



# Tracing Co-realisation and Sustainability in Ruskin Bond's Select Poems through Contextual and Ecocritical Frameworks

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## ABSTRACT

In presence and principle, nature plays a crucial role in shaping the emotional, philosophical and ecological landscapes of literature. In Ruskin Bond's poetic works, nature emerges not merely as a backdrop but as a sentient force. This research examines how Bond's select poems articulate the intertwined relationship between humans and the natural world, positioning his poetic voice within contemporary ecological discourse. Utilising ecocriticism, bioregionalism and co-realisation, the study explores how Bond designs literary spaces that foreground mutual dependence, emotional reciprocity and the ethics of sustainable living. The research focuses on Ruskin Bond's select poems, such as *Lone Fox Dancing*, *The Trees*, *Dirge for Dehradun*, and *All is Life*, analysing how themes of fragility, resilience, personification and healing reflect deeper environmental consciousness. The works underscore Bond's genius transformation of ordinary ecological observations into meditative reflections on impermanence, coexistence and ecological memory loss. His poetry responds subtly, yet powerfully, to modern materialism, deforestation and urban encroachment, compelling readers into an ethic of care grounded in locality and simplicity. The proposed work aims to contextualise Bond's poetry within the larger framework of sustainability and literary ecology, demonstrating how his poetic vision serves as both alarm and balm in an era of environmental crisis and climate disruptions, ultimately revealing Bond's eco-poetic

sensibility, offering vital insights into human-nature interdependence and contributing to environmental preservation and cultural belonging.

**Keywords:** *Ruskin Bond, Eco-criticism, Bioregionalism, Co-realisation, Sustainability, Ecological Consciousness*

## 1. INTRODUCTION

In the face of environmental crises and associated climate disruptions, literature plays the reliable role of a mirror to society, aiming both reflection and renewal [1]. Poetry, in particular, forms a crucial ground for emotional reorientation, ecological sensitivity and ethical reorientation during the tough times. Ruskin Bond, one of India's most popular writers, has long evoked the Himalayan landscape as a living presence imbued with memory, spirit and voice. Even though Bond is globally discussed for his prose, his poetic oeuvre remains an understatement for exploring environmental consciousness and sustainability [2]. Brimming with grace, yet sharp, Bond's poetry speaks of both global and human issues with a subdued urgency. His abiding affection for the nature around cannot be termed as mere romantic escapism but rather an ecological stance stemming from observation, experience and emotional reciprocity [3]. His British descent never hindered the development of the writer shaped by Indian landscapes, traditions and village life [4]. Earth was never a passive resource in his poems, but a sentient companion; one where healing, grief and coexistence unfolded. His poetry compels the readers to slow down, for emotional reorientation, ecological sensitivity and ethical reorientation during the tough times. Ruskin Bond, one of India's most popular writers, has long evoked the Himalayan landscape as a living presence imbued with memory, spirit and voice. Even though Bond is globally discussed for his prose, his poetic oeuvre remains an understatement for exploring environmental consciousness and sustainability [2]. Brimming with grace, yet sharp, Bond's poetry speaks of both global and human issues with a subdued urgency. His abiding affection for the nature around cannot be termed as mere romantic escapism but rather an ecological stance stemming from observation, experience and emotional reciprocity [3]. His British descent never hindered the development of the writer shaped by Indian landscapes, traditions and village life [4]. Earth was never a passive resource in his poems, but a sentient companion; one where healing, grief and coexistence unfolded. His poetry compels the readers to slow down, remember and reimagine their roles within the ecosystem

The study explores the ecological and literary significance of select poems by Ruskin Bond through the frameworks of ecocriticism, bioregionalism and the emergent idea of co-realisation, a term signifying mutual interdependence and co-existence between humans and the more-than-human world. These theoretical approaches allow for a nuanced reading of Bond's poetic ethos, where emotional ecology, ethical restraint and place-based awareness shape his vision of sustainability. Rather than delivering overt political messages, Bond's poems whisper truths through quiet symbols: the flight of birds, the memory of trees, the calm of night. While his short stories received global attention for their environmental undertones, his poems offer a more distilled and emotionally resonant articulation of ecological thought. This paper thus foregrounds Bond's poems as a crucial site of environmental ethics, where poetic expression intersects with sustainable values and bioregional belonging. The main objectives of the study are as follows:

- Analyse select poems of Ruskin Bond for their literary and ecological significance using eco-critical and bioregional theoretical frameworks.
- Explore the representation of co-realisation in Ruskin Bond's poetry, focusing on how his poems reflect mutual interdependence between humans and the natural world.
- Examine themes of sustainability as embedded in Bond's poetic vision, particularly in relation to ecological ethics, simplicity and environmental preservation.
- Establish the relevance of Bond's poetic messages in the contemporary context of environmental degradation, materialism and ecological alienation.

By engaging with Bond's selected poems—*Lone Fox Dancing, All is Life, The Trees, Dirge for Dehradun, Don't Be Afraid of the Dark* and others; this study undertakes a close analysis to unearth the poetic tools through which he envisions a more harmonious world. In doing so, it repositions Bond's poetry as not only aesthetically profound but ecologically urgent.

## 2. LITERATURE REVIEW

Danappa [5] observed that Bond demonstrates an enduring attachment to India's diverse ecological settings, including hills, forests, rivers and mountains. In works such as *The Room on the Roof*, he immerses himself in the simplicity and authenticity of rural and Himalayan environments, portraying nature not merely as a backdrop but as a vital companion. The study highlights that although Bond engages with social, cultural and political contexts, the environment commands his primary attention and his creative output reveals a profound ecological consciousness, shaped by both personal experience and a broader awareness of environmental degradation.

Parashar et al. [6] position Ruskin Bond's literary oeuvre as an essential site for exploring the intersection of bioregionalism, ecocriticism and environmental education, particularly in the Indian context. It observes that Bond's writings are deeply rooted in the principle of *Vasudhaiva Kutumbakam*, consistently foregrounding the intimate, reciprocal relationship between *purusha* (human beings) and *prakriti* (nature). Bond's disdain for unmindful urban expansion harming the nature is evident and his concern for the wild shines through in most of his works. The study keenly points out that Bond's writing avoids theoretical preaching and call for an ethic of place and a bond with nature over abstract environmentalism.

Kombe [7] observes that Ruskin Bond's poetry outshines his prose in terms of ecological sensitivity as they eloquently communicate his emotional and spiritual connection with the world around him. Bond never minces his words on his distaste for modern materialism and aversion to nature, and they could be seen in his criticisms on the same, urging the readers to return to nature. The study highlights the tranquil harmony between inner peace and the natural world and the resultant acute sense of co-realisation in his poems. With simple yet profound verse, Bond sensitises readers to the importance of preserving nature, presenting sustainability as a spiritual practice rooted in traditions and personal solitude, rather than a mere hypothesis.

Rahman & Sharma [8] investigate the autobiographical core in Ruskin Bond's writing and observe that his personal experiences blend in with nature, creating a flawless composition of nostalgia and ecological depth. The small-town memories act as a fabric that weaves the human-nature interdependence that further delves into the concepts of environmental disruptions and injustices. The study simultaneously associates Bond's cherished connection with the nature spilling into his literary vision, transforming his personal call for sustainability into a wider canvas of global reason. His works subtly promote co-realisation and environmental responsibility, aligning individual memory with collective ecological awareness.

Chaudhary [9] comments on Ruskin Bond's emotional and cultural connection to India, despite his British descent. The study observes that India is not just a landscape for Bond, but an atmosphere where he writes with the authenticity of an insider, stories and poems stemming from geography, culture and traditions, usually set in its heart; the small towns and villages. Though written sporadically, Bond's poetry reflects his experiences and emotional ties to places like Dehradun, making it a more personal, intimate form of literature. They possess a lyrical simplicity, rooted in daily life and nature, aligning with his broader literary vision of human-nature harmony and mindful presence.

Agrawal [10] presents Ruskin Bond as a writer whose stories and poems radiate harmony, simplicity and emotional depth. The study analyses Bond's interpretation of natural cycles in *Don't Be Afraid of the Dark* as wisdom through dispassion and selflessness and finds the tone gentle and reassuring. The study points out that Bond's literature reflects a non-judgmental view of life, celebrating natural beauty, human emotion and everyday wonder. Writing beyond aesthetic pleasure, Bond crafts literature grounded in human experience, integrating themes of nature, friendship, mystery and joy, thereby encouraging a life-affirming, ecologically aware worldview.

Jayasree and Ramaswamy [11] position Ruskin Bond's writings as ecological narratives that awaken readers to the consequences of environmental degradation. His stories, rich in natural imagery and sensory detail, reflect a profound reverence for the interconnectedness of life. Analysing *Tenacity of Mountain Water*, the study emphasises how Bond illustrates even the smallest elements of nature sustaining larger ecosystems, promoting ecological awareness through simplicity and beauty. The authors were of the view that Bond's literature

reinforces the idea of humans being an inseparable part of nature, and harming the environment ultimately endangers humanity itself.

Patil and Rakibe [12] analyse Ruskin Bond's fiction through an eco-critical lens, revealing his deep engagement with ecological balance and coexistence. Set in the Himalayan landscape, stories like *The Cherry Tree* and *Panther's Moon* foreground the interdependence of humans and nature, addressing issues like deforestation and biodiversity loss. Bond's lyrical yet simple style fosters emotional intimacy with the environment, promoting an eco-centric worldview. The modern anthropocentric attitudes are questioned in his works, reinforcing the idea that nature commands respect and deserves empathy and sustainability.

Malwe [13] inspects the green philosophy in Bond's writings and the depiction of nature and the portrayal of spiritual ecology. The study observes that the world around the writer emerges as sacred characters rather than just passive scenery; the rivers and mountains in *Rain in the Mountains* and the tree and forests in *The Cherry Tree* are utilised as prime examples. His vision aligns with deep ecology and pantheistic beliefs, portraying nature as a teacher, healer and divine presence. The Himalayas are almost always portrayed as a spiritual landscape in Bond's writings and transport readers to their simple living, urging them to do the same and to observe nature's rhythms and protect its sanctity. The study concludes that Bond's writing is a gentle call for environmental reverence and sustainable, mindful living.

Singh [14] analyses Bond's *Angry River* through an eco-critical lens, highlighting its subtle advocacy of eco-centric ethics. The protagonist displays an earnest admiration for nature's beauty and intrinsic worth, endorsing a global ideology of environmental balance and mutual respect. Unlike anthropocentric narratives, Bond's story centres on an emotional connection and harmonious relationship between humans and their surroundings. By portraying nature as a living force rather than a passive backdrop, Bond invites readers to reflect on ecological responsibility and the moral imperative of coexistence, thereby reinforcing themes of sustainability and co-realisation through literary empathy.

### 3. ECOCRITICAL AND BIOREGIONAL READINGS OF SELECT POEMS BY RUSKIN BOND

Ruskin Bond's poetry designs an evocative landscape where nature is felt and communicated with a tenderness and effortlessness, forming an integral part of human existence. Through ecocritical and bioregional perspectives, this section delves into how his verse captures rootedness, environmental ethics and the spiritual sensibility. The section illuminates Bond's vision of sustainability not as doctrine, but as lived experience shaped by memory, locality and reciprocal care.

#### 3.1 Nature as a Living Presence: Companionship, Stillness and Solitude

Bond's emotive horizon is suffused with a quiet reverence for nature, not merely as backdrop, but as a living presence, a companion and even a mystic mentor. In the poems *Lone Fox Dancing*, *Silent Birth* and *So Beautiful the Night*, Bond paints a natural world aligning closely with bioregionalism and deep ecology, wherein nature is not a resource but a co-inhabitant of one's emotional and existential life. In *Lone Fox Dancing*, the poet's simple act of:

*"I saw a lone fox dancing*

*In the cold moonlight."*

transcends mere observation and becomes a moment of attunement. The fox is not othered or exoticised but understood as an emblem of solitary beauty and legitimate belonging. The simile:

*"I'm like a lone fox dancing*

*In the morning dew"*

concretizes the poet's profound emotional resonance with nature. Here, Bond does not seek dominion over nature; he seeks affinity with it. In *Silent Birth*, nature becomes a metaphor for renewal and quiet growth. The poem opens with:

*“When the earth gave birth to this tree,  
There came no sound”*

is how the poem opens, contrasting the silence with the chaos of modern life, urging the readers to attune themselves to natural rhythms as a means of recovering inner balance. The often-suppressed bioregional ethic values of patience, slowness, and stillness resurface in the poem. In *So Beautiful the Night*, the animate quality of nature is enhanced with:

*“The trees are stretching their arms in the dark*

*and whispering to the moon.”*

- The anthropomorphic imagery does not patronise nature but explores its emotive and spiritual presence, expelling the notion of them being just silent objects, but as quintessential participants in nocturnal serenity. Under Bond's fine penmanship, the night cloaked in the illusion of horror and fear in the modern settings, transforms into the quintessence of peace, companionship and quiet communion with the more-than-human world. Together, these poems create a subtle eco-spiritual triad that defies noise, speed and anthropocentrism. Bond's landscapes are not inert; they breathe, speak, and observe, kin and in no way a commodity. This clearly positions Bond as a bioregional poet of solitude, whose voice echoes the need for atonement and reverence in a world increasingly disconnected from ecological harmony.

### 3.2 Ecological Sensitivity and Emotional Reassurance in the Face of Modern Fears

Ruskin Bond's poetic voice offers not only ecological wisdom but emotional reassurance, relevant to the contemporary society grow to fear and resist natural cycles. He adopts to a more compassionate tone to convey the nature's rhythm to counter this absurdity. The reader is thus gently led by the poet to rediscover familiarity, comfort and even emotional healing in the non-human world within a bioregional framework. In *Don't Be Afraid of the Dark*, Bond addresses the childlike self, soothing the fears through nature:

*“The earth must rest when the day is done*

*The sun may be harsh, but moonlight- never”*

These lines remind readers that darkness is just another facet in the periodicity of life, challenging the industrial culture portraying it as a monstrous presence. The poem promotes a more cyclical and accepting relationship with time, shadow and silence. The suggestion *“the earth must rest”* presents night as a natural necessity, not a threat. In doing so, he gently critiques anthropocentric rules that overlook rest and rejuvenation over productivity. The perpetuated sense of fear of darkness and night by modern society is stripped of significance in the poem by simplifying and personifying the planet's rhythm. The ecosystem leaves a lasting imprint on *The Trees*, as it notes:

*“They watch me while I watch them*

*I listen to their whisperings*

*Their own mysterious diction;*

*And bow my head before their arms*

*And ask for benediction”*

This co-realised evolution and a shared flourishing, in which no one dominates, but coexist peacefully, is illustrated in the words, reflecting a vision of ecological kinship, where identity and growth are rooted in place and interconnection. By describing the tree not as a consumable resource but as a lifelong companion, Bond highlights the value of long-term emotional and environmental bonds. The poem echoes the deep bioregional ethic that recognises the significance of flora not just as a commodity, but for their relational depth in human consciousness.

Both poems voice Bond's broader ecological worldview, wherein nature is not feared, consumed or idealised, but respected, loved, treated equally, and as an enduring presence. The poems remind readers that emotional resilience can be found through re-immersing in the earth's own processes: day and night, light and darkness, growth and stillness, fear and courage, doubt and trust. Bond's poetry, therefore, becomes an emotional ecology in itself, a space where inner healing and outer awareness converge.

### 3.3 Mourning Ecological Loss and Urban Disconnection

*Dirge for Dehradun* conveys a haunting grief about ecological deterioration and the spiritual misery that follows urbanisation. In contrast to Bond's usual style of writing, which has a positive and affectionate air, the poem has undertones of sadness, disappointment and a premonition of impending doom. The poem operates as both a personal woe and a collective mourning, acknowledging the irrevocable alterations brought by unbridled development. This is where Bond's poetry most explicitly engages with themes of sustainability, environmental loss and cultural displacement, emerging as a powerful eco-critical statement. The title itself, *Dirge for Dehradun*, positions the city as a departed presence, the calmness disrupted, the familiarity vanished, and the intimacy lost, not just as a physical deformation. Through sombre and reflective lines, Bond conjures a fading world:

*"I wonder where the birds have flown?*

*They've gone to find another home."*

With a deceptive gentleness, the expression lays down the disturbing ecological truth: displacement in nature sets in motion a broader disintegration beyond prediction. Bond uses the poem subtly to convey the ripple effect of environmental disruption, where even the birds abandon their native habitat and leave altogether. Through this, the poem becomes a subdued chronicle of bioregional unravelling, where development severs the ties between people and place, and rootedness is replaced with estrangement. The imagery does not dramatise loss but renders it with reflective intimacy, consolidating the emotional cost of ecological neglect. The poem, unlike Bond's other works, finds solace in nature and mirrors the ugly truth of destruction and decay. The emotional tone is one of quiet despair, but not rage. Bond rarely moralises or condemns outright; rather, he conjures memory and belonging as tools of resistance. The personal voice makes the ecological loss more immediate; what is gone is not an abstract green cover, but lived landscapes, childhood spaces, memories, stories and the companions of daily life. Bond transforms agony into ecological awareness by poetically capturing urban disconnection. He contends that maintaining a place's emotional ecology, its sounds, silences, seasons and species is equally important to sustainability as conservation or legislation. Through this, Bond offers poetry as a means of medium of witnessing, remembering and re-rooting, extending the eco-critical discourse beyond protest.

## 4. THE POETICS OF CO-REALIZATION IN BOND'S ECOLOGICAL VISION

Co-realisation in Ruskin Bond's poetry can be seen as a strong emotional bond between humans and nature, devoid of the concept of dominance and based on interdependence and mutual nourishment. Earth was never a setting in Bond's writings; it was a participant, companion and at times the protagonist. This section explores how Bond's verse fosters mutual awareness, emotional reciprocity and an ethic of ecological belonging.

### 4.1 Human-Nature Reciprocity

Ruskin Bond's poetry consistently affirms a deep-rooted and interdependent dynamic between human beings and the natural world, what ecological theory frames as the concept of co-realisation. Rather than portraying nature

as a static terrain, Bond breathes into it a vitality and emotional presence, offering a vision of the natural world as coexistent and interactive. In *The Trees*, he acknowledges the trees as conscious, memory-bearing entities:

*“They know me well, these trees:*

*Oak and walnut, spruce and pine,*

*They know my face in the window”*

This profound recognition indicates not mere reverence, but a bond established by time. The trees observe the poet as he observes them, embodying an intimate reciprocity. The lines reinforce bioregionalism that argues for emotional connectedness with the immediate landscape. *So Beautiful the Night*, expresses the peaceful cohabitation with nocturnal creatures, demonstrating an ethos of ecological inclusion:

*“Porcupines come out of their burrows*

*to dig for roots*

*The night-jar calls tonk-tonk!*

*The timid owl peeps out of its hole in the tree trunk*

*Where has he been hiding all day*

*Insects crawl out in thousands.”*

Here, Bond composes a symphony of quiet, shared existence between species, where he is not master of this world but merely another participant in the rhythm of the night. Bond’s poetry generally avoids anthropocentric hierarchies. His reverence for the natural world is not based on utility and need, but on relationality and shared experiences. His speakers find solace, memory and meaning in trees, winds, stars, rivers and mountains, constructing a vivid moral universe where empathy is defined in a broader perspective, not limited only by the human mind. Through such nuanced depictions, Bond communicates that human beings thrive not in isolation but through meaningful entanglement with the natural world. His poetry urges readers to abandon instrumental views of nature, favouring attentive presence and mutual care, distinguishing his work as a vital literary voice in contemporary ecological discourse.

#### 4.2 Personification and Sentience in Nature

Ruskin Bond’s poetry often imbues the natural world with sentience, treating trees, winds and landscapes as living entities with emotions. This personification deepens the human–nature bond, aligning with ecocritical ideals where non-human life is seen as animate and ethically significant. In *Silent Birth*, Bond personifies natural growth in spiritual and philosophical terms:

*“But the bud opens silently,*

*And flower gives way to fruit.”*

The quiet unfolding of life is rendered sacred, not just alive but wise; growing with grace and self-possession. This silent transformation acts as a metaphor for personal introspection, outlining how nature models human emotional intelligence and spiritual depth. *Don’t Be Afraid of the Dark* offers another perspective, where the Earth itself is treated as a nurturing entity, personified as a living body that sleeps and awakens, that works and gets tired and may need rest at times. This maternal imagery counters common depictions of darkness as threatening, instead becoming an act of Earth’s self-care. Another compelling illustration appears in *Walnut Tree Revisited*, where the tree is endowed with memory and emotional presence:

“Not one leaf left, where hundreds

*Glittered like spears in the forest of September”*

Bond depicts both the beauty and fragility of nature by painting an imagery of glittering leaves, where nature not only shines but also defends, resists and eventually recedes. A communal identity is presented to the leaves, as if they once stood guard in celebration of September's fullness. Their sudden absence creates a haunting stillness, inviting the reader to feel the forest's loss as a felt, emotional void. This subtle personification conveys a sentient landscape, alive with memory and marked by the rhythms of change and disappearance. Together, these poems articulate a world where nature is not passive or utilitarian. Trees and earth carry wisdom, emotion and intentionality. Bond's lyrical attention reorients our perception, encouraging a view of the environment as conscious, responsive and deserving of reverence; a key tenant in both eco-critical and bioregional frameworks.

#### 4.3.Shared Vulnerability and Mutual Healing

Bond's poems often reveal a profound emotional symmetry between humans and nature, portraying a shared experience of fragility, loneliness and healing. He advocates that both are haunted by the same challenges and could seek comfort in each other. Solitude forms the bridge between the two in *Lone Fox Dancing*, where the fox forms the mirror to the poet's own isolation. The moonlight casts both figures the fox and the observer into a silent communion. There exists an unspoken knowledge that vulnerability is shared across boundaries and the nature becomes a quiet confidant for the human soul. In *All is Life*, Bond reflects on acceptance, impermanence and the subtle grace of being:

“Enjoy the flowers, the breeze,  
Rivers, sea, and sky.”

The readers are transported in a space where healing occurs not through grand solutions but through small, repeated acts of recognition. Bond portrays nature as a gentle guide through emotional terrain as a source of renewal, not escape. Aligning human and nature is posed as the healing path as the poem fosters the ethic of co-feeling- that both are emotionally bound. In *Silent Birth*, the natural process of blooming is depicted as an act of resilience and quiet power:

“But the bud opens silently,  
And flower gives way to fruit.”

This image of wordless transformation is both biological and emotional. Bond draws parallels with natural cycles and emotional growth, suggesting that healing, like blooming, requires silence, patience, and surrender to time. The tree becomes a quiet model for how pain is endured, and beauty quietly emerges. Bond's ability to portray nature as capable of holding, reflecting, and soothing human pain establishes a powerful eco-poetic vision. His verse becomes a space where the earth and its inhabitants recover together, through a reciprocal, healing bond.

### 5. CONTEMPORARY RELEVANCE AND SUSTAINABILITY ETHICS IN BOND'S POETRY

Ruskin Bond's poetry presents a quiet but urgent meditation on sustainability, immersing readers into a world of attentiveness and tenderness to nature rather than grand declaration and flashy policies. The poems refine the essence of ecological consciousness into moments of observation, memory and emotional connection, the quiet gestures that resonate deeply in a world overwhelmed by materialism and environmental disruptions. Poems such as *All is Life* illustrate Bond's fundamental approach of a gentle ethic that embraces simplicity, restraint and mindful coexistence, promoting a lifestyle grounded in appreciation and gratitude rather than consumption. This vision aligns with deep ecology, which values nature not for its utility but for its presence, rhythm and sanctity. In *Don't Be Afraid of the Dark*, Bond explores the idea that the planet itself needs rest and challenges the relentless productivity frenzy of modern life and compels readers to respect natural cycles, which is fundamental to sustainability.

This ethic is not merely observational but affective and restorative as well. In *Dirge for Dehradun*, Bond's grief over environmental change is palpable, and the ecological damage is rendered personal, while *Walnut Tree Revisited* reflects Bond's resistance to ecological amnesia. His poetry serves as acts of remembrance, conserving not only natural environments and animals but also the cultural connotations associated with them. In *So Beautiful the Night*, Bond's sensitivity expands to unseen ecosystems, and the nocturnal snapshot celebrates life forms often ignored, prompting readers to reimagine their ecological roles. These micro-observations carry macro-ethical implications that urge attentiveness to the smallest rhythms of the natural world. Through modesty in tone and detail, Bond opens space for the reader to reflect, recalibrate and reconnect. Bond's poetic vision does not prescribe solutions, rather it cultivates perception. It conveys that sustainable living begins with perception, recollection and mirroring. His poems quietly challenge the dominance of anthropocentric thinking by offering a poetics of relationship: one where the Earth is not an object but a companion, not a backdrop but a participant. In the era of climate disruption and its implications, Bond's voice remains not only relevant but necessary: a whisper of humility and reverence in the noise of extraction and haste.

## 6. CONCLUSION

Ruskin Bond's poetry, though often overshadowed by his stories and novellas, stands as a quiet yet potent contribution to contemporary eco-literature. Through his short, lyrical verses, Bond constructs an atlas of human-nature relations marked by reciprocity, reverence and vulnerability. Simplicity forms the core of his poems, which serve as a linguistic mirror for self-introspection. Nature through Bond's lens is a companion that listens, remembers, suffers, heals and teaches. Whether it is a walnut tree recalled in memory, a lone fox sharing the moonlight or a warning embedded in a silent landscape, Bond captures how deeply entangled human lives are with the non-human world. In an ecocritical and bioregional perspective, this study shows that Bond's poetry addresses critical themes such as the consequences of environmental degradation, the ethics of co-existence, the erosion of ecological memory and the value of sustainable living. His verse resists the noise of consumerism and urban expansion not through confrontation, but through quiet observation and emotional clarity. The selected poems illustrate that sustainability is not just a political or scientific concept, but a poetic and ethical orientation—one that begins in the everyday act of paying attention. His poems emerge as a voice among the noise in the world shaped by ecological anxiety and disconnection. His work urges readers to slow down, to remember, to feel and most importantly, to care. As ecological crises deepen, the gentle persistence of his poetry offers both warning and balm, reminding us that the Earth has always been enough, if only we choose to see it that way.

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