements. Chapter-3 '*A Face in the Dark and Other Hauntings*' (2004) where the encounters of Gothic elements spread in the short stories of Ruskin Bond. Chapter-4 is summing up the elements of Gothic literature in Ruskin Bond's work as well the elements of Gothic literature.

Ruskin Bond is a masterful artist of paranormal in his literature. The first story is '*A Face in the Dark.*' He has used all the horrific elements in this story. The Gothic elements are fear, surprise, suspense, mystery and exploration of collective fascination with the dark. Mr. Oliver, the round head boy and the watchman are the characters in the story. The author uses paranormal figures in order to explain about the ghost story. It is said to be a horror story. He uses figures in a concise manner like no eyes, no ears, no nose and no mouth; the face looks like empty with round shape and a cap on top of it. Both the boy and the watchman look like paranormal figures; they are the ghosts of this story; they create horror in front of Mr. Oliver, the school teacher.

The second story is '*The Monkeys.*' The author uses animals to become ghosts in this story. The Gothic elements are gunshot, fear, suspense, the squealing and scuffling sounds, the barking dogs, huge monkeys and Miss. Fairchild's death. The biting and pulling the throat of Miss. Fairchild by huge monkeys make the text more horrifying. The author, Colonel Fanshawe, Miss. Fairchild, the dogs, and the monkeys play a different and terrible character in this tale.

The third story is '*The Haunted Bicycle.*' He shocks the readers to be afraid of the story. The little boy and girl are ghosts in this story. The author shows Gothic elements by using the dark village road, evening time, near to the hill station, the girl's hairline, no reply from the children, boy's face closer to the author, the girl's loud breathing, the girl's huge and bloated face and the terrible sounds of the children. The above mediums are the horrifying elements in the story.

The fourth story is '*The Vision.*' The author narrates the story of meeting his dead father in real. The author uses his father as Gothic element. The author is in the difficult situation to choose his career. He feels that his life is empty and he has no other good way for his career. The memories of his father come at thrice in order to boost him and to remind him that he is with him. His father gives solution to the author's life. At once he saves his life from the dreadful river stream. There is no horrific element in this story.

The fifth story is '*Whistling in the Dark.*' The author happens to meet Michael, a fifteen year old boy. The boy has met with an accident 50 years in the past and still lingering around the hill station by whistling. The author has used the following Gothic elements in this story - trees can walk, shadow moves silently, the old cemetery, some large and monumental old cemetery, new graves, smooth round shard of bone, a skull, a whistling schoolboy, Miss Marley's appearance, the dead Michael, a heavy storm and whistling sound in his sickbed. There are plenty of horrifying elements in this story.

The sixth story is '*Reunion at the Regal.*' The author asks the readers that ghost can be seen in outside New Delhi's Regal Cinema for twenty minutes. The author has his old friend Kishen. The Gothic element can be seen in this story. The dead friend Kishen comes and meets the author every year in Regal Theatre. The author does not know that Kishen has been dead before two years by a car accident. He happens to meet Manju, an old childhood

friend. She tells about the death of Kishen to the author. At last the author meets Kishen out of the Regal Theatre but his friend disappears. Still now the author waits for Kishen because he has promised the author to meet him every year.

The seventh story is '*Wilson's Bridge*.' The author reminds of Wilson's bridge and his lady love Gulabi, the village girl. Gulabi attempts suicide and becomes a ghost. Every now and then at evening time she comes near to the bridge and attempts suicide. The author can see the ghost and be afraid of the event. The author happens to see his own friend Mrs. Ray attempts suicide in the bridge like Gulabi but he does not know it is Mrs. Ray. He comes to know the detail after Mr. Ray searching for his newly married wife Mrs. Ray. The Gothic elements like darkest evening time, Wilson's horse sound, the girl's suicidal attempt, and Mrs. Ray's suicidal attempt make the readers to be afraid of the ghosts.

The eighth story is '*Topaz*.' The author speaks about his love story with a ghost. The dead girl becomes a lady love for the author. The following Gothic elements are found in this story: the dead girl, the topaz, the darkness, the story of dead Hameeda, collecting ferns in the stream, giving Topaz to the author, making love with the ghost, and the song by the ghost.

Thus this project paves way for further Research under the following topics like the characteristics of Ruskin Bond's short stories, the ghosts in Ruskin Bond's short stories, and Ruskin Bond is the nature lover and writer.

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