

MULTI FACETS OF CHILDREN'S LITERATURE: A STUDY OF RUSKIN BOND'S SHORT STORIES, PROBING THE REALMS OF IDENTITY, SELF DEFINITION AND INDIVIDUALITY

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Abstract: Literature mirrors life and the contradicts life, through various dimensions. Brand new children's literature is one of the popular genres of Indian English Literature. It is the unpalatable fact in a country where hundreds of children are doomed to illiteracy, the pressing need is to provide textbooks and other ailment for rudimentary schooling. At this point, to take children's literature as a specialized subject is far-fetched and fanciful. This truth is accompanied by some distinctive phenomena. Accordingly if children's literatures exist as a separate entity in the scope of written literature, it exists as an alternative. And in this context children's literature in India remains perhaps the greatest paradox of all.

Keywords: Ruskin Bond, Children's Literature, Bond's Art of Characterization, Children's Works of Art to his own miseries.

Literature has the responsibility to recapture the events occurring in the contemporary society, in order to create awareness among the people, happening at their vicinity. Especially with children, literature focuses on the sufferings and problems of them. During the latter part of the eighteenth century, children's writing was thriving, partitioned and was a secure part of the distributed business in Britain. Fifty's children's books were being printed every year, in and for the most part of London, provincially focusing, Edinburg, New York and New Castle and by all accounts, these books appear quite dry, for they had been frequently very moral and pious. However the books have been truly believed to delight their readers, whether with pleasing memories or appealing characters or the high-quality tone of the writing, or appealing illustrations and eye catching page designs and ties. Later, children's literature flourished around the globe and Ruskin Bond has given a multifaceted dimension relating to the recent trends.

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Indian folklore is opulent and resourceful and stays essentially the most fascinating source for children's literature. Included here are the Panchatantra, written in Sanskrit in 200 B.C., the Jatakas, the Puranas, the Ramayana and the Mahabharata epics are an immensely colossal quantity of old Indian Sanskrit classics. Like the Norwegian accumulation of folklore, the Norske Folkeeventyr, Indian mythology will not be marginalized for children but is mostly related with children.

Ruskin Bond is a good known Indian author in English. He has written more than hundred brief-reviews, six novels, and three verse collections and over thirty books for children. Ruskin Bond received Sahitya Academy award for his "*Our trees still develop at Dehra*" in 1992, and he has been honored with the title "Padma Shree" in 1999, for his life time contribution to Indian writing in English. He has been writing for the last Fifty years in exceptional genres of literature. Ruskin Bond is viewed as a pioneer of children literature in India. Considering the fact that Ruskin Bond appreciated his boyhood very much for that reason all his children reviews whether or not autobiographical or semi-autobiographical exposed his urge for a glad childhood.

Ruskin Bond pays extensive attention to youngsters who are open minded and emotional. According to Ruskin Bond two children can emerge as just right pals basically by the way of exchanging a section of marble, a coin, a doll or bangles. Youngsters don't usually seem to like the constraints put on them with the aid of their elders. Ruskin Bond loves Children due to the fact that they are not misleading in any sense. P. Venkata Sudhakar, Lecturer, Department of English A.M. A. L. College Anapalli, Visakhapatnam affirms in his article '*The Portrait Of Child In Literature In Ruskin Bond's Short Stories*' as:

Ruskin Bond does not like the traditional children stories of India but he prefers stories like "maugli" by Rudyard Kipling. Ruskin Bond's art of Characterization is unique and different from others although many critics find fault with him for being Autobiographical and subjective but Ruskin Bond can be defended by comparing him with Charles Lamb. Ruskin Bond's characters are bith types and individuals and most of them represent the middle class. Ruskin Bond like Maugham chose characters from his own surroundings neither abstract nor based on his imagination. The rich and poor, small and grown up, vendor, trader, schoolboy, gardener, all are portrayed in their respective way of living. Some of his characters resemble his father, Somi, Mr.Kapoor, Meena, caricatures like Rusty, kishan, and some others are adjusted in the fictional world. (78, Vol. 3. Issue.3., 2016 (July-Sept.) International Journal Of English Language, Literature And Translation Studies).

According to Ruskin Bond, children are very special and are freedom lovers and they observe placidly around themselves. Ruskin Bond's *The Hidden Pool*, is a collection of short stories. *The Hidden pool* narrates the story of three friends, Laurie, Anil and Kamal. Laurie is the child of the British architect in India, Anil and Kamal are his Indian friends, who acquaint him with the celebrations, sustenance, and customs of India. Laurie discovers a hidden pool in the mountains which is attractive. Shrouded Pool is their swimming location where they wrestle, build arrangements for trekking at around twelve thousand feet higher than the ocean level. Art critic Bond's another children's book, *Grandfather's non-public installation*, is a collection of ten short stories that had been distributed before hand in different magazines and daily papers and a number of these stories were constructed in the mid Nineteen Sixties. The collection alludes the cheerful times that art critic Bond had spent at his grandmother's place in Dehra. In these stories he takes the subject from the announcements, detects them through the overall population of the city, regarding his grandfather's affection for strange domesticated pets. Art critic Bond exhibits the book as the first individual portrayal of a private history, simply to from it credible.

Ruskin Bond bagged success as a writer for even adults but not more than that of children. Gulnaz Fatma states, "*The Night Train at Deoli* and other Stories he writes that in the 1970s, when he was facing all kind of problems, his stories relating to children coped with the difficult situation.... His innovation was to make children the protagonist in his stories."

Earlier, Bond had written a number of short stories for children and published them in magazines and newspapers in the Republic of India and in Mussorie, once shifting to his new home, vine bungalow, he started writing a lot of stories on children and strengthened the role of a grand father to Prem Singh's children. His innovation was to build young protagonist in his stories. Conjointly these stories proclaim his urge for a happy childhood which he wants to regain through his works. He affirms this in,

"I don't suppose I would have written so much about childhood or even about other children if my own childhood had been all happiness and light. I find that those who have contented, normal childhood, seldom remember much about them; nor do they have much insight into the world of children."
(Ruskin Bond, *Scenes from a Writer's Life*)

Luckily, his injury was channelized towards children's works of art that gave an outlet to his own miseries. Ruskin Bond finds David Copper field in par with him, supported himself in partner degree hostile world. The prospect that youths are from time to time given consideration by their older folks, made him extra thoughtful towards them. The children he unearthed in towns, their day encounters, trained the subjects for his stories. Ruskin Bond perpetually appreciated conversation.

Ruskin Bond's children stories will be spotted into two classifications: subjective and objective. Individual stories are personal or semi-self-portraying in tone, where he records his own reflections, unsuccessful interests and small undertakings. Subjective tales are autobiographical or semi-autobiographical in tone, in which he narrates his own experience incorporates the unfulfilled passions and small adventures.

Ruskin Bond's stories include My Father's Trees in Dehra, The Funeral, When I can't Climb Anymore, The Tiger in the House, The Playing Fields of Simla, Life with Uncle Ken, The Cherry Tree, The Last Tonga Ride, Coming Home to Dehra, All Creatures Great And Small and The Tree Lover. His children's stories recapture his interest towards nature and the ambience in and around Dehra. He was deeply connected to the places he spent his childhood in and therefore his stories measure the quest for happiness and vivid delivery to life. His stories for children mirror his wealthy imagination.

Room on the Roof is about a stranded kid named Rusty who has no genuine family after his parents' death. He is desolate and dismal, despite the fact that he lives with his guardian Mr. John Harrison and he doesn't feel at place because Rusty is experiencing a few feelings: he is befuddled, obliged, vulnerable, desolate and pitiful. He is confounded on the grounds that he is an adolescent and who is struggling in between doesn't know whom to take after or what his future holds. He is obliged to take after the requests and principles of his guardian and dares not defy him. He feels powerless on the grounds and he realize that in an event when he defies Mr. John, he gets caned. Rusty doesn't have any genuine friend and he is so forlorn to his guardian.

Despite the fact that Rusty is half-Indian, John doesn't let Rusty to the bazaar for one reason that is, John conceives that Indians are exceptionally messy and this story is composed soon after the colonization of India and he was more likely not to have felt more unrivaled. One day Rusty chooses to get some fresh air and goes for a walk when his guardian was out to Delhi. In the wake of walking about, he stops in passage of the bazaar and his psyche contends with the nature. His brain is proclaiming that he has all the right to enjoy the nature and his life. Up aside from then, Rusty doesn't have any trust or self conviction however then he meets a structured kid named Somi and makes amigos with him. Somi and his neighbors come to be Rusty's trust and Somi and Ranbir get truly framed to Rusty.

At the point, when Rusty returns living arrangement, he finds that the gatekeeper had returned early and gets caned for setting off to the bazaar. The day after, he goes to play Holi with Ranbir and again he gets caned. Rusty now knows what he needs to do. He starts to live in his own manner and keeps running a long way from his watchman's home. Rusty discovers Somi who bolsters him to such an extent. Gradually, from a problematic kid, Rusty takes a right hand turn into a productive

free and more youthful man. He gets a position to instruct English to a kid named Kishen and consequently provided with a minor room on the rooftop and is also served suppers.

Rusty finds there, an adoring and agreeable family unit, his freedom, and even discovers a past Love interest in Kishen's mother Meena. The story takes a flip, when he loses every one of his associates and his past love interest as well. Presently Rusty's last wellspring of certainty and trust had passed away and his desolate days returned. Rusty spends his tragic days watching out of the window, by and by, arrangements to flee. He chooses to come back to England and he wishes to bid farewell to his neighbors and discovers Kishen, who persuades him to alter his opinion about coming back to the unified kingdom. Rather, the two walk away to sort their new world.

In the course of the progression of *Room on The Roof* the readers can find his recurrent theme, adolescent franticness, the age in which individuals imagine that they can win the world, in any case, with entry of time as they battle for nourishment and employment, they understand the flaw in their endeavors. Thus this paper concludes that the young children struggle a lot to achieve their self-identity, uniqueness and individuality. Ruskin Bond actively captures their struggle, achievement, success, failure, expectation, longingness and estrangement throughout his thirty children short stories.

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