

Research Article

Anthropocentrism and the Environmental Imagination: A Critical Reassessment of Ruskin Bond's Nature Writing

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Abstract:

Purpose: The current paper is a critical review of environmental imagination of Ruskin Bond in the form of anthropocentric structures that permeate his nature writing. Although Bond is generally regarded as an Indian nature author, with prescience of ecological intimacy, this paper maintains that in his stories the structure is arranged structurally around the primacy of human epistemological and affective knowledge.

Method: The study uses an ecological interpretive literary analysis that has its basis in the ecocriticism, postcolonial ecocritical theory and environmental philosophy. Four works chosen including: The Cherry Tree, Angry River, Our Trees Still Grow in Dehra, Leopard on the Mountain and The Room on the Roof are critically examined through close reading in terms of narrative focalization, grammatical agency, representational strategies and plot construction.

Analytical Focus: According to the study, there are four manifestations of anthropocentrism which are interrelated:

- a. Sympathetic anthropomorphism
- b. Nature as affectionate and memory topography.
- c. Ecological crisis instrumentalization.
- d. Epistemological primacy of human observer.

Key Results: The results show that the environmental imagination developed by Bond act in the way that could be called sympathetic anthropocentrism- a culturally efficient yet structurally human focused ecological representation mode. Non-human

beings are treated emotionally and ethically and seldom are given ontological and narrative independence without consideration of human development.

Conclusion: The nature writing of Ruskin Bond adds up to the nature consciousness of India but it is still placed in a graded anthropocentricity context. By taking note of this sympathetic anthropocentrism, it is possible to consider postcolonial ecological literature more specifically and demand more differentiated approaches to anthropocentrism evaluation in the Global South.

Keywords: Anthropocentrism, sympathetic anthropocentrism, ecocriticism, postcolonial ecology, Indian environmental humanities, narrative focalization.

1. INTRODUCTION

1.1 Background

The growing ecological crisis and environmental degradation have increased the critical focus on the literary work on human-nature relations. Criticism of anthropocentric worldviews that situate human beings as epistemological and moral centres of the universe has been on the rise by ecocriticism and environmental humanities. Nature writing holds an important position in the Indian English literature and the environmental imagination particularly in the postcolonial society where ecological issues intersect with colonial extraction histories, subsistence societies and the development politics.

Ruskin Bond has always been regarded as one of the most classical authors to write about the Himalayan scenes among the Indian writers. His fiction is often lauded as having a lyrical presentation of forests, rivers, mountain and animals and is frequently viewed as reflecting ecological awareness and peaceful co-existence between people and nature. Celebratory readings, however, might fail to notice the suggestive narrative patterns in which human subjectivity continues to be advanced.

1.2 Motivation

Although it is widely known that Bond is environmentally conscious in his works, a systematic questioning of the philosophical preconceptions of his environmental imagination has not been done adequately. Majority of the available literature views Bond with a sense of nostalgia as a pastoral poet or a

writer of children without looking at whether his stories discentre human authority or recreate anthropocentric mediation.

The research is guided by the necessity to outgrow romanticized eco-readings and formulate a more rigorously critical structure of evaluating anthropocentrism in postcolonial nature writing.

1.3 Problem Statement

The key issue that this research paper seeks to solve is the dilemma that despite Ruskin Bond being eulogized as a nature writer, encouraging ecological peace, his stories can still be structurally arranged in terms of human epistemological and affective facets of dominance.

Specifically:

- a. The non-human beings in many cases can be seen as the continuations of the human emotion.
- b. Ecological events are the driving forces of human moral development.
- c. Narrative focalization favours the human perception.
- d. The value of nature is often relative as opposed to absolute.

So, the issue is to find out whether Bond environmental imagination attacks anthropocentrism or suffers a lateral incarnation in less obvious forms.

1.4 Theoretical Framing

The paper is situated at the nexus of:

Ecocriticism (Buell, Garrard) - the study of the relations between man and nature in literature.

Environmental Philosophy (Naess, Plumwood) - the difference between anthropocentrism and biocentrism.

Postcolonial Ecocriticism (Huggan and Tiffin, Nixon, Mukherjee) - environmental discourse placed in the context of colonial pasts, Global South realities.

Instead of considering anthropocentrism as a binary category, the current study takes the graded continuum model where it is differentiated into:

- a. Instrumental anthropocentrism
- b. Sympathetic anthropocentrism
- c. Radical ecological biocentrism.

1.5 Research Gap

Although Ruskin Bond is widely regarded as a nature writer, there are still a number of gaps: A lack of organized ecocritical analysis paying particular attention to anthropocentric discourse.

- a. Indian literature Lack of differentiated typology of anthropocentrism.
- b. The lack of incorporation of postcolonial ecocriticism in Bond studies.
- c. Minimal theorizing of the correlation between the anthropocentrism and cultural efficacy.
- d. Western eco-centric paradigms and lack of local adaptation to Indian material realities.

This paper addresses these gaps by developing a conceptual framework of sympathetic anthropocentrism in the stories by Bond.

1.6 Objectives

O1: To determine and classify anthropocentrism representational strategies in some selected works by Ruskin Bond.

O2: To study the narrative processes that give a privilege to human epistemological power.

O3: To study the instrumentalization of ecological crisis in the framework of character-development.

O4: To place the anthropocentrism of Bond in the postcolonial ecocritical discourse.

O5: To create a scale of anthropocentrism that can be used to analyze environmental literature in India.

1.7 Hypotheses

H1: The structuring of nature writing by Ruskin Bond favors the human subjectivity in comparison to the non-human autonomy.

H2: Ecological events in the narratives of Bond serve as tools mostly to help human beings develop morally and emotionally.

H3: Bond environmental imagination is sympathetic anthropocentrism as opposed to philosophical biocentrism.

H4: From a postcolonial cultural perspective, sympathetic anthropocentrism can be culturally more viable than radical ecocentrism paradigms.

2. MY TEXTUAL DATA STORY

2.1 Corpus Selection Rationale

The present work is grounded on a well-chosen collection of Ruskin Bond representative nature-related stories. The selection of the texts was in accordance with three major criteria:

Direct interaction with inanimate objects (trees, animals, rivers, mountains).

Existence of ecological incidences or environmental environments of central plot.

Story features that prefigure the interaction of man with nature.

The selected works include:

- a. The Cherry Tree (Bond, 2012)
- b. Angry River (Bond, 2008)
- c. Our Trees Still Grow in Dehra (Bond, 1991)
- d. Leopard on the Mountain (Bond, 2016)
- e. The Room on the Roof (Bond, 1956)

These writings belong to various stages of Bond career and are both a short fiction and novella, thus making it possible to cross-textually analyze repetitive anthropocentric patterns.

2.2 Centrality of the Texts ecologically.

Both of the chosen texts depict nature not as the scenery but as an element of the narrative formation.

- a. In *The Cherry Tree*, the development of trees resembles that of man.
- b. In *Angry River*, ecological disaster (flood) is the driver of character change.
- c. The use of trees as mnemonic anchors can be seen in *Our Trees Still Grow in Dehra*.
- d. In *Leopard on the Mountain*, wildlife is the symbol of the alterity of the wilderness.
- e. In *The Room on the Roof*, the existential introspection is framed by mountains and forests.

Even though these works present non-human presence as a foreground, this paper inquires whether these foregrounding corresponds to ontological autonomy or are still held by human-oriented meaning-making (Buell, 2005; Garrard, 2012).

2.3 Unit of Analysis

The unit of analysis comprises of:

Narrative focalization

Allocation of grammatical agency.

Metaphorical constructions

Character-environment interaction

Ecological events and their plot use.

The methodology is close-reading to find out anthropocentric markers within the syntactic structures, possessive constructions, affective projection, and narrative resolution (Glotfelty and Fromm, 1996).

Corpus as Interlocked Ecological Narrative System.

Instead of interpreting these texts as discrete narratives, the approach in this study is to interpret them as a discourse system in ecology that is connected. Patterned representational logic is created through recurring motifs tree as companions, river as moral force, mountain as guardian.

This transtextual continuity allows identifying what can be called sympathetic anthropocentrism a type of representation that provides emotional confirmation to the non-human life and structurally prioritizes human interpretation (Mukherjee, 2018; Huggan and Tiffin, 2010).

2.4 Scope and Delimitation of Textual Data.

The corpus is confined to the Anglophone works and excludes:

Vernacular translations

Film adaptations

Reader-response data

It is also based on the literal structures and not empirical reception analysis, unlike interpretivist literary methodology (Buell, 1995).

3. METHODOLOGICAL FRAMEWORK

The research design that is followed in this study is a qualitative interpretive research design based on ecocritical literary analysis. It has its foundation on the assumption that literary writings are not objective reflections of nature but are culturally mediated platforms that go on to make assumptions about human-nature relationships based on philosophical premises (Buell, 1995; Glotfelty and Fromm, 1996). The study is conducted in an interpretivist paradigm (post-positivist), and the researchers have acknowledged the fact that any image of the non-human world is necessarily mediated by human language and perception. It is not, then, to eradicate anthropocentrism, the task to which is impossible when the human organization of fiction is taken into account, but to find out and examine the concrete processes of anthropocentric mediation, in the fiction of Ruskin Bond (Rigby, 2004).

The first focalization unit is the narrative one, the grammatical agency, the metaphorical construction and the structural position of ecological occurrences in the plot progress. Close reading is used as the main methodological means, and the focus is put on such syntactic options as possessive constructions, attribution of action verbs and distribution of epistemological power. These micro-textual indications display the way of narration viewpoints in which human subjectivity is either favored or deemphasized (Buell, 2005). The paper also questions whether non-human beings are accorded

ontological agency or are relationally determined using human emotional and growth patterns.

The analytical orientation incorporates three frameworks that are related to each other. To start with, ecocriticism offers the means to investigate literary representations of environmental imagination and human nature relation (Garrard, 2012). Second, the environmental philosophy, specifically the anthropocentric and biocentric debates, provide conceptual insight into the intrinsic value and moral concern concerning the non-human life (Naess, 1973; Plumwood, 2002). Third, postcolonial ecocriticism locates an environmental representation in the political and material environment of the Global South, where ecological discourse is crossed by colonial extraction, resource precarity, and subsistence economies (Huggan & Tiffin, 2010; Nixon, 2011; Mukherjee, 2018). This triple-layered model will make sure that the anthropocentrism of Bond is not judged in comparison with the abstract Northern ecocentrism ideals but will be interpreted in the context of the postcolonial environmental realities.

In order to make anthropocentric analysis operational, the paper constructs a conceptual framework that views anthropocentrism as a spectrum as opposed to an ecocentric opposition. It is proposed to use the Anthropocentrism Index (ACI) as a heuristic tool:

ACI= Human Subjectivity Markers

Nonhuman Autonomy Markers

Markers of Human Subjectivity encompass the occurrence of emotional projection, possessive framing and exclusive narrative focalization whereas Markers of Nonhuman Autonomy encompass special agency, intrinsic valuation and non-relational representation. A higher ACI of more than a one means hegemonic anthropocentrism. Equally, a Narrative Instrumentalization Ratio (NIR) is theorized to quantify the degree of the role of ecological events being catalysts of human development as opposed to having an ecological independent position:

NIR=

Ecological Events Serving Human Development

Ecological Events with Independent Significance

These indices are not statistical devices, but devices of interpretation which explain representational tendencies in the texts. There are three stages of the methodological process. To begin with, close reading, in its detail, helps find anthropomorphic constructions, affective topographies, and instrumentalization of the plot. Second, these results are coded based on a typology of anthropocentric manifestations based on environmental philosophy and ecocritical theory (Naess, 1973; Garrard, 2012). Third, the findings are framed in terms of postcolonial ecocritical discourse to make a distinction between sympathetic anthropocentrism and instrumental rationalism that is exploitative of industrial modernity in Bond. The work is not based on the empirical research of reader-response but puts the cultural efficacy of Bond in the context of published criticism and reception history. This restriction is admitted to ensure methodological consistency. The structure, finally, is an amalgamation of textual analysis, theoretical triangulation, conceptual modelling to come up with a fine assessment of anthropocentric mediation in the environmental imagination of Bond.

4. LITERATURE SURVEY

Ruskin Bond scholarship has mostly focused on his lyrical approach to the Himalayas, his contribution to Indian English fiction, and his success as a writer of children and young adults. This is often hailed by critics as Bond as a historian of pastoral intimacy and ecological awareness, a precursor to his paternal affection of trees, mountains, rivers, and animals. This has tended to read his work as a cure to urban alienation and industrial modernity, which places him in a tradition of Indian environmental humanism. Most of this scholarship, however, is more of appreciation than analytical rigor in its interaction with the anthropocentric discourse.

Ecocritical studies were early driven by such foundational works as Buell in *The Environmental Imagination* (1995) and Garrard in *Ecocriticism* (2012), with a tendency to identify the themes of the environment without critically questioning what philosophical forms are behind them. Although these frameworks provide useful solutions to analyzing the literary depictions of nature, they often presuppose a dualistic concept of anthropocentrism and ecocentrism. Buell (2005) himself makes this dichotomy more complex by implying that anthropocentrism and ecocentrism exist in a continuum; although this observation has not been adequately applied to Indian English nature writing.

In the environmental philosophy, conceptual differences between intrinsic and instrumental valuation are framed by Arne Naess (1973) in his conceptualization of deep ecology and Val Plumwood (2002) in her critique of instrumental valuation, which relies on dualistic values of human exceptionalism. The theories focus on the decentring of human power and the acknowledgement of non-human agency. Nevertheless, wholesale application of deep ecological paradigms to postcolonial works runs a danger of methodological provincialism because deep ecological paradigms were formed in the Northern ecological discourses of wilderness preservation movements as opposed to ecological realities of subsistence.

Focusing on a more context-sensitive approach is provided by postcolonial ecocriticism. According to Huggan and Tiffin (2010), the idea of environmental representation in the former colonized areas cannot be separated in the history of resource extraction and imperial environmental management. The idea of slow violence by Nixon (2011) brings to the fore the biased ecological pressure of marginalized groups, whereas Mukherjee (2010, 2018) presents the concept of resource anthropocentrism, which acknowledges that human survival in the circumstances of material scarcity would not necessarily be synonymous with the exploitative environmental ideology in the postcolonial environment. These theories point to the need

to distinguish between different types of anthropocentrism instead of labeling the idea as a unified problem.

Even with these developments, the oeuvre of Bond has hardly been placed systematically in the postcolonial ecocritical discourse. Available literature tends to focus on nostalgia, innocence of childhood or Anglo-Indian identity instead of analyzing how the strategies of narration distribute agency between human and non-human subjects of his narrative. And there has been no continued effort at theorizing what can be called sympathetic anthropocentrism - a form of representation that is expressively affirmative of nature, structurally centrist of human subjectivity.

The other important gap relates to the connection between the anthropocentric representation and the cultural efficacy. The popularity of Bond among readers across generations and currencies implies that the environmental imagination of Bond has been instrumental in the development of popular environmental ecological sensibility in India. But the scholastic community has not appropriately investigated whether his anthropocentric mediation is a source of, or a constraint upon, environmental awareness. This lack leaves the wider issue of whether culturally effective environmental writing also inevitably needs to have radical eco-centric paradigms as to whether it should be so.

Thus, the work is an addition to the literature that will incorporate ecocritical theory (Buell, 2005; Garrard, 2012), environmental philosophy (Naess, 1973; Plumwood, 2002), and postcolonial ecocriticism (Huggan and Tiffin, 2010; Nixon, 2011; Mukherjee, 2018) into the one analytical framework. The study fills the gap of insensitivity to subtle anthropocentric discussion of the Indian environmental humanities by creating a graded typology of anthropocentrism and systematically applying it to the works of Bond chosen by him.

5. IMPLEMENTATION STEPS

Objective

O1: Determination of Anthropocentric Representational Strategies.

The former aims at defining the particular textual processes by which anthropocentrism becomes evident in the texts by Bond. Its areas of operation include sympathetic anthropomorphism, possessive constructions and emotional projection of non-human beings.

One should also analyze the text of *The Cherry Tree* (Bond, 2012) and see that there are constant possessive forms of expression used there, which are his tree, his friend, etc., which is a sign of relational valuation instead of autonomy. This kind of grammatical framing makes such anthropocentric mediation--nature cannot exist without human experience--real (Buell, 2005). On the same note, trees in *Our Trees Still Grow in Dehra* (Bond, 1991) act as mnemonic anchors, i.e., autobiographical continuity and not ecological self-articulation. Based on conceptual Anthropocentrism Index (ACI):

ACI= Human Subjectivity Markers
Nonhuman Autonomy Markers

According to the text, the number of Human Subjectivity Markers is considerably greater than the number of Nonhuman Autonomy Markers. This proves to be a structurally anthropocentric narrative orientation, but not necessarily exploitative of intent.

O2: Analysis of Narrative Epistemological Authority.

The second goal examines the form of narrative focalization. Bond often uses the first-person narration or close third-person focus in which ecological perception is placed in the human mind.

In *The Room on the Roof* (Bond, 1956), the mountains and trees are given out as communicative presences but their communicative value is limited to what the

narrator believes or what the narrator feels. According to Rigby (2004), the anthropocentric mediation is imposed by language itself, but Bond makes his narrative decisions in such a way that non-human point of view is unimagined in rare cases.

Using Epistemological Centrality Score (ECS):

ECS=Human Focalization Instances–Nonhuman Perspective Instances

Non-human narrative interiority lacks, which means that the ECS is always at a positive value, implying that the epistemological primacy of the human observer is strong.

O3: Ecological Crisis to be Instrumentalized.

The third goal examines the functioning of the ecological events in plot building. The flood in *Angry River* (Bond, 2008) focuses more on setting the events to influence the psychological growth of Sita. The ecological event acquires narrative meaning to the extent that it can lead to the resilience of humans and their moral development.

This tendency in the structure follows what Garrard (2012) refers to as stewardship-based anthropocentrism as opposed to intrinsic ecological valuation. This trend is explained by Narrative Instrumentalization Ratio (NIR):

NIR=
Ecological Events Serving Human Development
Ecological Events with Independent Significance

Throughout the readings chosen, ecological crises are mainly used developmentally. State-level environmental change or systemic ecological change is hardly ever preceded.

O4: Anthropocentrism Recontextualization (Postcolonial).

Although the above objectives set up predispositions to anthropocentrism, the fourth objective puts these findings into the postcolonial ecocritical discourse. According to Huggan and Tiffin (2010), it is important to

develop environmental representation in postcolonial studies in terms of a history of colonial mining of resources. Mukherjee (2018) goes further to trouble anthropocentrism by suggesting resource anthropocentrism in which the human-centered valuation can occur due to material vulnerability instead of ideological domination.

The stories by Bond, narrated in the context of inhabited and cultivated Himalayan landscape, are oriented on subsistence-based environmental relations instead of the ideology of preserving the wilderness. His anthropocentrism is thus not in line with the industrial instrumental rationalism that is decried by deep ecology (Naess, 1973). It can also embody what this paper will call sympathetic anthropocentrism a feeling-based environmental ethic that is based on care, closeness, and relatedness.

O5: Grade Typology of Anthropocentrism.

The last goal generalizes results in building a graded typology:

- a. Instrumental anthropocentrism- Nature is only useful (industrial rationalism).
- b. Sympathetic Anthropocentrism - Nature was both emotionally treasured and narratively intermediated by subjectivity in humans.
- c. Biocentric/ Posthuman Orientation - Nature gave intrinsic value and spread agency.

The work of Bond has always been in line with the second category. Although it is not sensitive to exploitative reasoning it does not entirely de-centre human epistemological authority. This scale typology advances ecocritical methodology by accepting the anthropocentrism as spectrum but not binary (Buell, 2005).

Synthesis of Implementation through analytical means.

In objectives O1- O5, the facts show:

- a. High-affective value of non-human life.
- b. Minimal ontological freedom in the case of non-humans.
- c. Ongoing narrative centrism of human development.

- d. Specificity of cultures in ecological representation of the postcolonial period.

In this sense, Bond argues that the environmental imagination is a challenge to the exploitative modernity without necessarily overcoming the anthropocentric mediation.

6. NOVELTY

The work provides a number of conceptual and methodological novelties to the sphere of Indian environmental humanities.

To begin with, it provides one of the limited systematic, corpus-based studies of anthropocentrism in the writings of Ruskin Bond. Although Bond has often been glorified as a nature writer, the scholarship of the past has been, to large extent, appreciative or thematic. The study is an advancement of descriptive ecocriticism, which involves the structural study of narrative focalization, grammatical agency, and plotting.

Second, the work formulates the idea of sympathetic anthropocentrism, as a varied category in the environmental literary theory. It does not assume that anthropocentrism is a uniformly negative or monolithic philosophical stance, but instead suggests a more graded typology of the different forms of anthropocentrism; instrumental anthropocentrism and culturally embedded affective anthropocentrism. This theoretical clarification is reactive to the argument by Buell (2005) that anthropocentrism is a continuum argument and takes it further into postcolonial settings.

Third, the study deems ecocriticism (Garrard, 2012), environmental philosophy (Naess, 1973; Plumwood, 2002), and postcolonial ecocriticism (Huggan and Tiffin, 2010; Mukherjee, 2018) as one and the same interpretive model. This kind of triangulation allows the assessment of a context and not the uncritical application of Northern eco-centric paradigms to literature of the Global South.

Fourth, the conceptual interpretive indices (Anthropocentrism Index (ACI) and Narrative Instrumentalization Ratio (NIR)) are introduced that offers a methodological set of tools that can be scaled to other postcolonial

writing authors on nature. These heuristic tools are not measurements that capture literature in a statistical way but explain the mediation tendencies of the structure in narrative.

Lastly, the research reinstates Bond in the modern discussion on environmental ethics with the contention that his work is not just an affirmation of ecological harmony but demonstrates the endurance of anthropocentrism mediation in the environmentally sensitive text.

7. SCIENTIFIC /SCHOLAR CONTRIBUTION.

The research has contributions that are theoretical, methodological, and disciplinary. In theory, the work has perfected the conceptual vocabulary of anthropocentrism in literary studies. It adds to a more subtle ecological philosophical discourse by separating sympathetic anthropocentrism and exploitative instrumental rationalism. It undermines dichotomies of anthropocentrism and biocentrism as well as gives a graded model of analysis to the situation of the postcolonial world.

On the methodological level, the research proves the potential of a systematic combination of close reading with conceptual modelling. The analytical precision of a qualitative literary analysis, without the loss of complexity, is demonstrated in the development of interpretive indices, including ACI and NIR.

The study of the unexplored field of the anthropocentrism mediation of the structure of widely disseminated nature writing falls within the realms of Indian environmental humanities. It places the oeuvre of Bond in postcolonial ecocritics in terms of colonial extraction of natural resources, subsistence economy and cultural environmental ethics (Nixon, 2011; Mukherjee, 2018).

The study initiates inquiry culturally into the connection between the environmental representation and cultural efficacy. It indicates that sympathetic anthropocentrism can be more pedagogically and socially effective in postcolonial societies than radical eco-centric paradigms and therefore promote

new interdisciplinary studies that can include reception studies and environmental education.

8. RESULTS

The section provides the summarized results of the execution of Objectives O1-O5. The findings are structured in an analytical way, and they are correlated with the conceptual modelling presented above.

O1 - Anthropocentric Being Representational Strategies Affirmed.

Observed Results:

In the chosen corpus, non-human creatures are always depicted in the context and not in the independent form. Trees, rivers, animals and mountains are represented as allies, guardians, educators, or reflections of the emotional conditions of humans (Bond, 1991, 2012). Affective projection and possessive forms of constructions prevail.

Operational Indicators:

Frequent utilization of possessive pronouns (his tree, my mountains).

Emotional anthropomorphism

Metaphorical integration between ecological bodies and the human developmental patterns.

Conceptual Result:

Taking the Anthropocentrism Index (ACI):

ACI= Human Subjectivity Markers

Nonhuman Autonomy Markers

The qualitative analysis shows that ACI is more than 1 in all the chosen texts. Markers of human subjectivity are much more prominent than the cases of non-human agency, which occurs independently.

Interpretation:

The narratives of Bond have structural anthropocentrism, but are emotionally sympathetic in their orientation.

O2 - Primacy of Human Observer Epistemological Proven

Observed Results:

The narration focalization is always anthropocentric. Non-human interiority is hardly conceived as such. Though nature is personified, it acts as a human perception object (Bond, 1956).

Operational Indicators:

- Focalization of the first or close third person.
- Lack of non-human narration view.
- Phenomena of the environment that are explained by the human consciousness.

Conceptual Result:

Through the Epistemological Centrality Score (ECS):

$ECS = \text{Human Focalization Instances} - \text{Nonhuman Perspective Instances}$

ECS is still quite positive, and it means that there is a steady human epistemological authority.

Interpretation:

The presence of nature as communication becomes mediated through human interpreting frames in totality, which is in tandem with Buell (2005) idea of dual responsibility in environmental representation.

O3 - Ecological Crisis Instrumentalization Verified.

Observed Results:

Natural disruptions in the ecology include floods, storms, encounters with wilderness, and all these serve merely as stimuli to human moral and psychological growth (Bond, 2008).

Operational Indicators:

- Events in the ecosystem solved by the power of humanity.
- Minor investigation of the ecological after-effects.
- Plot resolution revolved around the issue of human survival.

Conceptual Result:

Based on the Narrative Instrumentalization Ratio (NIR):

$NIR =$

$\frac{\text{Ecological Events Serving Human Development}}$

$\frac{\text{Ecological Events with Independent Significance}}$

Through the corpus, NIR is leaning more towards high anthropocentric orientation.

Interpretation:

Environmental phenomena obtain a narrative value by contributing to the Bildung of humans and not the ecological change.

O4 - Postcolonial Differentiation of Anthropocentrism Discerned.

Observed Results:

Although anthropocentric mediation is apparent, it is not exploitative industrial rationalism that is criticised in deep ecological discourse (Naess, 1973). The stories by Bond are recitations of closeness, susceptibility, and empathy on the side of the author to the non-human life.

Operational Indicators:

- Opposition to alienation in the city/industry.
- Ethical compassion with animals and scenery.
- Lack of extractive economic reasoning.

Interpretation:

In eco critical postcolonial settings (Huggan & Tiffin, 2010; Mukherjee, 2018), the anthropocentrism of Bond is in line with a culturally embedded relational ethic as opposed to the exploitation of resources. This is in favor of the type of sympathetic anthropocentrism.

O5 - Graded Typology of Anthropocentrism.

Observed Results:

The comparative analysis puts Bond at a spectrum of anthropocentric orientations.

Typological Placement:

- a. Instrumental Anthropocentrism - Non-dominant.
- b. Sympathetic Anthropocentrism - Very well manifested.
- c. Biocentric/Posthuman Orientation - Structurally restricted.

Conceptual Mapping:

Post

human Orientation Level=Nonhuman Agency
-Human Exceptionalism Post human

The qualitative measure shows that there is a low degree of posthuman orientation with ecological empathy.

Interpretation:

Bond opposes the exploitative modernity and does not entirely de-centre human power. His ecological imagination is still relational and not ontologically egalitarian.

Synthesis of Consolidated Results.

The findings all indicate that:

The fiction of Bond is loving to the environment and anthropocentrically structured.

Narrative meaning is still organized by human subjectivity.

The non-human life is a subject of emotional projection but is given minimal or no epistemological sovereignty.

In Bond, anthropocentrism is culturally intermediated and pedagogically dominant.

The results validate H1, H2, H3, and partially H4 as they indicate the possible effectiveness of sympathetic anthropocentrism in terms of culture.

Competitive Positioning in relation to the current scholarship.

Even though formal tables are not involved, comparative analytical positioning is required to clearly show how far the study has gone as compared to the current studies.

Ecocritical interpretations of Ruskin Bond made in the past have mostly focused on thematic environmental sensitivity without

questioning narrative mediation. This kind of research praises the drawing of Himalayan scenery and peaceful co-existence by Bond but seldom examines the structural process of propagating the dominance of human subjectivity. As a contrast, this paper reflects on focalization, grammatical agency and plot function in a systematic fashion thus moving the focus out of thematic presence to ideological architecture.

Likewise Western ecocritical paradigms that have been inspired by deep ecology (Naess, 1973) and traditions that emphasise intrinsic values usually tend to believe that authentic environmental literature must completely de-centre human authority. Nevertheless, these paradigms do develop in the particular historical circumstances influenced by the movements of wilderness preservation. Postcolonial ecocriticism (Huggan & Tiffin, 2010; Nixon, 2011) makes this expectation tricky with material precarity, colonial extraction, and subsistence economies in the Global South foreshadowed.

The current study contrasts with both euphoric Bond criticism and abstract eco-centric critique, as it proposes a graded typology of anthropocentrism. It shows that the environmental imagination of Bond does not support industrial instrumentalism and is not as bio centrally decentred as it can be. Rather, it is placed halfway and defined as sympathetic anthropocentrism (Mukherjee, 2018).

In this way, this study adds a conceptual clarification over a moral one: anthropocentrism is not denounced on the global level but distinguished in terms of intensity, structure, and cultural operation.

9. CONCLUSION

This paper has critically evaluated the environmental imagination that Ruskin Bond holds based on anthropocentric mediation. Although Bond stories are full of love of Himalayan scenery and non-human life, a closer analysis of the text shows that there are continued structural privileging of human subjectivity. Trees come to be friends of childhood memory; rivers, teachers of

morality; mountains, of solitude. Non-human beings rarely become independent epistemologically and become free agents.

The review confirms that the work by Bond is a text of sympathetic anthropocentrism in the sense of environmental representation based on intimacy, emotional concern, and relational identity as opposed to exploitative domination. His fiction is opposed to extractive industrial modernity and alienation in the city, but does not entirely escape anthropocentric narrative framing.

These findings are placed in the framework of postcolonial ecocritical discourse, making it difficult to make simplistic judgments. Anthropocentrism can be premised not on the species arrogance but on the material interdependence through lived experience in circumstances of colonial extraction and subsistence vulnerability (Huggan and Tiffin, 2010; Mukherjee, 2018). The environmental imagination of Bond is such, then, as to portray a culturally internalised ethic of relationship and not philosophical eco-centric radicalism.

The wider extension of this paper is in the fact that it demands differentiated frameworks of evaluating anthropocentrism in postcolonial texts. Rather than making binary judgments,

anthropocentric versus biocentric, it suggests a continuum that is graded and sensitive to the framework of a narrative, its historical background, and its effectiveness in particular cultures. This sophistication paves the way of the Indian environmental humanities that combine the textual critique with theoretical delicacy.

Future studies can build on this model to include vernacular nature writing, tribal ecological narratives, or modern eco-fiction to determine whether less anthropocentric epistemologies are produced in other literary cultures. The correlation between narrative and ethics of the environment, especially eco-centric and post human writers, would be further elaborated by comparative studies between Bond and explicitly posthuman or eco-centric writers.

Anthropocentrism in literature might be unavoidable because of the linguistic mediation, but the degree, the direction, and the moral implications can be subject to a critical evaluation. Understanding the sympathetic anthropocentrism of Bond does not deny his contribution to the ecological environment, but places it in a more specific and philosophically articulate perception of postcolonial ecological imagination.

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