

## **RUSTY SERIES AS BILDUNGSROMAN: A PERSPECTIVE VIEW**

**Dr. B. K. Sharma**

Professor

Department of English

Maharani Laxmi Bai Govt. College of Excellence,  
Gwalior (M.P.)

**Priyanka Bhardwaj**

Research Scholar

Maharishi University of Information Technology,  
Lucknow (U.P.)

### **Abstract**

This Paper traces how Rusty, gradually from his childhood to adulthood identifies his career as a writer. Rusty fiction has five books and in the first book, stories start with the protagonist as a school boy at the age of seven. Various events take place until he becomes an orphan at the age of twelve. Further, he suffers a lot under his guardian's strict rules, which provokes him to run away. He becomes a vagrant and yearns to live on his own. Soon he feels tired of this life and starts searching for his identity.

### **Introduction**

This kind of observation appears to be a related feature in bildungsroman. All the five books in Rusty fiction traces Rusty's childhood to adulthood and the development in each step can be analyzed as a characteristic of bildungsroman. So the aim of this Paper is to apply the parameters of bildungsroman to Rusty fiction.

This Paper traces how Rusty, gradually from his childhood to adulthood identifies his career as a writer. Rusty fiction has five books and in the first book, stories start with the protagonist as a school boy at the age of seven. Various events take place until he becomes an orphan at the age of twelve. Further, he suffers a lot under his guardian's strict rules, which provokes him to run away. He becomes a vagrant and yearns to live on his own. Soon he feels tired of this life and starts searching for his identity. His search for identity ends when he finds himself through writing. He contemplates that his dreams will come true only in London. He goes to London and identifies himself as a writer by publishing his first novel.

In London he gains various life experiences, both good and bad. On the one hand he experiences an unsuccessful love affair with a Vietnamese girl and on the other, he learns techniques of writing from different authors. However, he realises his previous home in India was a better place to live. So he leaves London and settles as a full-time writer in

Dehra Dun. Together, the Rusty books traces the growth of the protagonist from childhood to maturity, thus resembling a bildungsroman narrative. Since this Paper deals with Rusty series as a bildungsroman, it traces the life and growth of the protagonist as a writer. The stories in the Rusty fiction confirm that it is a growth narrative and traces the artist's growth. Let us consider various authors' definitions of *bildungsroman*.

In *A Glossary of Literary Terms*, M.H. Abrams clarifies that the novel form is derived from the Italian “novella” which means “a short tale in prose.” He states that the novel in England emerged with Daniel Defoe’s *Robinson Crusoe* (1710). Defoe is credited with writing the first true “novel of incident” (115-16). He also explains that “bildungsroman” is a German term; it signifies the “novel of formation” or “novel of education.” The subject of these novels is the development of the protagonist’s mind and character, as he passes from childhood through varied experiences and usually through a spiritual crisis into maturity, and the recognition of his identity and his role in the world (117).

Jack Zipes, in *The Oxford Encyclopaedia of Children’s Literature*, has included “bildungsroman or novel of education” as one type/genre of children’s literature (214). This encyclopaedia explains that Young Adult Literature is informed by the values of bildungsroman or novel of development or education. Moreover it insists that the “a character’s social, psychological and intellectual development from childhood to adulthood” in the first- person narration, expresses the education of the protagonist and self maturity he attains (214 -219).

Jerome K Buckley, in *Season of Youth*, states that the synonyms of the word “bildungsroman” in English can be “novel of youth” or “novel of education” or “novel of adolescence” or even “the life novel” of the main protagonist (vii-viii). According to the Victorian Web description, a bildungsroman is, most generally, the story of a single individual’s growth and development within the context of a defined social order. The growth process, at its roots a quest story, has been described as both “an apprenticeship to life” and a “search for meaningful existence within society.” To spur the hero or heroine on to their journey, some form of loss or discontent must jar them at an early stage away from the home or family setting. The process of maturity is long, arduous, and gradual, consisting of repeated clashes between the protagonist’s needs and desires and the views and judgments enforced by an unbending social order. The spirit and values of the social order become manifest in the protagonist who is eventually accommodated into the society thereafter. The novel ends with an assessment by the protagonist of himself and his new place in that society. (Victorian Web)

AnniKen Telnes Iversen’s article states that the “bildungsroman presents a large set of different features, relating to form, themes, characterisation, and plot.” According to this the novels have ‘features to create a link with tradition, and then conform with or break particular conventions according to the novelist’s expression (74). Though, as a genre, bildungsroman encompasses a variety of features, in practice it works under three types- Kunstlerroman, Erziehungsroman and Entwicklungsroman.

## 1. Kunstlerroman

Kunstlerroman is the important sub-type of the bildungsroman. It is an “artist- novel.” It represents “the development of a novelist or other artist into the stage of maturity in which he recognises his artist destiny and achieves mastery of his artistic craft” (Abrams

117). The best examples of this sub-types is James Joyce's *A Portrait of the Artist as a Youngman*.

### **Erziehungsroman**

It is another sub-type of bildungsroman, the term Erziehungsroman in German signifies "novel of formation" or "novel of education." Examples are Goethe's *Wilhelm Meister's Apprenticeship* and Thomas Mann's *The Magic Mountain* which are the very first recorded ones in eighteenth century under this sub-type (Abrams 117)."

### **Entwicklungsroman**

Entwicklungsroman is a subtype of "...a chronicle of a young man's general growth rather than his specific quest for self- culture" (Buckley 13). *Heidi* is the best example for this genre.

### **Prototypes of Bildungsroman**

In the literary history, *Wilhelm Meister's Apprenticeship*, a translation work by Carlyle into English from Goethe's *Wilhelm Meister Lehrjahre* (1794-96) is the prototype of bildungsroman. *David Copperfield* and *Great Expectations* by Charles Dickens, *Jude the Obscure* by Thomas Hardy, *A Portrait of an Artist as a Young Man* by James Joyce are examples of English bildungsroman. In English bildungsroman boys grow under strict measures of discipline and self-control was the primary motive. Alden points out that English bildungsroman always has made a connection of individual, moral, spiritual and psychological maturity with individual's economic and social advancement (qtd in Feng 4).

<sup>3</sup>/<sub>4</sub> Man, despite all his follies and errors, is led by a higher life force and reaches a happy ending at last (Buckley 10-11).

This aspect is common in all the bildungsroman narratives. The protagonist commits mistakes according to the situation, knowingly or unknowingly in their life. Finally, he realises his mistake and search for his identity is over when he achieves his goal in life. The final achievement brings the climax in his life. This kind of aspect is seen in Goethe's *Wilhelm Meister Lehrjahre*.

Tobias Boes in his essay "Apprenticeship of Bildungsroman" opines that "the protagonist lives, feels and operates, each novel of development also charts the emergence of its hero over a longer amount of time" to reach their goal (279). *Wilhelm Meister's Apprenticeship* which consequently takes a number of surprising turning points in its plot is the best example. The protagonist in this story suffers a lot, realises his mistake and repents for his wrong doing. After much struggle, he achieves his aim.

Goethe's *Wilhelm Meister Lehrjahre*, established itself in literary history as the prototype of bildungsroman novel. Wilhelm had the artistic temperament, and so he was impatient with his father's mercantile mentality. Wilhelm became contemptuous of his devotion to commerce (Buckley 10-12). Wilhelm's object was to seek tranquility in the service of art. He was, in many respects, a weak and indecisive hero as his mind wavered often. He decided to join the actors on stage on the way to their visit to the count's castle (Buckley 11, 286). Wilhelm's apprenticeship to the stage eventually proved a quite misdirected ambition. However, soon after his production of a play, he abandoned the stage altogether in the belief that his histrionic talents were strictly limited. He realised that the true apprenticeship was spiritual rather than professional. When he served the term of

apprenticeship a mysterious abbé saluted him. Wilhelm gradually learnt that emissaries of a secret society watched over and guided him since his boyhood. He was ready for “his initiation into the brotherhood of the elect” (Buckley 10-12, 286).

The principal characteristics of Goethe’s *Apprenticeship* described in Buckley’s *Season of Youth* is that Goethe’s novel is an autobiographical novel; many details and impressions (childhood delight in puppets, tension between son and father, efforts at amateur acting, the aimless love-sick wandering through the streets, and so on) are adapted from Goethe’s own experiences. The ideas in Wilhelm’s long sententious speeches are frequently Goethe’s own. Wilhelm is eager to achieve independence and self-expression just as Goethe wants to (Buckley 10- 11).

<sup>3</sup>/<sub>4</sub> The protagonist attains maturity after he searches for his identity and discovers his first affection (Buckley 17-18).

In *Great Expectations* by Charles Dickens, the regeneration of the hero, Pip, begins when he helps Magwitch, a convict to escape from prison. Pip recognises Joe, his brother-in-law, as a gentleman who is overshadowed by his dominant sister. He attains maturity after he searches for his identity and discovers his first love, Estella.

Pip flees from home to London where he encounters Magwitch for the second time. Pip gets a job with the help of Herbert, his roommate in London. As a young adult he returns to Joe. When he visits Miss. Havisham’s bungalow, he discovers Estella has had a rough marriage. The change in her behaviour and love towards him becomes prominent. He marries her and fulfills his great expectation.

Pip, the protagonist, loses his father and mother at the age of six and lives in his sister’s house. The life experiences of Dickens are used skillfully to create this novel. Even though it is entirely an autobiographical novel, it falls into the category of bildungsroman genre. This is the best example for English Bildungsroman (Dale 300 – 13).

<sup>3</sup>/<sub>4</sub> The hero’s growth as an orphan from a young age and his development as a successful writer are described. Moreover, the author’s childhood influences are reflected in the novel. The formation of the protagonist is similar to the author (Buckley 25).

Charles Dickens’s *David Copperfield* is one of the earliest nineteenth century bildungsroman and Kunstlerroman novels. It is a semi-autobiographical novel; the experiences of David Copperfield are the experiences of Charles Dickens. *David Copperfield* is the story of Charles Dickens who developed as a prominent writer in England. *David Copperfield* is about the hero’s growth without parents from a young age and his development as a successful writer. The principal characteristics of Dickens’s *David Copperfield* highlight David as an orphan. David’s mother dies when he is ten. However, the experiences in his formative years of growth and during adolescence generate an urge within him to search for his identity in the society. David passes through the dark passages of adolescence to adulthood, and he develops into a famous writer.

David becomes a popular novelist and achieves success because of his hardwork. When his great-aunt falls a victim of evil days, he saves the situation by working sincerely in various capacities. David’s virtue is his “extreme sharpness of observation,” which is apparent in the description of his early life with Mr. Murdstone (David’s stepfather) in London. David is likes Mr. Murdstone, his stepfather and is loyal to Peggottys, Miss Trotwood, Tom Traddler and the Micawbers.

David’s intelligence develops when he is exposed to read classics and enjoys reading from the age of seven. His perseverance is shown by his miserable condition in the company of his

step-father, Mr. Murdstone. His practical nature is reflected in his escape to London. His resolution is shown by his struggle to learn shorthand from his aunt.

David is not only a good friend but a kind husband to Dora. He is always sincere and true to his classmates Micawber, Tom Traddles and Steerforth. He remembers Mr. Peggotty with gratitude and love. He takes sincere care of Dora, his wife, when she is ill. He is depressed when Dora dies. However, the good influence of Agnes helps David to recover from his loss.

His second marriage with Agnes is happy and successful. David's honesty and integrity comes out when he works under Mr. Quinion. When David is not able to return advance of one week's wages from Mr. Quinion, he leaves the job.

There are parallels between Dickens' and David's childhood days. Dickens read secretly some novels given by his father John Dickens. David in *David Copperfield* also reads the same novels which his father had possessed. Dickens made the coach journey to London by himself. David also made the coach journey, alone, to the boarding school, Salem House, near London.

Charles Dickens' father John Dickens owed money to a lot of people which he could not repay. So Dickens' father was sent to Marshalsea Prison for not clearing his debts. Mr. Micawber was modelled on Charles Dickens' father. Dickens' large family went to King's Bench prison. David, like Dickens, stayed near the prison-house to pay visits to his family. David and Dickens had undergone same miseries as a labourer at Murdstone and Grinby's wine bottle company. Dickens in real life did not run away from the factory but David ran away from Mr. Murdstone and Grinby's firm. There are parallels between Dickens' and David's school life. We find similarity between Dickens and David "joining lawyer's office" with the difference that Dickens worked as an office assistant, whereas David was a student.

There is similarity between the "love affairs" of Dickens and David. Charles, whilst at Doctor's Commons, fell in love with Maria Beadnell and the affair lasted for three years. This autobiographical element is portrayed in David's falling in love with Dora. However, the difference was that David married Dora whereas, Charles did not marry Maria. There is similarity between Dickens' and David's marriages. Dickens married Catherine Hogarth, editor of *The Evening Chronicle*. Dickens' wife proved to be impractical and incompatible in comparison to his temperament. They led a separated life without legal divorce. The experience of Dickens in his married life is reflected in the life of David and Dora in the novel (Dale 201 – 24).

There is a parallel between the authorship of Dickens and David. Dickens wrote under the penname Boz when he published *Pickwick Papers* while reporting for newspapers (1). David also wrote his famous first novel while working as a reporter. David, like Dickens, also resigned from the drudgery of the newspaper reporting job and became a full time novelist. *David Copperfield* is considered the best example of bildungsroman and kunstlerroman genres in the Victorian age by Jerome Hamilton Buckley.

<sup>3</sup>/<sub>4</sub> In bildungsroman one of the aspects is that a strong man with intellectual development and self awareness is revealed through the protagonist. It traces the education of the protagonist, and is highly autobiographical in nature. The climax mostly leads to the protagonist deciding to dedicate himself to art (Buckley 230, 231).

Stephen, in *A Portrait of an Artist as a Young Man* by James Joyce stands alone in the world as a strong man with intellectual development and self awareness. He makes his living as an

artist. He is completely alone and cast away from his family, his religion and his country. He searches for his identity in society.

Buckley comments that *A Portrait of an Artist as a Young Man* has been developed within the recognisable general framework of the bildungsroman. It is an autobiographical novel tracing the growth of Stephen from infancy to manhood; it describes his decreased dependence on father and mother, and his choice of career.

Stephen has much in common with Joyce up to the age of twenty. Both have identical political and religious background. Likewise, Stephen and Joyce suffer unjust punishment for breaking his glasses. Like Joyce, Stephen seriously considers entering priesthood. In the end, Stephen prepares, like Joyce, to exile himself from country, church and kindred (Buckley 231).

In this novel, formal education, based on Jesuit instruction, plays an essential role and there is less emphasis on free education. The two aspects of typical bildungsroman hero are drastically reduced. Stephen learns that sexuality was illicit, indecent; it creates feelings of guilt within him. However, at the climax of development, he decides to dedicate himself to art. Stephen, in *A Portrait of an Artist as a Young Man*, is a young man who would eventually be ready to write the features of his soul. Bildungsroman has either a happy or a sad ending with the death of the protagonist. Sometimes it has an ending which is left to the readers to speculate on the future of the protagonist, about what will be his final choice or resolution (Buckley 226).

### **Rusty Series as a Bildungsroman Narrative:**

The Rusty series traces the development of Rusty from childhood to adulthood, through a quest for identity that leads him to maturity. This explains the characteristics of the bildungsroman narrative. This section shows Rusty's development and traces the birth, growth and significant landmarks in his life. It is argued that the five books in Rusty series which narrate the life of a single protagonist belong to the bildungsroman genre.

Both the Papers "Rusty Series as Autobiography" and "Rusty Series as Bildungsroman" tend to focus on Rusty's experiences, education, character and identity. Petru Golban confirms "child as the only character who keeps his mind always inquisitive" to search for adventure (Golban 3). However, bildungsroman, in literary prose, is one of the genres of fiction. The kunstlerroman is a sub-genre of bildungsroman and represents the development of a person either as a matured writer or artist. Through this journey the protagonist recognises his artistic destiny and achieves mastery in it.

The following section deals with rules/principles of bildungsroman and substantiates that Rusty series by Bond belongs to the category of bildungsroman by applying Jerome K Buckley's parameters on bildungsroman. Buckley writes that bildungsroman is a novel of youth, apprenticeship, adolescence and initiation. Moreover, he explains that bildungsroman is about the development of the personality of an individual. He points out that bildungsroman is an autobiographical form where fact and fiction are inextricably linked. The following parameters of Bildungsroman have been derived from Buckley's *The Season of Youth*.

1. The bildungsroman is in the autobiographical form, which is not to say that bildungsroman is autobiography in the literal sense. "It is not an autobiography, but an autobiographical novel; fact and fiction are inextricably mingled" (24). Naturally,

an author does bring something of his own life into his work, especially in a form in which childhood recollections are so important to the development of the protagonist, and the flow of the novel itself (Buckley 24).

2. The bildungsroman describes ancestry of the main character. Many of the bildungsroman narratives have a protagonist who is often an orphan or a child who has suffered the loss of his/her father. This sets the scene for a difficult development, marked by a desire in the protagonist to search for his or her identity, since there is either none to begin with, as an orphan, or no ancestral identity as a fatherless child. Therefore, the child seeks to gain an identity of his or her own, and the development begins (Buckley 19).
3. The bildungsroman concerns the education of the main character. This education is crucial, in that it is part of the child's maturity and preparation for impending adolescence and adulthood. Often, education is the most important aspect of the child's life. The protagonist is usually from a small provincial town, and often the education expands the child's mind and "frustration in so far as it may suggest options not available to him in his present setting" (Buckley 17). These are important in the development of the protagonist.
4. The bildungsroman projects the development of the child's desire to leave home and become his own man. Both the search for identity and the repression of small town provide motivation for the protagonist to move to a city, and often his destination is London in the English bildungsroman. After all, London is the largest cosmopolitan city in England and therefore presents the most powerful opportunities to prepare for a career for the adolescent child to continue his development. The protagonist gets involved in love affairs, and ultimately finds his niche within society through his chosen occupation and education (Buckley 17-18).
5. The urban experience presented in the bildungsroman is not always a pleasant one. Even if the child may have been poor in his or her provincial town, there is urban squalor and abject poverty which is a harsh reality to bear after leaving home. It is the source of "disenchantment more alarming and decisive than any dissatisfaction with the narrowness of provincial life" (Buckley 20). Therefore, despite the hero's image of the shining city of hopes and dreams, it is disappointing, and not so much better than the life he had at home.
6. The bildungsroman also portrays sinner development and maturity of the protagonist which takes place after his education in the city. It is this newfound self-knowledge that signals the ultimate maturity of the hero. With this maturity, comes success, and recognition of self. Even if the protagonist does not have somebody to share his success with, he returns home to his family and fellow townspeople (Buckley 17-18).

The main aim of this Paper is to apply these six parameters to the Rusty fiction and prove that it has features of bildungsroman narrative. Rusty fiction is highly autobiographical. Rusty, an orphan completes his education and starts searching for his identity. During that occasion Rusty, the protagonist feels frustrated. Rusty leaves home and goes to

London. In London his unpleasant life shatters all his hopes of settling in the city and he begins to think that his previous home as a better place. He attains maturity in the city because he is exposed to all kinds of ups and downs in life. Finally, the protagonist returns home to his family and fellow beings. Let us first review Rusty fiction in brief before applying Buckley's parameters.

### **Rusty Fiction in Brief**

***Rusty, The Boy from the Hills-*** the book covers Rusty's life from 7 to 12 years and traces the development of Rusty from early childhood to pre-teens. In this period, Rusty has adventures in familial set ups, lives in many different natural environments and the narrator includes his travel experiences to these places. The first book brings out the way of life led by Rusty at Dehra Dun and Delhi under the care of his father and grandparents. Rusty, as a boy bears the impact of losing his grandparents and father at an early age, and his mother marries another man. Being orphaned, Rusty starts living under the care of a guardian.

***Rusty Runs Away-*** the volume focusses on the life of Rusty from the age of twelve to seventeen years and takes Rusty's story forward to his adolescent years, while he was living under the care of his guardian. Firstly, he goes to his mother's house during his school holidays; from there he goes to a boarding school and studies there till he turns fifteen. Being frustrated and bored, he often tries to run away from the boarding school, but fails in all his attempts. After completing his studies at the boarding school, he comes back to his guardian's house. The authoritarian attitude of his guardian forces Rusty to run away from his home to start a new life with the help of his friends. His friends find him a job as an English teacher for Kapoor's son, Kishen. Being homeless, he starts living in the Kapoor's house in a room on a roof top.

***Rusty and the Leopard-*** the third book covers Rusty's life for two years when he was seventeen and eighteen years old. It is the modified version of two most famous Ruskin Bond novels – *The Room on the Roof* and *The Vagrants in the Valley*. In his teens, Rusty undergoes various adolescent experiences and as a young adult he is without money or prospects. With plenty of optimism and all the confidence of youth, he progresses in life. In search of identity, he contemplates going to London to become a writer.\

***Rusty Goes to London*** – the fourth book covers Rusty's life from nineteen to twenty four. Rusty, in his early twenties, has various experiences in London but wants to settle in India permanently and do something bright and meaningful in his life. He publishes his first book *The Room on the Roof* and his dream of becoming a writer comes true in the year 1957. He finds life in London more difficult and tiresome and thinks of coming back to India.

***Rusty Comes Home*** – The final volume traces the life of Rusty from the age of twenty four and above. It presents Rusty's friends and companions. Rusty discovers his interest in people around him and in living close to nature, and becomes a full-fledged writer for children.

In Rusty series, the narrative is in a chronological order. In each stage of life Rusty's adventure helps him attain maturity. Rusty as a boy lives in a familial setup with his family and loses them. First of all, his father died and then his caretaker and paternal grandmother also expired in a matter of two years. Rusty's mother married another man, settles down with him happily; naturally Rusty goes to live with his father's cousin Mr. Harrison. It has a similarity with Ruskin Bond's own life; the first parameter of bildungsroman is that it is autobiographical in nature which is revealed through the above



incidents. In the second parameter, the protagonist becomes an orphan and searches for his identity which is seen in the first two books of Rusty fiction. The second book of the Rusty series talks about the protagonist's education which is the third parameter of bildungsroman. The third book explains Rusty's Dehra Dun life; he thinks that his aim to become a writer in his native place can never flourish. Moving to city life is related to the fourth parameter of bildungsroman aspect. Feeling tired of city life and his return home is the fifth parameter of bildungsroman. In the Rusty series the fourth and fifth books tell the stories of Rusty's return to Dehra Dun. The final volume of Rusty fiction describes Rusty's happy life with his adopted family and his portrayal as matured man is the final aspect of bildungsroman.

The following are the six qualities of bildungsroman and the examples of the same from Rusty fiction:

### (i) Autobiographical Form of Bildungsroman

The first quality of the bildungsroman is that it has an autobiographical form. Naturally, an author does bring something of his own life into his work, especially in a form in which childhood recollections are so important to the development of the protagonist, and to the flow of novel itself (Buckley 25). The entire Rusty series is autobiographical in nature.

To associate the first aspect that the bildungsroman is an autobiography we can see that there are many corresponding events mentioned in Rusty fiction and Bond's autobiography as discussed in the previous Paper. For example, in the story "Escape from Java" in 1940 Rusty lives with his father and when the Second World War was on, his age was only nine (*Rusty, The Boy from the Hills* 61). The parallel statement from his autobiographical book under the Paper "Life with Father" mentions that he was nine when World War II was on (*Scenes from a Writer's Life: A Memoir* 9). He has also mentioned that the part of life he spent with his father in those years were the happiest moments of his childhood. From his father he has inculcated an ambition in life. Rusty/Ruskin says "father had brought me up on a diet of children's classics as well as other forms of entertainments" (*Scenes from a Writer's Life: A Memoir* xv, *Rusty, The Boy from the Hills* 118) from the age ten.

In "The Funeral" the words "I hadn't seen her since I was four – that was just over seven years ago" reminisces Rusty's feelings about his mother. The same feeling of Ruskin Bond has been expressed in his autobiography as "I witnessed my parents' quarrels from an early age, and later when they resulted in my mother taking off for unknown destinations" (*Scenes from a Writer's Life: A Memoir* 3) reveals the truth of their unpalatable relationship. Rusty and Ruskin Bond have bitter feelings towards their mother which finds expression in the fiction and autobiography. The lack of mother's love, care and affection, which is indispensable for every child in the growing years to shape themselves into a good human being, is visible. In "The Funeral" he recalls his mother with the statement, "I had very dim memories of her" (*Rusty, The Boy from the Hills* 183). His mother tries to include Rusty in her life, but she is leading a new life and is unable to take care of him. In the same manner, Bond too is deprived of his mother's love because of the constant quarrels between his father and mother, which results in their legal separation. In later years, after his father's death, he is left with no other option but to live with his mother and stepfather during holidays, despite complete lack of attention from them (*Scenes from a Writer's Life: A Memoir* 5).

According to the first aspect, bildungsroman is an autobiographical form; a few examples of the family of Rusty and Ruskin Bond have been mentioned. A family has all kinds of

relationship; Bond puts forth the importance of family through his fiction, which he really missed in his real life. Life looked gloomy for Ruskin/Rusty; but both take positive approach in everything. The positive attitude in life helps Bond to understand the character of his grandfather and in fiction he introduces him to the young reader to create awareness on ecology.

In the opening scene in “All Creatures Great and Small”, in *Rusty, The Boy from the Hills*, the protagonist introduces himself and tells his life story without disclosing his name to the reader. He was brought up in India in the house of his paternal grandfather with pets like monkey, tortoise and python around him (*Rusty, The Boy from the Hills* 1-2). Similarly, in “Preamble, Prelude, Prologue” in *Scenes from a Writer’s Life: A Memoir* Bond states “according to my mother, my grandfather did keep a number of interesting pets, and I have described them and their activities in some of my tales.” The only difference noted here is in the relationship of his grandfather; that is from paternal in *Rusty, The Boy from the Hills* to maternal in *Scenes from a Writer’s Life: A Memoir* (xvi). But in real life, Bond has not seen both grandfathers in person. The character of paternal grandfather and grandmother in the fiction shows Bond’s love towards his father. Bond introduces another important character in fiction namely his grandmother. He insists the importance of grandparents, who, he believes, should do their duty with a kind of pure love and affection.

Granny’s words to Rusty emphasises certain rules for everyday life. Granny always insists that Rusty should “‘Eat well, but not overeat,’ Granny used to tell me. ‘Good food is a gift from God, and like any other gift, it can be misused.’” The words of Granny to Rusty are important not only for the child reader but also for every one of us. Moreover, Granny’s “kitchen proverbs” like ‘Light suppers make long life’ and ‘There is skill in all things, even in making porridge’ (*Rusty, The Boy from the Hills* 146) are useful. Bond’s maternal grandmother settles in Dehra Dun. “Granny had a house...because it was a good house to live in especially for a nine year old with a tremendous appetite” (*The Lamp Is Lit: Leaves from a Journal* 93- 94). Through this incident Bond has revealed that only grandmother understood the hunger of her grandchild, because she is more experienced than the mother. The grandparent’s love is fundamental and it is naturally expected by grandchildren. The warmth they provide is more than a parent’s love for their children sometimes. This incident highlights a granny’s role in grandchildren’s life.

In *Rusty, The Boy from the Hills*, through grandmother’s nephew, Uncle Ken’s character, Rusty understands how a person should not waste his life. His idleness, wandering habit, dependence on relatives’ house for food, aimless life and laziness teach Rusty not to lead a life like him. Uncle Ken’s character makes Rusty understand the truth that money is important in life. Grandmother in her own words describes Uncle Ken’s character as “...Your Uncle isn’t crazy, so don’t be disrespectful. He’s just lazy.” Rusty’s amusement with the eccentric behaviour of Uncle Ken and poking fun at the mistakes and pretensions of this uncle is a proof of the child’s ability to approach life’s absurdities with laughter and readiness to accept life with a sense of humour (*Rusty, The Boy from the Hills* 136-65). In *The Lamp Is Lit: Leaves from a Journal*, Bond has mentioned a similar character in his own life with the same name (94). Rusty/Bond through this character of Uncle Ken understands the importance of money as well as earning it through hard work.

In *Rusty and the Leopard* the story “Alone in the World” explains Rusty’s teenage experiences with his Indian friends. They are Kishen, Mr. Kapoor and Mrs. Kapoor, Ranbir and Somi, Hathi and Omar. They are the real characters in Bond’s life and he adapted these

characters from real life in his fiction. Omar is Bond's close friend in life, so Bond recreated him as Rusty's friend in fiction. Omar is Rusty's school friend in Simla in the fiction. Both of them play hockey. Rusty and Omar's friendship ends with a split of India and Pakistan "One morning after prayers in the chapel, the headmaster announced that the Muslims boys – those who had their homes in what was now Pakistan – would have to be evacuated, sent to their homes across the border with an armed convoy" (*Rusty Runs Away* 112). The same event is explained in Bond's autobiography (*Scenes from a Writer's Life: A Memoir* 57). Further, Rusty and Omar discover an underground tunnel and both crawled in the darkness nearly twenty feet and explore it outside the school boundary (*Rusty Runs Away* 109). After that Bond/Rusty has no contact with Omar for seventeen years. Bond gets to know later that Omar died in a plane crash. Through this event Bond insists that friendship is beyond culture, religion and nationality.

The above incident is a recollection of Bond through his fiction. Rusty and Bond felt that their career as a writer will develop only in the city, so both decided to visit London and made their trip to London. Rusty's experiences in London are the expression of Bond's real life experiences in London. The fourth book in Rusty fiction covers Rusty's life in London. For example, the relevant section in his autobiography (*Scenes from a Writer's Life: A Memoir* 131- 138) and *Rusty Goes to London* (1-10) has "A Far Cry from India" and explains life in London. "Jersey was a very pretty island, with wide sandy bays and rocky inlets, but it was worlds away from the land in which I had grown up." are the painful words of Bond as well as Rusty's feelings when he is very far away from India (*Scenes from a Writer's Life: A Memoir* 131). Bond's attachment towards India is revealed through his words. He feels India is rich in empathy, he said that he missed the warmth back at London and the expressions are articulated in his write up. Both always live with lots of people around them, and their writings are about the people they encounter.

The story "Return to Dehra" appears in Bond's autobiography and in his Rusty fiction. The book *Rusty Goes to London* (74-78) and *Scenes from a Writer's Life: A Memoir* (154-158) explain Rusty's love failure through the frustrated words "And yet something was missing from my life. Vu-Phuong had come and gone like the breath of wind after which she had been named. And there was no one to take her place" (74). The failures are openly discussed, moreover Bond narrates this failure as a theme in his fiction and how he has accepted things in life, overcoming failures.

Another feeling that Bond and Rusty share is their love for India and Indians.

The affection, the camaraderie, the easy-going pleasures of my Dehra friendships; the colour and atmosphere of India; the feeling of *belonging*– these things I missed... Even though I had grown up with a love for the English language and its literature, even though my forefathers were British, Britain was not really my place (*Rusty Goes to London* 75).

These words explain the nostalgic feelings of Ruskin Bond through Rusty.

The autobiographical elements explained herein connection to family, love and friendship are vital. Both Rusty/Bond insists the importance of family. His father guides him to an ambition in life. Positive attitude on everything in spite of missing out on mother's love is also evident. The importance of ecology is cultivated through the character of grandfather and grandmother. Uncle Ken's behaviour and attitudes teach that earning in life is essential for any human being. Bond has a strong view about adolescence. During that period making friends is important, and that friendship should be beyond caste, culture and nationality.

Bond has preserved the values of Indian culture. The next aspect is that the protagonist becomes an orphan and wanders in search of his identity.

**(ii) Orphan or fatherless child searching for identity**

The second common characteristic of bildungsroman is the parentage of the hero. The protagonist is either an orphan or child whose father is dead (Buckley 19). Such a plot develops a desire in the hero to search for his own identity; there is either none to begin with, as an orphan or no family identity as a fatherless child. Therefore, the child seeks to gain an identity of his own and the development begins. In *Rusty, The Boy from the Hills* it is stated that Rusty's mother leaves him at the age of four (1) and his father dies when he is eleven (183) and his paternal grandparents also die later in the story. Rusty, thus, suffers the loss of a family.

Rusty's father dies suddenly due to malaria. In the short story "The Funeral" Rusty states, "I had not been able to recognize my mother today – she had dropped in with her husband earlier in the day to express her condolences to granny and to comfort me (*Rusty, The Boy from the Hills* 184)." In this story, Rusty is eleven years old and expresses his deep emotions following the loss of his father the only companion in his life, "Instinctively, I put out my hand, expecting my father's warm, comforting touch. But there was nothing there, nothing, no one..." (*Rusty, The Boy from the Hills* 190).

The sudden death of Rusty's father makes his position miserable. Throughout the story, Rusty shares his sad feelings through the narration of his father's funeral. It gives a clear picture that Rusty loves his father the most, and his death ruins Rusty's life. Rusty's sad words expresses his feeling towards his father "What had Father said to me once? 'The strongest man in the world is he who stands alone.' Well I was alone (Granny and my uncles and aunts did not really count), but at the moment I did not feel very strong" (*Rusty, The Boy from the Hills* 188). This gives the reader the expression of a melancholic mood. That is because his father truly loved him, took care of him, and spent time to converse with him (*Rusty, The Boy from the Hills* 128). Rusty always was more attached to his father; he never received his mother's love and care. Rusty follows his father as a role model, and his father's consistency strengthens him as a child to follow his dreams in life.

Rusty's father brings him up by inculcating good habits, like, reading books, nurturing nature and family members. He instills a positive attitude towards life since childhood in Rusty, which gives Rusty courage to face the world alone even in his father's absence. After his father's death, Rusty starts living with his guardian, Mr. Harrison (*Rusty Runs Away* 1-9). However, he hardly feels the warmth of a family even with his guardian and his wife around. He simply attends the day school, and engages himself in his room upstairs. Rusty's friend Koki asks him whether he would still be in Dehra Dun when she comes again next year. Rusty answers that he does not know since he has usually been uprooted from all the places that he could call home; it is a hard guess for him to know how long he would be in one place (*Rusty Runs Away* 4, 89). These narrations are evidences that Rusty's life in his early teens is wretched and restless.

In "The Prospect of Flowers" (*Rusty Runs Away* 10-21), Rusty makes friends with an old lady Miss Mackenzie living alone with her cat in Mulberry Lodge Cottage. When he returns several months later, the cottage looks empty and forlorn. He learns from her neighbour that she had died in the winter season with only her cat as her sole companion by the side of her dead body (*Rusty Runs Away* 10, 19, 20). Rusty feels heavy for the

lonely death of that Englishwoman in India with no relatives near her. Rusty witnesses the pains and miseries of life. Rusty, while living under the care of his guardian, develops affection and good relationship with others irrespective of their age group. Bond has brought out the need for empathy and humaneness in society through these incidents.

As narrated in the story, “A Job Well Done,” when Rusty first stays with his stepfather and mother, he keeps books, given by his father, to read. His stepfather takes his books away saying that Rusty would become a dreamer if he reads too much. Since then, Rusty begins to hate his stepfather (*Rusty Runs Away* 23). There is no smooth, intimate and loving, mutual relationship between Rusty and his stepfather thereafter. There are several instances in the story “Running Away” in *Rusty Runs Away* of his hatred for boarding school. The reasons for running away from Arundel boarding school and the incident of running away from the school with his friend Daljit through a narrow path running downhill and parallel with a small stream are narrated. Daljit and Rusty cross a small forest river, travel in a bullock-cart to Raiwala, and travel by train from Raiwala to Old Delhi. They escape from their school teacher Mr. Jain at Old Delhi railway station, and roam around Delhi for a couple of days. They leave from Delhi for Jaipur which is in the state of Rajasthan, in a truck with a female buffalo as co-passenger.

During their travel, they encounter some dacoits in Jaipur and are locked in the dark. Amongst the dacoits, one feels sorry for these kids and helps them to escape. They travel in an open goods wagon to Jamnagar. However, the tramp- steamer, named O.H. *Iris* driven by captain Jim, Rusty’s uncle, leaves just a short while before their arrival at the port (*Rusty Runs Away* 41-103). Rusty had hoped this steamer will take him to London and Daljit to East Africa. Too much control, tough masters in the boarding school, absence of parents to stabilize mental turbulence in his adolescent age and such bitter feelings gave birth to a tendency in Rusty to run away from school and people in his life. But, Rusty and Daljit thought of going back to school with the help of Daljit’s uncle who resided in Bombay. Rusty promised to himself “I told myself that next year, some time, Uncle Jim would return in the *Iris*, and then I wouldn’t make another mistake. I’d be on the ship long before it sailed” (*Rusty Runs Away* 103). Rusty thought of running away from school, because school was gloomy. He also had an unsaid desire for adventure which is seen in the words, “Huck Finn did it. So did Master Copperfield and Oliver Twist. So did Kim... Anyway, Daljit and I ran away from school, and we did it quite successfully too, up to a point” (53). The heroes of these books wanted to escape from critical situations so they ran away and Rusty followed their footsteps.

The failure in his attempt to escape from school makes him come back because there is no other way. Instead of going to his guardian’s place, he thinks that returning to his school is better, though severe punishment awaits him. He consoles himself that this was an adventure he yearned for and tries to behave like a mature adult at the age of fifteen. This second aspect of bildungsroman is brought out in how an orphan child attains maturity to understand life after his father’s death. His father’s optimistic view of life influences Rusty to look at life in the same manner.

The protagonist is orphaned at an early age but he continues his education under guardian’s custody. The harsh rules of the guardian force him to run away from home. This is one of the most important themes in bildungsroman. In his life at school, the protagonist is exposed to multiple experiences, like, being punished by the teachers, writing about the everyday happenings in journals and diaries and developing his writing skills.

### (iii) Education of the Protagonist:

The third aspect of the bildungsroman is the education of the main character. This education is crucial, in that it is part of the child's maturity and preparation for impending adolescence and adulthood. Often, education is the most important aspect of a child's life. The protagonist is usually from a small provincial town, and often the education expands the child's mind and his "frustration in so far as it may suggest options not available to him in his present setting" (Buckley 17). These are important in the development of the protagonist. The second and the third books feature these details and the troubles Rusty faces in life. Rusty develops hatred towards boarding school which forces him to run away. The third book highlights that Rusty wants to identify himself as a writer, and the development of the self begins and so does his search.

The stories "Running Away" and "The Playing Fields of Simla" clearly explain Rusty's hatred towards boarding school and how he tries to escape from that, and tries to fulfil his ambition of going to London. Along with his friend he tries several times but fails and at last he returns to boarding school and finishes his final year of schooling. The story, "It Happened One Spring" (*Rusty Runs Away* 115-99) corresponds to Rusty's age of seventeen. Even though he has no relatives in London, he thinks London is a suitable place for a writer to flourish in life. But after his boarding school he starts living with Mr. Harrison. Mr. Harrison is strict and forces his hard and fast rules on Rusty. He lives in the Dehra European community and tells Rusty not to mingle with others, especially those of Indian parentage.

But Rusty crosses the rules and mingles with certain Indian friends. Rusty hates the hard and fast rules of the European community, and wants to act according to his own desires. So he runs away from his guardian's house and lives on his own. Thus, Rusty an orphan after tumultuous childhood starts living on his own. Rusty is unhappy living with his stern guardian with rigid rules imposed on him, but he takes care to follow those rules. His friendship with people from Indian parentage shows his ability to take independent decisions. Rusty is, thus, bold enough and clear in his ideas about life and future.

Rusty, with curiosity, walks along the bazaar beyond the clock tower to see a free India like himself. Rusty, belongs to the European community but loves India as his own country, and his respect for the Indian culture is expressed in the story "It happened One Spring". He observes his surroundings, and notices crowds, cries of vendors, smell of cattle. He sees children gambling with coins, cows moving through the crowd, discarded vegetables in the streets and at open stalls, beggars – naked or covered with sores – lying on the river side, and mothers with babies sucking at their breast. He is introduced to the world of loud speakers. Seeing the green vegetable shops, fruit stalls and smoky chat shop, he realises how loud this country is. Rusty, with his friend Somi eats Indian *tikkee* (*roasted potato snack*) flavoured with spices in banana leaf. Rusty's imagination begins to build dreams on a new canvas (*Rusty Runs Away* 130-137).

Rusty feels at ease with his new local friends who bring joy to his life. Rusty believes that they are loyal, supportive and their help extends to the level to get him a job later in life. Rusty, on Holi roams around the town and countryside with Ranbir and his other friends. Rusty realises that Ranbir is an important person in his life. Ranbir initiates Holi into Rusty's life which changes his mundane life into a colourful one (*Rusty Runs Away* 178).

Somi and Ranbir accept Rusty as their friend and their helping tendency is far reaching than Rusty's European community. Rusty hates the hard and fast shallow rules of his

community, because Europeans at that time, even after independence, looked down upon Indians which is expressed through his guardian's addressing neighbours of Indian parent age as inferior compared to their lineage. But Rusty finds the warmth that he missed after his father's death, only from Indians. Somi welcomed Rusty to his house and provides food and shelter until Rusty finds a new job. This ability to give emotional support is mainly cherished by Rusty and he finds it lacking in the European society.

Rusty finds English society controlled and at the same time cold. It seems to him to not have enough tenderness needed for emotionally unfortunate people like him. Moreover, Rusty feels lonely because of the migration of his own age people back to England. Not being able to relate to the elderly generation, he develops friendship with non Europeans of his own age group. Through them, he gets both emotional and financial support to live on his own.

Rusty feels that in the company of true and good friends like Ranbir and Somi, his life becomes beautiful and the world a happier place to live in (*Rusty Runs Away* 88). Rusty agrees to stay in Kapoor's house and teach their son, Kishen. This reveals that Rusty's education extends beyond the boundaries of the boarding school to embrace the whole world around him and to learn from it in return. Thus, in spite of a disturbed childhood, the protagonist acquires basic education to understand the world around him and live on his own. Rusty reads many books at school and writes about the happenings at school. From the school library he acquires knowledge, his reading habit leads him to read the classics, which in turn opens up new arenas in story telling technique for him. Moreover, he understands the situations of life and learns to solve the big problems from these books. While his attempt to run away ends as a failure and he returns to school on his own, his steadiness of mind and self control is visible. Because at that age, normally the boys would not return to boarding school, they know the after effects of such a hideous crime will be ruthless punishment from the school authorities. Rusty, in a way, accepts his blunder realising his mistake and modifies his life in a discipline oriented way as the readers soon find out. The young reader also learns from Rusty to repent and realise when they have committed a mistake due to certain circumstances. Most Holy Books (Bible, Quran, Gita) and the teachings of Buddha preach to "Forget and Forgive". Rusty follows this principle in his life; he forgives all the mistakes of people in his life and does not take revenge. More importantly, he forgives his mother who did not shower her affection on him.

#### **iv. Movement from Home to the World:**

Another important aspect of the bildungsroman is the desire of a young adult to leave home and realise the significance of self-assertion (Buckley 17-18). Both his search for identity, and his feeling of repression at home and small town, motivate the protagonist to go to a far away metropolitan city which presents more opportunities to find occupation. The young adult does his apprenticeship in the metropolitan city. This helps the individual to enter into adulthood and rationality (Buckley 17). Direct experience of urban life in the growth process of the hero is very important in bildungsroman. The fourth Rusty fiction *Rusty Goes to London* covers this aspect of Rusty's life in London. In Rusty's case, desires are not fulfilled, he rebels and leaves for London.

The books *Rusty Runs Away* and *Rusty and the Leopard* have stories which project the elements mentioned above. The second book *Rusty Runs Away* traces Rusty's growth from twelve to seventeen. The two stories "Alone in the World" and "The Hills and Beyond" in *Rusty and the Leopard*, which narrates Rusty's vagrant life in the company of a few friends,

correspond to Rusty's ages of eighteen and nineteen. The vagrant life of Rusty from eighteen to nineteen gives him the right outlook on the world as well as the material and environment to write his first novel (*Rusty Goes to London 2*).

The adolescent period is important for any child, as they mature physically and emotionally. They also undergo various experiences and gain knowledge about public and social life. Through this, the young boys not only get acquainted with worldly affairs, their life is concerned about their welfare for the country. The incidents Rusty discusses are about the independence of India and the partition of India and Pakistan. "Now Mountbatten spoke of the momentous events that were happening all around us - the war had just come to an end, the United Nations held out the promise of a world living in peace and harmony, and India, an equal partner with Britain, would be among the great nations..." (*Rusty Runs Away* 110). Rusty was too young to understand the happenings, only fifteen years old. The drastic change in political events in that period brought in the separation of his close friend, Omar, who left India to settle down in Pakistan. This incident conveys strength in accepting the situations in life. Any child feels free in their own place, where they have been from childhood. A sudden change of home/location, country/boundaries according to political upheavals changes a child's already created self and social identity.

Rusty decides that Simla would be his future destination. The narration in Rusty's "Running Away" from Arundel boarding school reflects the turning point of Rusty wanting to become a writer. Rusty informs Omar that "I want to be a writer..." (45). Further he says, "I felt I was old enough now. I was sick of school and sick of my guardian. But that was not all. I was in love with the world. I wanted to see the world, every corner of it, the places I had read about in books..." (47) School life ends in 1948 and Rusty begins to live with his guardian in Dehra Dun. An ambition is very important in adolescent age, for a girl or a boy but its better they develop their talent at this stage. According to Robert Frost, in his, "The Road Not Taken" self-determination is the only pledge of living. The readers are inspired to develop their ambition in life at an early age like the author which may be achieved late in life.

As narrated in the story "Running Away" fifteen year old Rusty plans to run away from Arundel boarding school; unhappy experiences he faces in the school are the main reason that drives him to do so (*Rusty Runs Away* 44-46). The last story of this book makes up the first few Papers of *The Room on the Roof*. In the story, "It Happened One Spring" Rusty, at the age of seventeen, walks out of Dehra Dun along a curvaceous road. He is happier when he is couple of miles away from his home. Also rainy wind (which brings an exhilarating freshness to the air, a smell of earth, a scent of flowers) makes him feel carefree and happy. He smiles to himself, and he is hardly conscious of his present rough conditions (*Rusty Runs Away* 117). The sudden change in the outward manifestation, such as the sudden downpour with wind caused by nature reflects Rusty's happiness.

This Paper shows that Rusty's mood is influenced by nature, especially spring. First time in his life he feels free and the pleasantness of the season gives him happiness. The spring season is a symbol, as indicated by the title. Rusty thinks his own personal character gives rise to good mood, "...I presented: the pale-faced adolescent with blue-grey eyes and fair hair; my face rough and marked, the lower lip hung loose and heavy. The way I walked (this was my usual style) -my hands in my pockets and my head bowed down." In his walk Rusty meets a cyclist, "... saw a young, friendly face wrapped untidily in a turban" (116). Rusty's observation of the cyclist is clearly expressed in "A European was no longer a common sight



in Dehra, but the cyclist was perhaps interested in meeting one” (116). After Independence most of the Europeans left Dehra Dun and only elderly people stayed back, due to age factor and because there was no provision of maids in England. In adolescence young boys become friendly with most people they come across. Likewise, Rusty and the cyclist exchanged looks and each expressed their desire to know the other. The cyclist introduced himself as Somi. Somi asks Rusty to accompany him in the ride to town. At first Rusty rejects, (according to his guardian’s rule he is not to visit bazaar, not to mingle with native Indians) but his momentary happiness on that occasion makes him accept the ride. On their way to town, two other friends of Somi of same age group accompany them on the ride. They are Ranbir and Suri, both meet Rusty for the first time.

Rusty feels that Somi’s merry making and ringing laughter during the cycle ride makes him free from malice, mockery, and brings in sheer enjoyment and fun (*Rusty Runs Away* 121). Rusty feels happy among them and experiences delight in the company of his peers for the first time after his school days in Dehra Dun. Rusty sketches Dehra Dun’s situation after independence. “The missionary’s wife had said: ‘Even if you were an Indian, my child, you would not be allowed to play with the sweeper boy?’” (*Rusty Runs Away* 126). This comparison proves that Rusty needed company of his own age group, which made him hate the laws of his guardian and this community (130). He got scared after spending time with the ‘sweeper boy’ without the knowledge of his guardian. But friendship is beyond caste and creed, which leads Rusty to connect with this ‘sweeper boy’.

Rusty gets angry when his guardian asks, “How can you call yourself an Englishman? How can you come back to this house in such a condition? In what gutter, in what brothel have you been...You look like the native that you are!” (155) Rusty is pushed to utter confusion because of conflicting thoughts. He is not able to live with his own principles, but, after running away from the house of his guardian he is, “...I was a child no longer, I was seventeen, I was a man. I could inflict pain, that was a wonderful discovery; there was a power in my body—a devil or a god — and I gained confidence in my power.” (157) Self-confidence is strength to step forward in life, Rusty portrays that. Sitting alone in the ‘maidan’ (playground in English) in the night, Rusty thinks, “If tomorrow there was no Somi at the *chaat* shop, no Ranbir, then what would I do?” He admits to himself rather grudgingly that he is too impulsive in rebelling and running away from home (*Rusty Runs Away* 161- 62). At last with the help of his friends he finds a job as an English teacher for Mr. Kapoor’s son Kishen. Friendship is the only relation that helps Rusty to overcome miseries.

In “Alone in the World,” Rusty reveals to his new friend Kishen about his pure British parentage and his painful lonely life in the past (*Rusty and the Leopard* 20-21). The reader can understand that relationships are important for a child, otherwise the child’s position in the world is chaotic, and it may lead the child to become a criminal.

After a long time, Rusty feels comforted in the company of Mrs. Meena Kapoor, who is a well-natured woman. He thinks that he is in love with her. When he lies down to sleep, he visualises Meena Kapoor in his mind. He thinks of her beauty, warmth and gentleness. He contemplates in his mind, “...I would fall in love with her.” (*Rusty Runs Away* 199) This kind of love in adolescence looks obvious and awkward, but it remains as a confusing element in Rusty’s mind. Rusty from his childhood continuously searches for mother’s love. Rusty builds companionship with especially women, like, Nanny, Miss. Kellener, Koki a young girl, relative of Rusty’s neighbour, Miss Mackenzie, a Woman on a platform; these characters suddenly disappear from Rusty’s Life. This brings in sudden dark

clouds in Rusty's life. In adolescence a boy or girl thinks that they are mature enough to deal with a situation on their own. Rusty develops an attraction towards her, because Rusty's sown words are "Meena and I stood by the window in silence, hand in hand. I was prepared to stand there, holding hands for ever. Perhaps all for that Meena felt for me was a sisterly affection; but I was stumbling into love—of that I was certain." (*Rusty and the Leopard* 5) But later, Meena too gets involved with Rusty and submits herself to momentary desire. Meena's is thirty five years old; during the family picnic she yields to Rusty's intimacy. Meena suddenly dies in a car accident during her trip to Delhi with Mr. Kapoor, though he remains unharmed. Kishen and Rusty are left alone in Dehra Dun to fend for themselves.

After Mrs. Meena Kapoor's sudden death in road accident, her son Kishen goes to live with his aunt in Hardwar. Rusty is left alone in Dehra Dun for a couple of days. He decides to leave India and go to England. However, enroute to Delhi, he meets Kishen at Hardwar. By that time, Kishen also runs away from Hardwar. That is because, Kishen's father remarries another woman soon after Meena Kapoor's death. Rusty and Kishen join hands as buddies. They decide to return to Dehra Dun and start a new life there. It never strikes them that this would not be easy. They stay in parks and in an abandoned old church. They lead a vagrant life with some new friends like Goonga (Hindi word for mute), Devinder, who is a street vendor, all orphans. From this, we can understand that Rusty overcomes tough situations and begins his nomadic life. Rusty has a quest for writing. Kishen settles in one of his distant relative's house. Again, left all by himself, Rusty thinks of visiting London which was his ambition from school days.

The second and third books of Rusty fiction are proofs for the incidents of Rusty's life which prepare him to understand the world around and achieve his identity. Rusty narrates the quest for his identity to become a writer. He thinks that the aim of flourishing and gaining the popularity through his writing career can be accomplished only in London (*Rusty and the Leopard* 295).

He goes to England with dreams of becoming a writer at the age of twenty. He achieves his goal within three years, by writing his first novel and publishing in England. The experience of Rusty's vagrant life for a couple of years provides a helpful background to write his first novel. Rusty dispels the darkness of his misgivings in the actual process of his experiences of living on his own, earning, and setting up an identity of his own, and also in the process of apprenticeship by writing the drafts of his first novel. Rusty finally develops into a writer in London. So youth is blended with happiness and sadness; even the wretched life can be transformed into happiness by optimism and right way of thinking and controlling emotions. The above parameter confirms that Rusty wants to become a writer, and searches for an identity as a writer. This narration has *kunstlerroman* feature and traces the authors' career development.

### **Returning home**

Another feature of the *bildungsroman* narrative is the return of the protagonist to his roots. It is about the hero's disappointment with the image of a shining metropolitan city of hopes and dreams. He realises that the life in a metropolitan city is not better than the life he had at home (Buckley 20). In the fourth book *Rusty Goes to London*, towards the end, this aspect is revealed through Rusty's life in London, and even though his desires are fulfilled, he suffers and leaves London again. He returns to India, and settles as a full-time writer.

Rusty's statement, "At twenty I was too young and inexperienced." (*Rusty Goes to London* 7) implies that Rusty feels nostalgic and thinks always about his past life back home in India. Rusty's real step towards becoming a successful writer begins (*Rusty Goes to London* 2-3). The lines, "Jean Renoir's film of *The River* was released in 1952" in "Six Pounds of Savings" (*Rusty Goes to London* 11) indicates that Rusty lives in Jersey at the age of twenty-one. He shifts jobs frequently; however during 1952 he finishes the first draft of his first novel (*Rusty Goes to London* 15). The lines, "At twenty-two, I was prepared to rewrite a book a dozen times..." in "Six Pounds of Savings" (*Rusty Goes to London* 19), signifies that he reworks the second draft of his first novel at the age of twenty two while living in London.

The words of Rusty in the text "And I was twenty-four that year." when he returns to Dehra Dun (*Rusty Goes to London* 78), indicates that Rusty at the age of twenty-four returns to India from England. The stories "Six Pounds of Savings," "Days of Wine and Roses," "Calypso Christmas," "The Stolen Daffodils," "My Lime House Adventure," "The Man who was Kipling," "Tribute to a Dead Friend," "The Girl from Copenhagen," and "Return to Dehra" (*Rusty Goes to London* 11-78) correspond to the two years of life of Rusty in London between the ages of twenty two and twenty four. By that time, Rusty finishes writing his first novel and gives it to the publishers Donna Stephen and Antony Dahl. The inexperienced Rusty develops into a young man of rationality with healthy imagination to write books. Rusty states in the text, "SHORTLY AFTER MY return from London, I was walking down the main road of my old hometown of Dehra..." in "The Garlands on His Brow" (*Rusty Goes to London* 79). This indicates that he has written as a freelance writer at the age of twenty-four. All these stories narrate Rusty's experiences in London and are mostly real incidents.

Rusty's feelings for his profession are expressed in the lines, "It was going to be a special day and I wanted to tell the world about it. But when you're just-twenty-four, the world isn't listening to you." in "My Most Important Day" (*Rusty Goes to London* 138) signifies that the narration corresponds to Rusty's age being twenty four and his life in Dehra Dun as a freelancer after his return from London. According to this statement, his first novel was published in *Illustrated Weekly of India* in weekly instalments, before publication in England. So, the weekly issue of that periodical was important for Rusty, since it contained the first instalment of his novel with the author's picture (*Rusty Goes to London* 139-40).

"A Handful of Nuts," reflects the life of Rusty as a freelance writer in Dehra Dun for a couple of years from the age of twenty four (*Rusty Goes to London* 145- 239). The 'Author's Note', in *Rusty Comes Home*, indicates that after returning from London, Rusty begins his life as a freelance writer in Dehra Dun. He explores for better fortune in New and Old Delhi, lives for a while in Shahganj, and finally settles in the hills of Mussoorie. He finds new friends and companions. He writes several stories with new ideas living close to nature.

Through these stories, the reader understands the concept of continuous effort which helps the protagonist Rusty to finally execute his aim. Even though he succeeds, he feels tired of city life and thinks India is a better place for living. So, he decides to return. The last few stories describe Rusty's return to India and his life in his motherland. This realisation of being an India inspite of belonging to British parents is the biggest turning point in his life.

## Attaining Maturity

The bildungsroman narrative concludes with the hero falling in love and/or marrying as a sign of maturity (Buckley 17-18). Buckley writes that there are "...at least two love affairs or sexual encounters, one debasing, one exalting..." Usually, between the debasement of the one love affair and the disillusionment with the city, the young man takes the final step in his development. He must reconcile "...after painful soul-searching, the sort of accommodation to the modern world he can honestly make..." (Buckley 17). In other words, the inner development and maturity of the protagonist takes place after his "education" in the city. It is this newfound self-knowledge that signals the ultimate maturity of the hero. With this maturity comes success, and often the protagonist marries, which is a recognition of acceptance and maturity; now that he knows himself he can share his life with someone else. Even if the protagonist does not get married, he returns home to share his success with his family or fellow townspeople (Buckley 18). Clearly, this is a display of pride in his accomplishments, and more importantly a search for external validation; however ironic it may be that he must return to the place he wanted so desperately to escape from. It is with this return home, where the reader is reminded of whom the protagonist was and where he came from and in his origin he finds his roots. Although, he has come full circle, the memories of the boy that he was are perfectly suited to emphasise the man that he has become. This aspect of bildungsroman is covered in the fifth and final volume of Rusty fiction. Rusty settles down in the hills of Dehra Dun as a full-fledged writer with his adopted family. He eventually becomes popular as a children's writer in India.

*Rusty Goes to London* represents the stories of Rusty's love affair in London, but his love ends in a failure. The amorous affair with the girl Vu-Phuong is a deep love affair. Vu-Phuong leaves England without informing Rusty. So the love affair with Vu-Phuong results in a disaster. After the disappearance of Vu-Phuong and failure of love, Rusty wishes to return to India. Rusty previously was infatuated with Mrs. Meena Kapoor, when he was seventeen years old. But Rusty states, "I DON'T KNOW why exactly I fell in love with Vu-Phuong. Maybe it is quite simple at that age to fall in love with someone, and Vu was the sort of girl— pretty, soft-spoken, demure—who enslave me without any apparent effort" (*Rusty Goes to London* 64). This adult love with Vu-Phuong became one sided love. Because, Vu-Phuong informed Rusty "... she looked upon me as a friend, a brother (fatal word!)..." (*Rusty Goes to London* 64). But Mrs. Meena reciprocates Rusty's adolescent urge. These different kinds of experiences in Rusty's life lead him into utter confusion about women. At last his matured self decides to return to India in spite of Mrs. Kapoor not being there (*Rusty Goes to London* 73). Rusty gets an advance of fifty pounds from his publisher and returns to India without seeing the publication of his novel in England.

As narrated in "Return to India," Rusty informs he missed human contact in London life (75). He finds no human contact either in the office where he worked, or in any of the learned societies in which he was a member, or even in the pubs into which he occasionally went. In Dehra Dun, Rusty is one among the people and not an outsider. In India, Rusty can freely move around with someone without being misunderstood. He can shake hands as a mark of affection and not being looked upon with suspicion as in London. Rusty feels that Britain was not a place for his creativity. He feels that little towns all over India, hot sunshine, muddy canals, the smell of wet earth after summer rains, hill towns and villages, glaciers of Himalayas, rain-fed forests, the river Ganges, the deserts of Rajasthan are the perfect setting for his creative writing. He makes the ordinary common folk and the real supportive friends he had in India as characters in his stories.

Rusty is of the view that life in Britain is foreign, only better than the life in small towns in India in respect to luxury, but lacking in spirituality and humaneness. So, Rusty returns to Dehra Dun where he was born, the land he is bonded to. He wipes out the earlier image formed by him about London a couple of years ago that it is a proper place for an English writer. He also realises that it was only an illusion (*Rusty Goes to London* 75). The stories from “A Far Cry from India” to “Return to Dehra” in *Rusty Goes to London* trace the imagination of Rusty during his cross- over period from naive, immature and inexperienced youth to a rational adult.

The fourth book *Rusty Goes to London* covers only a few set of stories which describes Rusty’s London. The story “Return to Dehra” specifically stresses on what he thinks about India. This was his home, but in London, which he thought to be his own country treats him as a stranger. From the words of Rusty, when he first visits London, “...I really missed India” (1) and while his return to India, “When the train drew into Dehra I found Devinder waiting to greet me...that had so shaped my life ” (78). From this we can make out Rusty feels India is his home. According to Rusty, London will open doors for his profession, but India is his permanent abode. Indians shower love on Rusty because everyone empathises with an orphan child. Moreover Rusty is a friendly person; wherever he goes he makes friends. This is Rusty’s inborn nature, which is why in Rusty’s life he never considers anyone as a villain.

The fifth book in the series is *Rusty Comes Home* and Rusty finally settles in Mussoorie, a hill town. He finds peace and calm in his quest of life. Rusty has written hundreds of stories. Rusty is a living author with an extended family consisting of Prem and his sons. “Eight years with Prem. He was just a sixteen-year- old boy when I first saw him, and now he has a wife and child” (*Rusty Comes Home* 136). He continues to live as a writer for children. Rusty being born and brought up in India at the foothills of Himalayas feels at home in India; his admiration for the environment in which he lives and his acquaintance with dependable friends from the nucleus of his life. Eventhough, he achieves his goal of becoming a writer after going to London, he feels alienated there. Due to his high regard and nostalgia for his birth place he returns to India. In India, he identifies himself as a writer and thus fulfils the basic criteria of bildungsroman narrative.

All Papers in the first three books and the Papers up to “Rusty Comes to Dehra” in the fourth book of Rusty fiction can be considered as Rusty’s novel of initiation into the world of youth and entry into adulthood. These Papers portray his youth, education and apprenticeship as a budding writer. These works narrate Rusty’s growth from childhood (age six) to his adulthood (age twenty four). These works narrate the life of Rusty during his formative years of growth and development as a rational adult. Hence, application of bildungsroman is appropriate for these texts. The aim of this section is to prove that Bond’s Rusty fiction is Indian English bildungsroman narrative.

The stories after Rusty Comes to Dehra in *Rusty Goes to London*, “Return to Dehra,” “The Garlands on His Brow,” “Time Stops at Shamili,” “My Most Important Day,” “A Handful of Nuts” the final volume in *Rusty Comes Home* contains the short stories written by Rusty during his freelance writing career for some years and as full time writer after settling in the Maplewood Cottage near Mussoorie, and Ivy Cottage, Landour, Mussoorie (*Rusty Goes to London* 145- 178).

During those days, the publishers wanted only writings limited to a few thousand words. Rusty’s main interest was short story, novella and poem. He informs about his

publishing details of the first novel. He started writing short stories for children based on his own adventures and experiences from the year 1955.

## CONCLUSION

In all the stories, Rusty is the main protagonist. From childhood to adulthood his relationship with nature, humans and self provide material for his creation. The characters he creates are simple everyday people from all walks of life. The natural beauty of Dehra Dun, plays a key role in his writing, is highlighted everywhere.

To sum up the parameters of bildungsroman, Rusty fiction is an autobiographical novel. Rusty fiction reflects Bond's life and adventures, and thus has the features of the first parameter of bildungsroman. The second parameter of bildungsroman is the protagonist being orphaned and the development of this orphan child. The fatherless child starts seeking his/her identity. Rusty fiction narrates Rusty's life with his family, but the sudden death of his father makes Rusty an orphan. Everyone in the family, especially grandparent's death makes the situation worse. Rusty is left under the care of guardian and studies at two different boarding schools in Simla, where he develops his writing skills. This encourages him to start his profession as a writer. The third parameter of bildungsroman is the education of the protagonist which comes out through the *Rusty Runs Away* and *Rusty and the Leopard* of Rusty fiction. Rusty's boarding school experience and his interest towards writing are explained; the quest of Rusty is seen here. The fourth parameter of movement from home to the world is presented in *Rusty and the Leopard*; Rusty starts his journey to London because he thinks that London is the best place for writers. The fifth parameter of return to home is found in *Rusty Goes to London*. Rusty feels tired of London life even though his first novel is ready to be published. Disillusioned, he returns to Dehra Dun. The last parameter of bildungsroman is attaining maturity, beginning to live with family or fellow town's people. This is revealed through the *Rusty Goes to London* and *Rusty Comes Home*. Rusty starts his writing career and adopted Prem, a seventeen year old boy. Through Prem's marriage with Chandra, Rusty has grandsons and great grandsons. Rusty lives happily with his family and continues writing in a peaceful manner. The above said comparisons follow the bildungsroman parameters. We can safely call this an Indian bildungsroman. It also covers Rusty's professional life/artist's life, so it has the kunstlerroman features also. The values depicted in this Paper are importance of ambition in life. To attain that ambition the child has to work continuously and through the continuous perseverance only, the child can achieve his/her goals. The first step towards achieving ambition should start early in life, then through perseverance, a child can attain their aspiration. Finally, after hard work the child can achieve a stable position in society. Thus, self-identity brings self-satisfaction when the child becomes an adult.

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