

Ruskin Bond's The Room on the Roof as an Parable of Existence

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Abstract- The Room on the Roof recreates the aura of post-independence Dehra Dun with apparently just alternative deft, dramatic fondle of a difference. Life and Dehra had seen through the eyes of Rusty and his experiences. It does not matter much that other characters, except for possibly Meena and her son Kishen, do not get sufficient space develop. The main object of the book is to convey the truth that life continues despite of death, change and individual emotional trauma, and to invoke the supernatural attraction of a prominence location like Dehra. Life is really the personification of The Room on the Roof. Rusty, who was brought up by his Anglo-Indian sentinel in the posh westernized area of Dehra, finds the bland confines of his house and neighborhood quite dull and too contracting.

He harbors underground desires to explore the seedier parts of the town, which have been declared out of bounds for him by his guardian Mr. Harrison. Eventually he does undertaking into the forbidden bazaar and strikes up associates with some of the local boys. When Harrison comes to know of this Rusty has given second caning, which is Harrison's standard technique of sentence. On the second such occasion, Rusty rebel and runs away. The Dehra variety store gain settlement as the secluded Anglo-Indian Rusty discovers the sights, smells, sound and even taste of the real Indian to be attractive.

Index Terms- Dramatic, Supernatural, Seculed, Occasion, Attractive.

INTRODUCTION

Primary among these attract is, for Rusty, the chat shop in the variety store. Taken there by his recently found friends, he becomes a gol-guppa fanatic in a matter of minutes. Early in the novel, Rusty has introduced to Holy, the Hindu festival that celebrates and he is flooded. Not been comfortable to such

complete affection and energy in his own ring, Rusty directly becomes a convert to the daily cycle of life in the multiplicity store, spin at the same street taps as his friends, eating the same chat shop, and watching the same world go by. His first night in the Dehra bazaar is also a novel experience.

The empty unconscious street was very deceiving; if the roofs could have been removed from but a handful of building, it would be seen that life had not really stopped but, beautiful and ugly, persevere through the night. The night is cold and wet, yet full of it is own individual life, including strange women indicate at dark windows. Everything that Rusty encounters is new to him. It is as if Dehra was giving him daily lessons on how to live. His friends, chiefly the Sikh Somi and the Hindu Ranbir, embody this zest for life, and the instinctive heat in Somi's offer of hospitality has something novel. Somi even goes out his way to find Rusty a job as private tutor for the Kapoors son Kishen and Rusty comes to stay in the roof of the Kapoors' house.

He develops a defeat for Meena Kapoors, the young wife of the alcoholic Kapoors, and the peak of idyllic bliss and joy in living comes during the family picnic, when he expresses his love to her and she, needing someone to love her, reciprocates. However, life has its dark nights of the soul, and Rusty gets his fair share of tragedy soon enough. Meena dies in a car accident; Rusty has forced to learn the grim aspects of life: Rusty had overcome by a feeling of inability and futility, and of the irrelevance of life. Every moment, he told himself, every moment someone is born and someone dies, you can count them one, two, three, a birth and death for every moment what is this one life in the whole guide of life, what is this one death but a passing of time. In addition, if I were to die now, suddenly and without

cause, what would happen, would it matter? We live without knowing why or to what purpose. (P.88)

Kishen has to leave Dehra as soon as possible, to stay with his aunt. Temporarily Rusty's other friends have also departed-Ranbir and Suri to Musoorie and Soni is prepare to go to Amrister. Rusty finds himself all alone once more, virtually as he was at the beginning of the novel. Ultimately, he too decides to discard Dehra, possibly India as well, to get safer away from all memories of Meena and her death. At Hardwar, he meets with another set of very new occurrence, which confirms the unpredictable flux of life for the last time, confounding all his complicated plans. Kapoors has married again and is healthier than he ever was; the shock of the second marriage has made Kishen disown his father and resort to the vocation of an infamous thief for a living. Rusty traces Kishen and they decide to return to Dehra because: They were both refugees-refugees from the world.

They were each other's protection, each other's refuge, and each other's help. Kishen was a cruel world, divorced from the rest of humanity, and Rusty was the only one who understood him because Rusty too was separated from humankind. In addition, theirs was a tie that would hold, because they were the only people who know each other and loved each other. (P.117)

The Room on the Roof is therefore a general allegory of life, but also a specific homage to Dehra Dun. Distant from the complete story unfolds in Dehra, and this imparts a confident unity to the structure. The novel has written in an almost impressive structure, it being possible to sub- divide it into four "Acts". The expository first seven chapters establish and shift between Harrison's house and the Dehra bazaar. With Rusty's happy advent into the Kapoors household, the next seven chapters describe the fluent gaiety of the bazaar and the Kapoors house, only the climactic picnic of being appropriately set in the Dehra jungle.

There follows the gloomy thoughtful period after Meena's death, and the series of five chapters emphasize the motif of The Room on the Roof where Rusty is engrossed in his own thoughts. The rooftop room gains in meaning until it symbolize the entire world of Dehra, as Rusty knows it. In the form of wages he is a given a room on the roof.

The story develops in the form of an allegory, the fable of room. Rusty enjoys this newfound freedom

in the group of Somi, Kishen and Suri. Mr.Kapoor in spite of his alcoholic traits and occasional revolting bouts is always ready to join their funds. The novel rounds up one phase of life and after that begin the second one. The story that is produced personal and common, that in the immense world, each human being struggles to find out his room, his position. As literature is a mirror of life. Ruskin Bond holds a true reflect to life. He presents a true picture of life and does not exceed the readers to a fantasy world. In this respect, Bond can be termed as a realist.

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