

Viewing Ruskin Bond As An Environmental Activist

Alka Nayak^{1*}, Dr. Shilpi Bhattacharya²

^{1*}Research scholar, English literature, Kalinga University, Raipur, Email: nayakalka06@gmail.com

²English, Kalinga University, Raipur

Citation: Alka Nayak, (2024) Viewing Ruskin Bond As An Environmental Activist, *Educational Administration: Theory And Practice*, 30(6), 2846 - 2852

Doi: 10.53555/kuev.v30i6.5904

ARTICLE INFO

ABSTRACT

A renowned Indian writer known for his stunning depictions of nature, Ruskin Bond is the focus of this dissertation as it delves into the environmental activism present in his writings. A more thorough reading of Bond's works demonstrates a long-standing commitment to environmental preservation and sustainability, even if he is not often thought of as an activist in the conventional sense. This research examines select novels, short tales, and essays written by James Bond. It seeks to understand how Bond depicts the interdependent nature of humanity and the natural world, his views on unregulated urbanization and industrialization, and his pleas for environmental protection. Bond successfully encourages readers to become more environmentally concerned via the use of several literary devices, including strong imagery, nostalgic memories, and subtle didacticism. The study contends that Bond's literary works are an effective means of environmental activism since they encourage readers to value, safeguard, and maintain the natural environmental

Keywords: environment time, nature, trees, landscape, Ecocriticism

I. INTRODUCTION

The Greek myths of creation and the way their civilizations worked make it quite clear that the concept of "Nature" has always been at the centre of human culture and religion. Concerns about ecological balance, environmental conservation, and the changing of the seasons are mentioned in ancient Indian literature. Both fictional and nonfictional letters written by these writers have long focused on environmental conservation. Many contemporary writers use elements of "Nature" in works of many genres. Literature often conveys human themes via prose, poetry, and theatre. However, in today's fast-paced society, when people are increasingly drawn to technological advancements, short stories are seen as an effective medium for conveying messages. Although it serves the author's serious purpose—to expose readers to the whole spectrum of society's virtues and vices—fictional stories do not waste readers' time. Another prolific short story writer with the same goal is Ruskin Bond.

II. RUSKIN BOND LIFE AND CAREER

Aubrey Alexander Bond and Edith Dorothy Clerke welcomed their son Ruskin into the world in Kasauli on May 19, 1934. Famous for his work in children's literature, he is an Indian novelist of British ancestry. In 1992, for his work *Our Trees Still Grow in Dehra*, he was awarded the Sahitya Akademi Award by the Indian Council for Child Education, which acknowledged his groundbreaking contributions to the development of children's literature in India. In 1999, he received the Padma Shri, and in 2014, he received the Padma Bhushan. He is famed for both his children's books and the beautiful way he portrays the outdoors. His exquisite descriptions of nature's many nuances have earned him the title of "resident Wordsworth" of India. He has always been supported and inspired by nature, and he lives in close proximity to it. He was His ideas on nature are supported by the *Book of Nature*. His depiction of the Himalayan region's natural surroundings in this book reveals a sensitive person who forms strong relationships with nature. One reason for his deep appreciation for the natural world is his grandfather, who was a passionate gardener and animal lover, and the fact that he spent his childhood in a home in Dehradun that was immersed in nature. The natural world serves as more than just a background in his works. The Himalayas are recurring themes in his works. He clearly knows a lot about the local wildlife and plants since his writings cover a wide range of topics. Just because he wants to know about them does not mean it is doable. He has always been a great admirer and watcher of nature, which allows him

to explain everything in such detail. Foothill to Treeline, an introduction to his book *The Book of Nature*, contains his words:

The vegetation varies drastically as you go upwards into the foothills, temperate zones, and beyond. The hillside vegetation, including trees, shrubs, and wildflowers, varies with each thousand feet. Along with them comes a diversity of avian, mammalian, insect, and other plant-dependent species. (90)

III. RUSKIN BOND WRITINGS

An international hero, Ruskin Bond has shown the effects of human activity on the natural world via the novels he has written. The natural landscape, particularly the hills and mountains, is a major inspiration for his artistic endeavours. "I live in a nice place and among nice people," Bond confides in an interview. Everything from the hills to the people to the insects inspires me. His creative energy is nourished and revitalized by nature. The natural environment group takes after the natural world in terms of values like purity, innocence, and simplicity. Bond people tend to live in close proximity to the outdoors.

In contrast to his famous contemporaries, who focus mostly on social and political unrest, he tackles the most glaringly evident environmental and ecological issues in his novels. The issue of land and field loss due to deforestation, pollution, and other environmental problems has been the focus of his reports. Bond doodles about the danger of pollution to the environment all the time. He tells stories of how trees on mountain slopes are intended to be cut down in the name of development and progress. The kind of Earth that James Bond depicts in his films is non-anthropocentric since it includes every living thing on the planet. The preservation of nature's ingenuity was intrinsically tied to Ruskin Bond. Not only does he educate his audience, but he also drives home the point that non-human creatures deserve respect and dignity on par with people. These beings are naturally shy, innocuous, and highly attuned to their surroundings. Bond expresses his belief that the presence of these entities renders all humans dull and lacklustre. However, the food that people eat shapes their morals and values. Bond is a believer in the "Humanity" philosophy. With the same fervour with which Bond handles plants and animals, he covers human beings' excellently wishing things in this religion. Because all living things and inanimate objects eventually obey the rules laid down by Nature, Bond feels a greater affinity for non-human creatures than for people. Only one guy uses Earth as a tool to meet his wants, and that man is himself. The writer Ruskin Bond extols the virtues of all living things and places a focus on their beauty in his creative works. It seems that the stories of Ruskin Bond illustrate the issue of male property ownership and its repercussions, which include tyranny, rape, and war. In his works, Ruskin Bond delicately depicts the difficulties of juxtaposing the dominant patriarchal and imperialist civilization with the natural beauty and rich history of the Himalayas. Ruskin Bond sets the scene in *Good Day to You, Uncle*, where the woods are on the verge of extinction as a result of human activity. Assuming nature and other resources are defenceless, the susceptible human will occupy all those wild places to extract rich resources, all the while being oblivious to the fact that he is oppressing and conquering them. He engages in all these activities in order to develop or elevate himself. People on Earth who aren't as powerful as man have been so subjugated that they no longer have the right to reside in areas where they are able to live adequately. Those woodland dwellers, Bond explains, are helpless in the face of man's dominion over nature and all its riches. All of Earth's resources should be used to their full potential by humans. When males in a patriarchal system assert their power over women, people of lower socioeconomic status, people of colour, and members of other traditionally oppressed castes, the system becomes more obvious. Similarly, humans have used all their resources to subjugate those populations that are vulnerable in comparison to themselves, such as those living in the forest and cattle in particular. The animals and birds of the forest frequently settle into their new home without seeing the human onslaught.

People are not prepared to make a promise or prediction concerning the natural world since anything may happen at any time. It is fitting that Ruskin Bond noted that nature has its own reward and that people would restore a similar arrangement of compromise if they do a good job:

It exists for the taking, for understanding, for living, and for loving. And in its own way, it bestows to us the whole bounty and perfection of the land, sea, and sky. Soil, food, and drink allow us to unwind. Everything that we fail to adequately consider.

The slow degradation of the natural world is something he has highlighted in his works. He describes the hills that were once gorgeous but were later levelled by explosives for road construction. In order to construct houses and roads, he says, trees are chopped down constantly. Many bird and animal species are in danger as a result of habitat degradation. Tree and plant species also go down the drain. In order to accommodate the expanding population, all of the pools and springs have been filled up. The significance of nature in our lives is a lesson he has aimed to transmit to everybody via his children's short tales. A grandma shows her granddaughter Koki in his *An Island of Trees* the profound connection that can develop between people and other species when kindness and empathy are extended. The events leading up to and after forest clearance are the subject of *No Room for a Leopard*. The film depicts the tragic state of animals after deforestation. His contempt for pointless pleasure-seeking is on full display in *Copperfield in the Jungle*. Numerous works, such as *The Cherry Tree*, *All Creatures Great and Small*, and *The Tree Lover*, explore the interconnected web of life between humans and the natural world. He has shown us that we are interdependent and has consistently highlighted the close connection between humans and the natural world. His words reveal a deep-seated worry about the callous and destructive ways in which humans treat the natural world. In his works, you can see how seriously he takes

environmental issues. This is something other than what the author sets out to achieve. They seek us out due to the manner in which he describes the surrounding situation. He has been around for a while, so his memories of a greener Earth are interesting and instructive, but they also make us question the value of the damage we are causing to our irreplaceable natural resources.

Ruskin Bond says:

When I arrived in the department in 1854, the ground was covered with the stumps of sal, tun, and shisham trees. It's likely that they were the most often cut down trees since no one is interested in buying any other kind of wood.

Where Have All the Trees Gone exposes the actions of groups who cut down trees and other natural resources in order to make way for human growth. He has a strong emotional connection to these trees, and he thinks of them as members of his own family. Bond argues throughout that the patriarchal nature of human society is to blame for the annihilation of all the helpless, defenceless, and quiet natural things. In the name of progress, these organizations frequently clear land for roads, dams, and buildings, which is a sad situation for the birds that once lived in those forests. With nowhere else to go, they are less protected in this concrete world. Bond conveys this sadness through his thoughts. Birds in the woods are "in search of some other stretch of surviving forest" (Bond, 2008), as he puts it. The phrase "stretch of surviving forest" itself exemplifies the frail and defenceless position of all these natural beings in relation to man, who is responsible for their destinies and whose relentless destruction of forests leaves them with no choice but to rely on his mercy if they want to survive. Bond discusses the problems that people in hilly regions create for their ends in *Dust on the Mountain*. Initially, Bond highlights the issue of influential persons or organizations that serve as a responsible mechanism to uphold these exploitative and repressive practices. For instance, when Bisnu's mom hears about the fire, she remembers the great article that went viral before the area's output expanded, and she went on to say, "There are fires everywhere" (Bond, 2008). When everyone in the family sits outdoors and watches helplessly as thousands of Himalayan trees burn to death in the flames. In this story, Ruskin Bond introduces the idea of timber loggers, who are mostly from wealthy backgrounds and arrive with contracts. The elderly bus driver wistfully remarks, "There were trees here once" (Bond, 2008) while Bisnu searches for work in the city. In *Flames in the Forest*, the protagonist Romi is engulfed in a predicament where massive flames and fire encircle him in the forest. The deplorable state of the forest's avian and animal inhabitants shocks him. Because of this massive forest fire, the forest's valuable flora and animals will be destroyed. "Not only pheasants but smaller birds too were screaming across the... and the air was filled with their cries" (Bond, 2008), according to Romi. Humans have brought about all these terrible hazards and conditions via their carelessness or lack of interest in protecting the ecology and its many inhabitants. So, it's assumed that humans have free will to choose between caring for the forests and the creatures that live there, which might aid in their development, or just ignoring the forest's ups and downs. The actions of humans, who cannot control or influence any form of life on Earth, are manifestly unfair. Nature is self-sufficient and constantly evolving through its cycles; humans, on the other hand, rely on other natural resources to meet their needs; thus, when they don't have to help other such individuals, they should at least not hinder and inhibit their ways of existence and let them be. In his work, Ruskin Bond portrays the behaviour of sentient creatures that, rather than focusing on their survival, are always pursuing various forms of life and non-life on Earth. Uncle Bond tells the account of how "Ganga had provided food and shelter for some thirty or forty tigers... and now there remained only one old tiger in the jungle" in *Good Day to You* (Bond, 2008). "Anthropocentrism" refers to a worldview that defines time and space through the lens of humans. People tend to believe that they are supreme rulers over the whole globe and that they can control any situation that arises. The prevailing attitude among today's youth is that humans are inherently superior to all other living things on Earth. "Maybe we are a little better, in some ways," Ramu says to his pal in *Good Day to You* Uncle. Man is superior to the beast only in that he can laugh and be compassionate (Bond, 2008). This style of thinking also reinforces the assumption that people can overcome any obstacle. When people visit a natural area, the locals often act as if it were their own and let tourists do everything they want. Even the insects that are only here for a short while provide Bond joy, and he finds solace in his stories. Every living and nonliving thing on Earth has intrinsic value, and this realization inspires a quality in everyone. This planet's inhabitants have the same right as humans to enjoy all the benefits that come with being here. Therefore, humans mustn't act as a barrier to the free and intentional processes of various species and ecosystems since this would inevitably lead to a power struggle among the inhabitants of our shared planet. The story's protagonist, Ramu's father, Uncle, states, "A man needs the land as much as a tiger needs the jungle" (Bond, 2008). Everyone has an inherent right to reside in the space that is most important to them on Earth. Almost every ape on Earth owes more to humans than any other species. Bond reveals in the book that thirty or forty tigers formerly roamed the jungle but that their numbers were dwindling due to poaching and tourism and that now, the area is home to only one tiger. That lone tiger is also on the hunt for its poachers. However, the locals see the tiger as more genuine. The ideal, in his mind, exists for the peasants' household pets. Even though he was aware of the locals' reactions, he swiftly slaughtered a buffalo. Ruskin Bond advocates for action in his work. Bond has been doing his job in the great outdoors for quite some time. Since he was a little boy, he has called the foothills of the Himalayas home. He has developed an appreciation for environmental issues and a heightened awareness of the plight of the voiceless non-human world as a result of his extensive time spent immersed in nature. Bond takes action by presenting himself as a respectable advocate for environmental causes. He is legitimate as an environmentalist since he has knowledge of the non-human

elements in his area, including plants, animals, the valley's terrain, and himself. When it comes to objectification by mindless individuals, Bond is on the side of all non-human creatures that cannot use human language. As a whole, the natural world's living and nonliving things depend on one another, and this activism would help with that process. For a man to be truly free from his nefarious ambitions, he must find constructive ways to form an intimate and lasting bond with the natural world. In return, nature will continue to provide for its material needs and cultural traditions, just as it always has. An author named Ruskin Bond believes that non-human beings have the same right to live and work on Earth as humans do. Bond suggests coexistence with the created universe. He elucidates the nature of the non-human entities that work to maintain the web of life. Bond does not want to impart any didactic lesson in order to save the natural beings. He only stresses that things other than humans are just as valuable and significant. Interactions between Bond's readers and things of the natural world are vividly depicted. Bond is not a believer in green PR, says Aggarwal (2010).

IV. LITERATURE REVIEW

A short history of Ecocriticism and ASLE is recounted in Peter Barry's *Beginning Theory: An Introduction to Literary and Cultural Theory* (239-255). Ecocriticism is defined as "the study of the relationship between literature and the physical environment" (239) by Cheryll Glotfelty, and Barry opens the essay by using this description. Ecocriticism, he says, is more popular in the United States, while "green studies" is more common in the United Kingdom. Environmental hazards posed by governmental, industrial, and commercial entities are the intended targets of this warning. Barry outlines the breadth of Ecocriticism's arguments in the section titled *Culture and Nature*. Nature is more than just a notion, according to ecocritics. Instead of looking within at the owner's mental state, the eco-centered reading looks outside at the home and its surroundings. In the final section, *Stop and Think*, Barry discusses the work of Victorian art critic John Ruskin. Ruskin came up with the term "pathetic fallacy" in his work *Modern Painters* (vol.3) (1856) to describe how we tend to see our emotions mirrored in our surroundings. This tendency is a variation of the habit of perceiving everything as centred around ourselves. Ruskin was the first prominent British writer to express concern that the natural world may have limited repair capabilities and that contemporary consumption and production practices pose a serious threat to the planet's ecosystems.

The first general reader in Ecocriticism, *Landmarks in Literary Ecology*, edited by Harold Fromm and Cheryll Glotfelty, is an important resource since it lays out the history of Ecocriticism's impact and its main points. Glotfelty and Fromm republish a number of significant previous pieces, including those of Lyn White, William Rueckert, SueEllen Campbell, and Joseph Meeker, in addition to containing a variety of works from the late 1980s and early 1990s. Loretta Johnson explores the emergence of Ecocriticism as a literary discipline in *Greening the Library: The Fundamentals and Future of Ecocriticism*. This area focuses on literature that explores human relationships with nonhuman nature or the environment. Books from any century and any location may be analyzed through the lens of Ecocriticism; this includes not just ecocentric, environmental, or nature texts but all literature. By doing so, the significance of place, setting, and environment is magnified. Ecocriticism encompasses a wide range of disciplines. Among the seminal works and manifestos examined by Johnson are those of William Rueckert, who defined Ecocriticism as the "application of ecology and ecological concepts to the study of literature" in *Literature and Ecology: An Experiment in Ecocriticism*, as well as those of Cheryll Glotfelty and Harold Fromm in the *Ecocriticism Reader: Landmarks in Literary Ecology*, Lawrence Coupe's *The Green Studies Reader: From Romanticism to Ecocriticism*, and the works of Terry Gifford and Fiona Becket. The original goal of Ecocriticism was to protect the environment, as is the case with every social, political, or religious movement. "Ecocriticism is the study of the relationship between literature and the physical environment" (xviii); according to Glotfelty's working definition in *The Ecocriticism Reader*, one of the approach's implicit goals is to restore professional dignity to the "undervalued genre of nature writing" (xxx). "Ecocriticism" is defined by Lawrence Buell in *The Environmental Imagination* as "a spirit of commitment to environmentalist praxis" (430) while studying the link between literature and the environment. In 2001, Simon Estok made the following observation: "Ecocriticism has distinguished itself, debates notwithstanding, firstly by the ethical stand it takes, its commitment to the natural world as an important thing rather than simply as an object of thematic study, and, secondly by its commitment to making connections" ("A Report Card on Ecocriticism" 220). In 1978, William Rueckert coined the term "ecocriticism" in his work titled "Literature and Ecology: An Experiment in Ecocriticism." However, Cheryll Glotfelty spearheaded its adoption into the critical domain that would subsequently be known as "the study of nature writing" at the 1989 Western Literature Association conference in Leour d' Alene, after which it remained dormant in critical lexicon. Present at the same WLA gathering as the demand for "ecocriticism" was Glen Love. The word "ecocriticism" has been in use since that 1989 gathering. The first few scholars to focus on literary theory and its relationship to the environment were few and far between. That all changed in the early 1990s when two organizations—ASLE in 1992 and ISLE in 1993—came into being. The formal inauguration was supposedly marked in 1996 by the release of two landmark books: Lawrence Buell's *The Environmental Imagination* and Cheryll Glotfelty and Harold Fromm's *The Ecocriticism Reader*. The membership of ASLE increased from 300 in its first year to over 700 in its second, and the group established an email system to help members stay in touch; by 1995, the organization's third year, membership had surpassed 750. International Symposium on Literature and the Environment (ISSLE) was founded in 1993 by Patrick Murphy with the goal of providing a platform for critical

studies of literature and the performing arts that stem from or address environmental concerns. Theory and practice of ecology and environmentalism, ideas about and representations of the natural world, the human-nature divide, and related topics would all fall under this category. A distinct critical school known as ecological literary research was formed in 1993. The feminine aspect of nature, which is both abundant and nurturing, has long been adored by almost every civilization on Earth. She provides sustenance and care like a mother. Some have drawn parallels between the patriarchal social system's abuse of women and the careless destruction of the environment. The women, children, and the impoverished are the ones who end up hurting and losing out because the man took advantage of nature and put her in danger. When it comes to relying on the natural world for sustenance, women are more in tune with its essence and its offerings. Therefore, taking advantage of the environment is the same as taking advantage of women. The Indian government has acknowledged Dear Sir/Madam, His creative virtuoso. His dedication to Indian English literature earned him the prestigious Padma Shri Award (1999) and the Padma Bhushan Award (2014). Life, which Bond loves with all his heart, is not free from death, division, and problems, however. That "to endeavour, to look for, to discover and not to yield" may be a life philosophy mirrored in his art. His keen eye takes in the delicate world of children, the many nuances of Indian culture, the mundane yet uplifting everyday reality, and the love that is inherent in every living thing. This study focuses on the fundamental themes that Ruskin Bond explored in his short tales. This article also examines Bond's humanity via the lens of his thematic example's setting.

Electricity (2015) Nature, in any event, has recently emerged as one of the most often used words in the English language. "Vernacular is everywhere anyway our cognizance of it is generally next to nothing," said the renowned etymologist Julia Kristeva in her book *Language—The Unknown*. Likewise, nature is not noticed in any manner, and yet here we are, immersed in it, part of it, and embraced by it everywhere.

V. WORLD ECO-LITERATURE

These three influential American authors are the wellspring of Ecocriticism because they praised the vitality of nature and the American wilderness in their writings. Henry David Thoreau (1817–1862), Margaret Fuller (1810–1852), and Ralph Waldo Emerson (1803–1882) are the three individuals concerned. This trio was a part of the transcendentalist movement—the first significant American literary group to attain "cultural independence" from European models—composed of authors from New England who dabbled in poetry, essays, novels, and philosophy. In *Nature*, R. W. Emerson's first introspective literary tale, he relished the impact of nature. In this piece, the author extols a nonconformist view of nature, sometimes referred to as "transcendentalism" (the belief that "the divine" or "god" is present in all aspects of creation). He argues that studying nature is the surest way to see the world as it really is. *A Summer at the Lake* by Fuller The Transcendentalists' 1843 journey takes them throughout the United States. The Great Lakes area serves as its foundation. Here, Fuller distinguishes between the settlers' practical goals and the visitors' more spiritual, artistic pursuits.

Nonetheless, Ecocriticism's acknowledged progenitor is Henry David Thoreau. An autobiographical description of Thoreau's two-year sojourn in a cabin on the edge of Walden Pond, two miles distant from his hometown of Concord, is found in *Walden*, his magnum opus. The story is a timeless classic about a person who wants to escape from the contemporary world and "return to nature" in order to start again. Readers' perspectives have shifted from an emphasis on self-centeredness to an emphasis on environmental responsibility as a result of this book. The American poet Robert Frost has often used equine subjects, as well as forests, lakes, stars, and more. At first glance, his poetry may not seem complex. Nature, however, discloses the universal reality of human existence if we delve under the surface. A snowy nighttime stroll in the woods is his way of reflecting on the everlasting wonders of nature and the fleeting nature of human existence. The UK has a less established ecocriticism scene compared to the US. When it comes to environmental problems, British ecocritics are more concerned with pointing fingers at governmental, industrial, commercial, and neocolonial entities than their American counterparts.

In the Introduction of *The Book of Nature*, Ruskin Bond writes:

Despite human hopes and prayers, nature does not guarantee anything, including a hereafter, material prosperity, personal fulfilment, safety from harm, children, or any of the other things that people want. No, they are not promises made by Nature. Just being in nature is a treat. Appreciation, understanding, living, and love are its intended outcomes. And in its own way, it bestows onto us everything that is good and plentiful from the land, the water, and the sky. Diet, hydration, and oxygen-rich air. Every little thing that we neglect.

Earthquakes, tidal waves, typhoons, floods, and droughts are all powers that may be unleashed when we abuse its generosity or take it for granted. However, after that, Mother Nature calms down and gets back to being giving. Because it's all about rebirth, including the changing of the seasons, the arrival of night and day, the pressing need for development, and the inherent fecundity of both the seed and the egg. While nations come and go, infrastructure deteriorates, and iconic structures tumble to the ground, the mountains remain, rivers flow to the sea, and the land remains covered with lush vegetation. Natural resources are provided. And removes. And again gives away. (viii – ix)

Towards the beginning of *Nature's Fury*, in *The Book of Nature*, Ruskin Bond discusses Nature, who has the last word: Natural disasters such as earthquakes, tidal waves, hurricanes, floods, and blizzards serve as a sobering reminder that humans do not inhabit this planet alone. Even if we try to destroy our natural legacy by trampling on it, the forces of nature will ultimately prevail. The final say will always belong to nature. (248)

According to Jonathan Bate's *The Song of the Earth*, deforestation and colonization often went hand in hand. Within the framework of the English pastoral tradition, his *Romantic Ecology* reassesses William Wordsworth's poetry. In this piece, Bate delves into the political poetry of William Wordsworth, claiming that he was the first Ecocriticism. The stark contrast between rural and urban life is well shown in Raymond William's *Country and the City*. As the centre of modernity and the archetypal loner, William here stands for rural life. A wide range of critical works that explore the relationship among literature, culture, and environment are included in Lawrence Coupe's *The Green Studies Readers*. Because of the abundance of research materials it offers, this book is both a legitimate source and an excellent addition to the field of Green Literature.

VI. GROWING UP WITH TREES

On the felling of trees near his cottage because a new road would be laid down Bond writes in *The Book of Nature*:

Twenty oaks have been felled just in this small stretch near the cottage. By the time this bypass reaches Jabarkhet, about six miles from here, over a thousand oaks will have been slaughtered, besides many other fine trees ---- maples, deodars and pines ---- most of them unnecessarily, as they grew some fifty to sixty yards from the roadside. (280)

According to an analysis of the short story "Growing Up with Trees" by an area resident, Ruskin Bond aimed to show how the trees in his neighbourhood served a practical purpose by providing food and shelter for humans and a variety of wildlife. Little Ruskin Bond also had something to stand on thanks to it. Beneficial to both people and other creatures, some of the liberal trees also hosted bumble bees that built their nests on the branches. Bond illustrates his favourite trees and birds in a warm and detailed manner. The jackfruit and banyan trees have a particular place in his heart. Although it does not follow the typical beginning-middle-end narrative structure, this short tale is more accurately a dedicated portrayal of the ever-increasing biodiversity. Bond uses humour to explain his delicate relationships with the insects and birds living in the trees as the film comes to a close: I would try my hand at combining their piercing pipes with my own if I had a woodwind instrument. However, they did not give me enough credit for my musical abilities, for whenever I played the flute, the insects and birds would go into a deafening silence. Incredible as it may seem, he does not dismiss insects and birds as part of the bottom echelons of the food chain but instead views them as transparent beings. Every one of his short tales pays them the respect they deserve. To him, they are like his closest friends.

VII. CONCLUSION

Despite his care for and advocacy for the preservation of the natural world, Ruskin Bond needs to make more effort to captivate readers with romanticized landscape descriptions or images. The number of people visiting the Himalayas is on the rise, according to Bond. He also notes that there are more and more Hindu pilgrimages in mountainous regions and that these people do not necessarily go there out of any sense of religious obligation but rather worldly desire. The natural locations were unspoiled, according to Bond, since there were only a few pilgrimages in the past. Still, these areas are seeing an influx of tourists. For a relationship to reach a certain point in his journey toward self-awareness, he needs it constructively, as these encounters have the potential to bring about a certain type of link and relationship between the human and non-human realms. However, Bond also does not want his readers to go to the same wild regions that Bass goes to. So, it is pretty evident from Ruskin Bond's fiction that the reader is not just given the idyllic notion of rural life, hilly landscapes, and the depiction of playful animals and birds; rather, the reader discerns a profound and potent meaning within the text. They have a responsibility to protect the natural world and all the non-human creatures living in it, especially those who are powerless against the harm that humans do. The books do more than lament the situation; they also provide readers with the knowledge, principles, and ideals that will motivate them to do what they can to protect the environment and give it the respect it deserves, something that has been denied for far too long.

VIII. REFERENCES

1. Bond, R. (2008). *The Book of Nature*. 1st ed. New Delhi: Penguin Books, pp.133-499
2. Sen, Manoram. "Thematic Preoccupations in Ruskin Bond's Short Stories: An Evaluation". *IJELLH Journal*, Volume- v. Issue- vii. 2017.
3. Elamparithy, S. (2015). "From Waste Land to Wonder Land: The Psychology of Ecodegradation and the Way Out". *Contemporary Contemplations on Ecoliterature*. Ed. Frederick, Suresh. New Delhi: Authors Press. 132. Print
4. Aggarwal, A. (2010). *Ruskin Bond: The Writer Saint of Garhwal Himalaya*. 1st ed. New Delhi: Sarup Book Publishers, pp.33-79.
5. Aggarwal, D. (1996). *Contemporary India Fiction in English: Acolonial Legacy*, Book bird: World of Children's Books.
6. Bond, R. (2016). *I Never Do Anything That I Do not Enjoy: Ruskin Bond*

7. Sinha, M., Jauhari, R. & Dave, N. (2012). *RuskinBond: A Critical Evaluation*. 1st ed. New Delhi: Atlantic Publishers, p.156.
8. Tondon, D. (2005). "Ruskin Bond's passion for hills and nature", *The Tribune. Spectrum* 30 January.
9. Barry, Peter. *Beginning Theory, An Introduction to Literary and Cultural Theory*, New Delhi: Viva Books Pvt. Ltd., 3rd edition, 2010. Print.
10. Buell, Lawrence. *The Environmental Imagination*, Harvard University Press, 1995. Print.
11. Estok, Simon C. A Report Card on Ecocriticism. Originally published in *AUMLA: The Journal of the Australasian Universities Language and Literature Association* 96 (Nov. 2001): 220–38.
12. Glotfelty, Cheryll and Fromm, Harold. *The Ecocriticism Reader: Landmarks in Literary Ecology*. University of Georgia, 1996. Print.
13. Glotfelty, Cheryll, and Harold Fromm. *The Ecocriticism Reader: Landmarks in Literary Ecology*. University of Georgia Press, 2009
14. Raymond Williams, (2015). *The Ecocritical Psyche: Literature, Evolutionary Complexity and Jung*. London: Routledge, 2012. Print.
15. Coupe, Laurence, ed. *The Green Studies Reader: From Romanticism to Ecocriticism* (Routledge, 2000). Print
16. Buell, Lawrence. *The Environmental Imagination*, Harvard University Press, 1995. Print.
17. Estok, Simon C. A Report Card on Ecocriticism. Originally published in *AUMLA: The Journal of the Australasian Universities Language and Literature Association* 96 (Nov. 2001): 220-38.
18. Glotfelty, Cheryll and Fromm, Harold. *The Ecocriticism Reader: Landmarks in Literary Ecology*. University of Georgia, 1996. Print.