

**Persuasion, Power and Pressure of Life on Literature- an interface in Ruskin****Bond's *The Room on the Roof*****1. K. Kaviyarasu**

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**Abstract**

Great literatures have been emerged from the great minds' and its functions. Sometimes its impact had been traversed into the literary writing. The mind is in bridging the two areas, the life and literature. Changes in our perception of the world are disseminated in equal measure by scientific and humanistic disciplines. The link between literature and life has been examined in many studies, most of which reach the conclusion that life and literature is unavoidably connected to other kinds of discourse since it uses language, which are a pure intermediary of reality and the inflections of society and culture. In this paper, Ruskin Bond discussed the way literature and life can act together to generate a new form of communication, which shares ideas of the adolescent mind through proper interpretations. In the novel *The Room on the Roof*, Ruskin Bond picturizes the adolescent mind in a way to generate the moral cognition as an adolescent in contributing the book as an young adult fiction.

**Key words:** Interpretations, Adolescence, Life and Literature, Young Adult Fiction, moral cognition

Great literatures have been emerged from the great minds' and its functions. Sometimes its impact had been traversed into the literary writing. The boundaries of literature and life are preamble to the humanity; they are continuously crossed and illuminated by a variety of narrative forms and interconnected in their interpretations. Changes in our perception of the world are disseminated in equal measure by scientific and humanistic disciplines. The link between

literature and life has been examined in many studies, most of which reach the conclusion that life and literature is unavoidably connected to other kinds of discourse since it uses language, which are a pure intermediary of reality and the inflections of society and culture. In this paper, Ruskin Bond discussed the way literature and life can act together to generate a new form of communication, which shares ideas of the adolescent mind. The mind is in bridging the two areas, the life and literature. In the novel *The Room on the Roof*, Ruskin Bond picturizes the adolescent mind in a way to generate the moral cognition as an adolescent in contributing the book.

Written in 1953, Ruskin Bond's *The Room on the Roof* which got an award is an adolescent novel, which was first published in 1956. The author was only seventeen years when he wrote the novel. *The Room on the Roof* was written in Post-war period and it explores the concerns of identity formation, alienation, and rebellion against restrictions, personal autonomy, and self dependence. *Room on the Roof* is also a semi-autobiographical novel in which Rusty, the protagonist of the novel, like Ruskin Bond himself seems to have assimilated the Indian culture and adopted it. Thus it is appreciated as “an adolescent novel written by an adolescent”. *The Room on the Roof*, in contrast, explores the themes of home, of isolation from *both* England and India being a reflection of the two cultures. It is an epic teenager narrative full of excitement, experience, joy and friendship. It is also regarded as one of the best young adult novels. The tale is set in Dehradun, focusing on Rusty and his friends. It is well acquainted with Bond that reflections of him are seen in the life of the boy Rusty in the novel. The novel's story concentrates on Rusty, a sixteen year old Anglo-Indian boy, who is orphaned, and has to live with his English guardian Mr.Harrison in the confined European part of the town, Dehradun. Unhappy with the strict ways of his guardian, Rusty runs away from home to live with his Indian friends. Plunging for the first time into his dreams- the bright world of the bazaar, Hindu festivals and other aspects of Indian life, Rusty is enchanted and is lost forever to the formal proprieties of the European community. The sixteen year old adolescent Rusty's life starts with a grim innocence and ends with a positive experience.

Same as that of Rusty, the author Ruskin Bond too has a dual heritage. He was born as an Englishman during the British regime in India. As he grew up India became free. Though most of English and Anglo-Indian families returned to U.K. and many others stayed in India, Ruskin Bond's family also settled in India. When others were passing through postcolonial trauma of displacement, of loss of country, friends and parents, of insecurity and of finance, Ruskin Bond experienced the trauma of a loss of identity. He explored his roots in India; because the question of filial relationship made him restless. But there was nothing common with other English people except pigmentation. When he grew up, he was really fascinated by India. Some of his stories portray the colonial and postcolonial India. Ruskin Bond himself saw both Pre and post-independent India. He also observed the transition period both in India and Britain. At the end of British rule both colonial and colonized struggled for their future and identity, and Ruskin Bond writes in *A Town Called Dehra* to the following effect: "The exodus of British and Anglo Indian families was beginning even as the war ended. For some the choice was a hard one. They had no prospects in England, no relatives there. And they had no prospects in India unless they were very well qualified." (24)

Thus, Ruskin Bond and the adolescent protagonist Rusty has the similarity in the Indian background, the Indian life, lifestyle and the age group. Rusty and his friends were intercultural and interesting. The gripping part of the plot is when they all gather at bazaar, at the chat shop and have spicy snacks. The author guaranty assures that we will admire them because the reasons for their true friendship and immense unconditional love. In fact this is the reason to believe this novel is so brilliant.

As a writer, Ruskin Bond does not think himself superior to Indians nor does he apologize for Europeans in his stories. He feels comfortable with both the cultures. There exists no tension between the two cultures the East and the West. In *Ways of Seeing* John Berger cautions that "The way we see things is affected by what we know or what we believe" (8). He lived in both colonial and postcolonial in India and as a result of globalization and post-colonialism, he is close to diverse cultures that developed with the passage of time and this he depicts in his stories.

However, *The Room on the Roof* in not could call a dictionary read. The reflection of author's adolescence with the protagonist proves the interface and interconnections between life and literature. The description is simple to understand in simple English which makes it a gripping and adorable novel. The readers will be left unmoved by this story and strongly reading this book as a classic story of adolescence and coming of age. The minds of the author and protagonist speak the similarity in identity, isolation and the multicultural variations. They two enjoyed India and Indian minds which prove the adolescence uniformity and moral cognition through experiences.

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