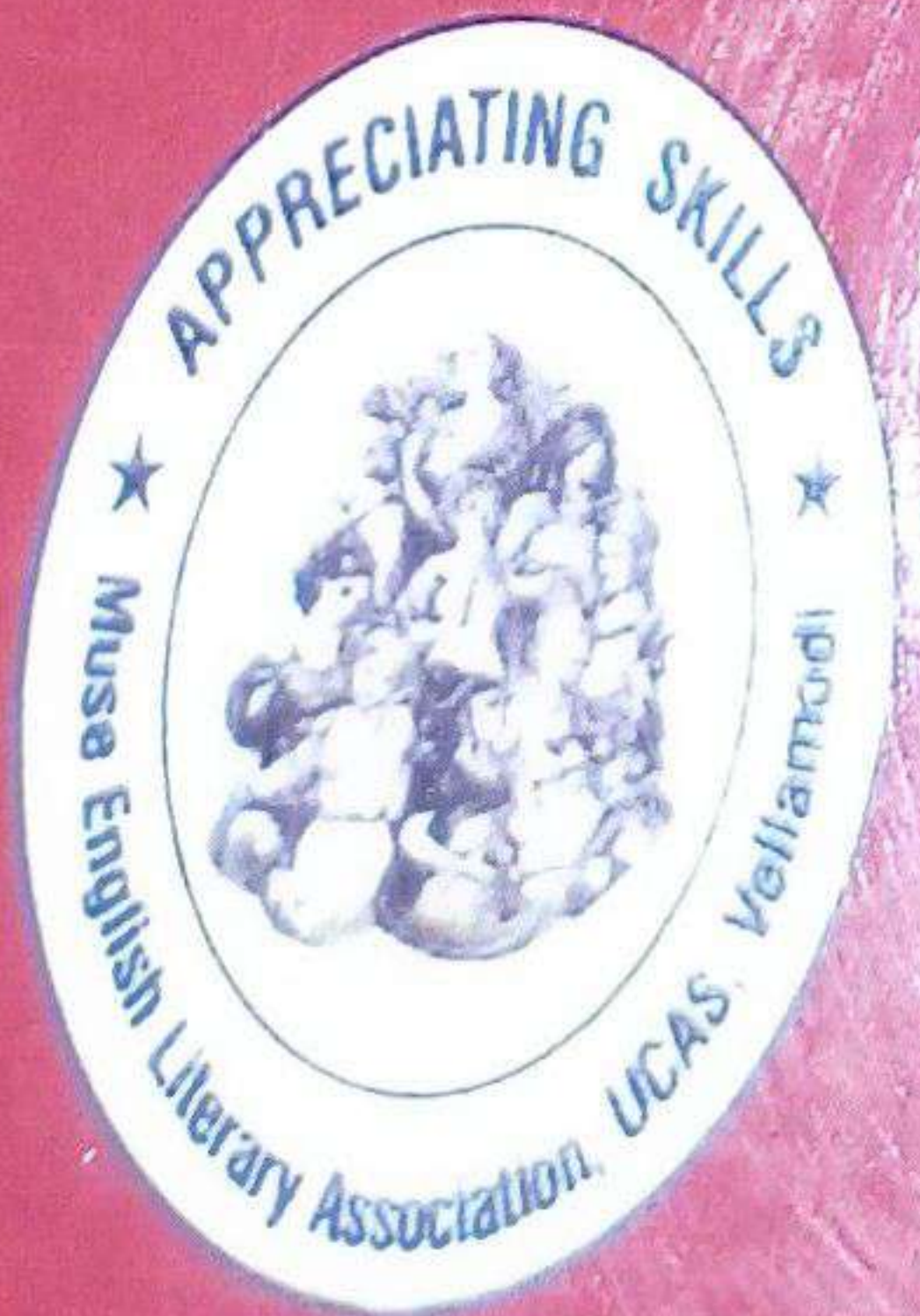


# INDIAN LITERARY VISTAS



Department of English  
College of Arts & Science  
Vellamodi, Ammandivilai Post (629 204)  
Kanyakumari District, Tamil Nadu, India.

**Raj Pathippagam**  
3E, North Street, Kurusady, Nagercoil - 629 004.



# CONTENTS

Oikopoetics: A Paradigm Shift in Ecocriticism  
*Dr. K. Kaviarasu*

Varied Folds in Bond's "The Night Train at Deoli"  
*Dr. R. Gomathi*

A step Ahead Towards Freedom: A Study on Manju Kapur's *Difficult Dances*  
*Dr. M. Punitha Priya*

Feminist Space and Non-Conformist Domain:  
Dual Echoes in Lekshmy Rajeev's *Dusk Diary*  
*Dr. S. Visaka Devi*

An Introspective Colonial Subaltern's Consciousness in The Novel *Untouchable*  
*Dr. M. K. Gayathri Devi*

✓ Healing The Hurt- Resolution of Man-Animal Conflict  
in Leela Gour Broome's *Flute In The Forest*  
*Dr. Shobha Ramaswamy*

The Post-Colonial Perspective in Indian English Literature  
*Dr. K. Jayaraju*

Socio-Cultural Implications of Diasporic Identity in Bharati Mukherjee's *Wife*  
*Mr. Unnikrishnan Kalamullathil & Dr. Vijay Nair*

Protest in Anand's Early Phase Novels  
*Dr. Shreedhar Gautam*

Ecomimesis Through Magical Realism: An Analysis of Shome Gupta's  
*The Seagull and The Urn*  
*Dr. R. Saktheswari*

Ecological Mediation Over Water In Aravind Adiga's *The White Tiger*  
*Dr. M. Rosary Royar*

Quest For Freedom and National Identity in Amitav Ghosh's *The Shadow Lines*  
*Dr. Chrissie Gracelyn David*

Quest for Identity in Shashi Deshpande's *The Dark Holds No Terror*  
*Mr. S. Bridgith Jusbell & Dr. Florence Jeyaraj*

Myth As An Effective Tool to Reveal The Contemporary  
Issues In Girish Karnad's Select Plays  
*Dr. X. John Paul & Prof. G. Christopher*

Reflections From The Past: A Quest for Identity in Amitav Ghosh's *The G*  
*Dr. J. Anney Alice Sharene*

Traumatized Plight of Children in Manju Kapur's *Custody*  
*Ms. P. Bindhu*



o 21

## HEALING THE HURT- RESOLUTION OF MAN-ANIMAL CONFLICT IN LEELA GOUR BROOME'S *FLUTE IN THE FOREST*

DR. SHOBHA RAMASWAMY

*Children's* literature in India has come of age with a plethora of themes relevant to contemporary needs. Creating awareness about environmental issues is viewed as a priority by creators of Indian children's fiction. Leela Gour Broome, a Pune-based writer and environmentalist whose first published novel for older children, *Flute in the Forest* is based on the author's personal experiences in the forests of southern India. It is the tale of how a young girl brings about a positive change in the lives of both an embittered old man and a wild elephant through the combined power of love and music.

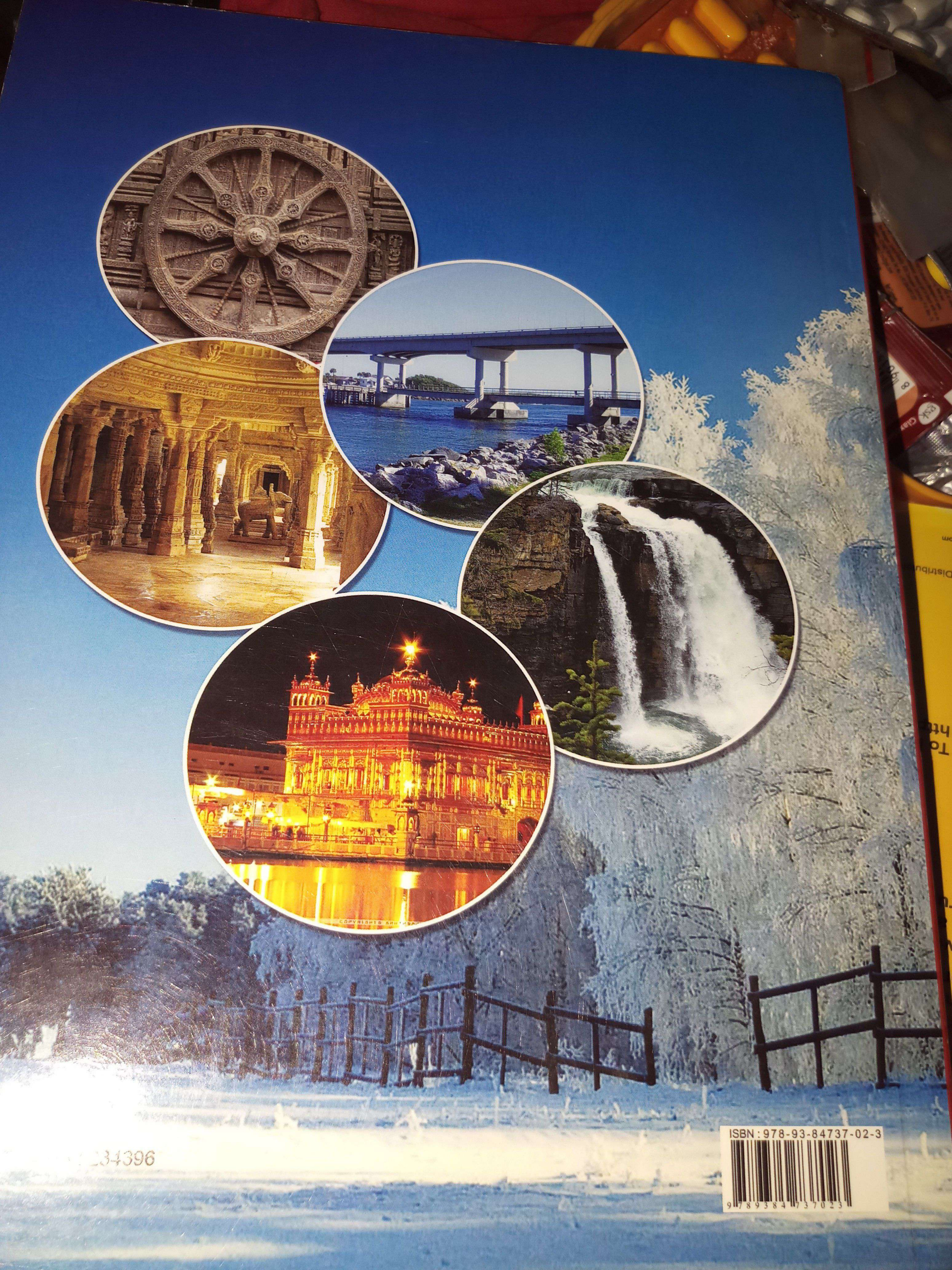
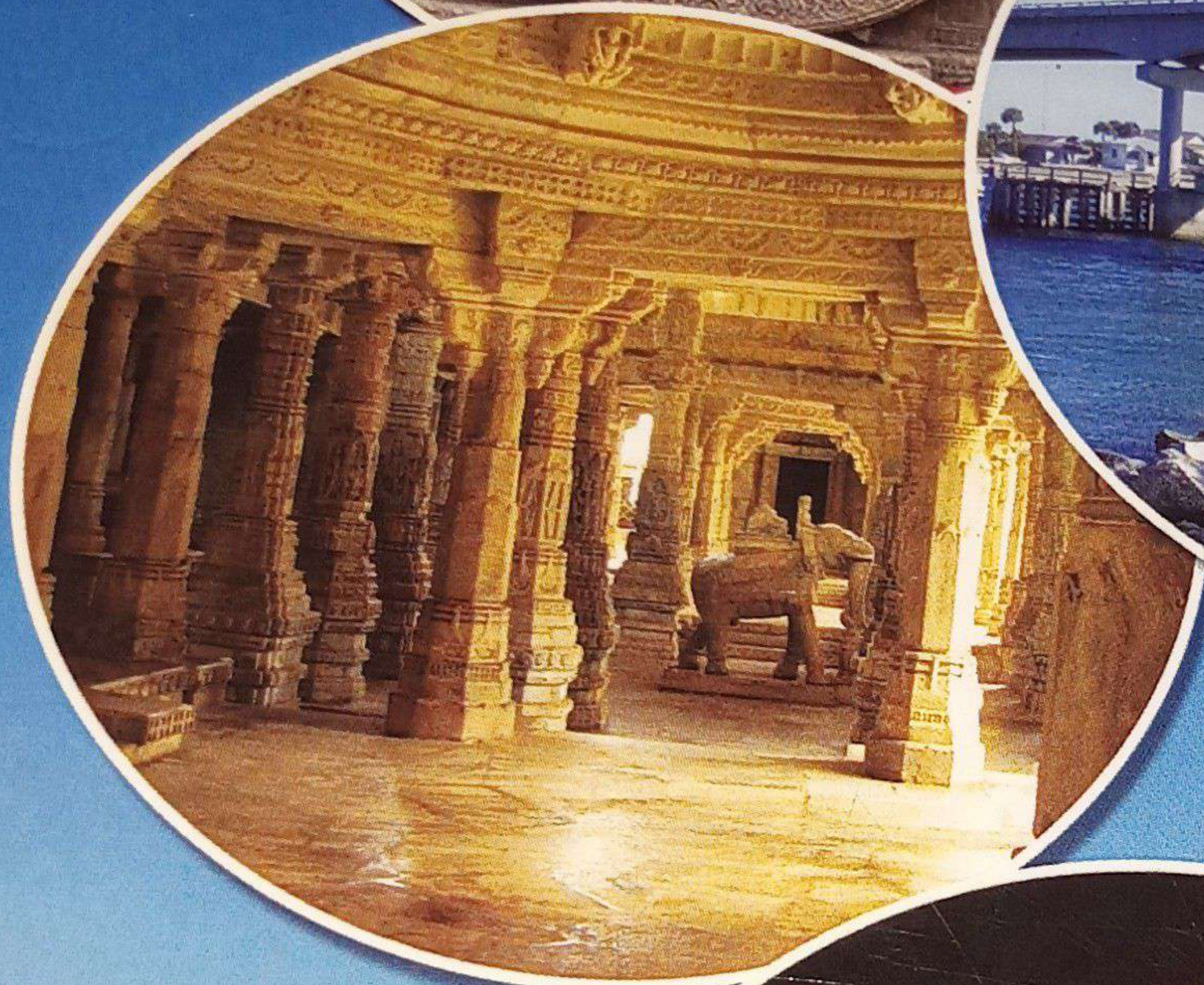
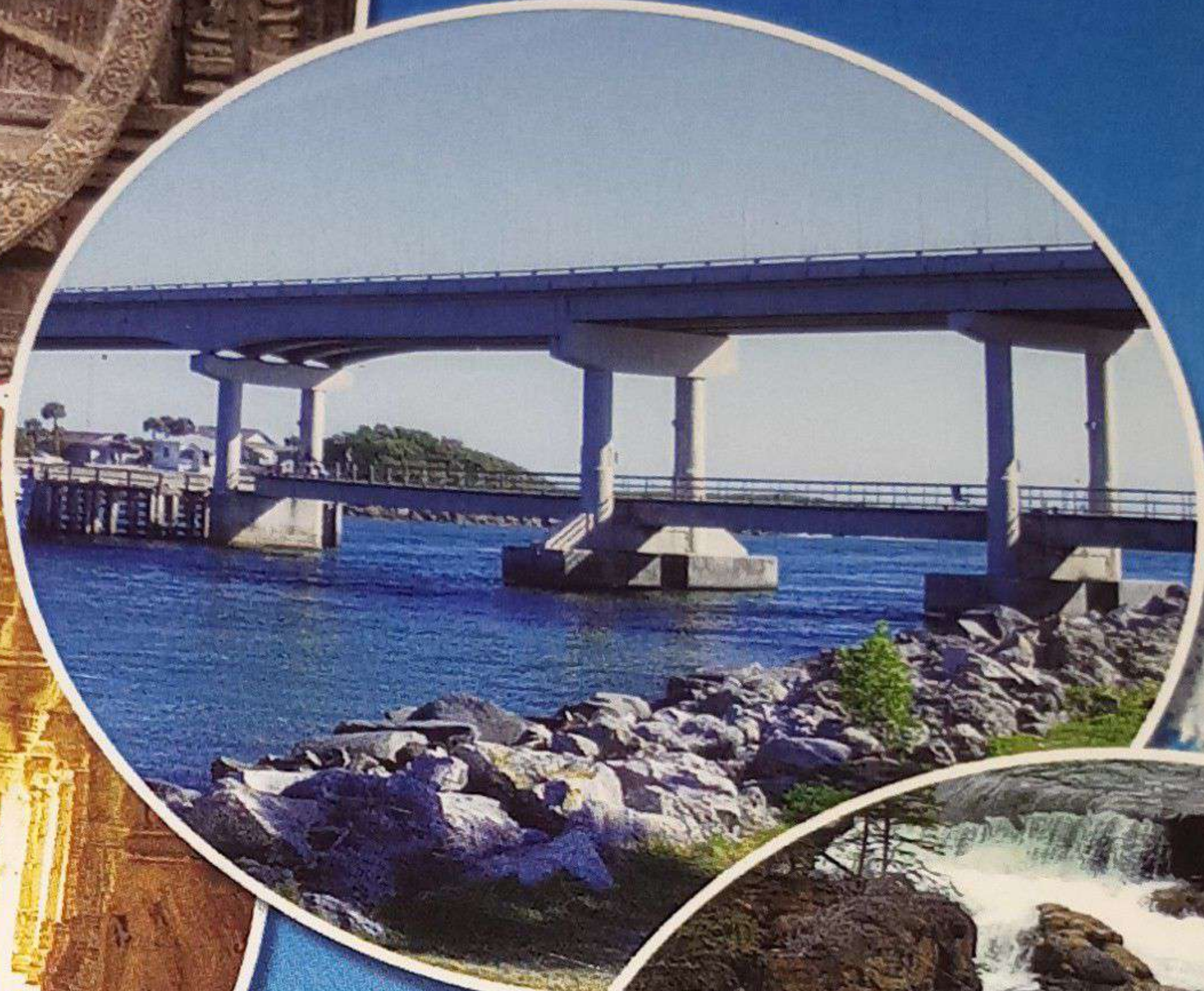
Thirteen-year-old Atiya Sardare is the physically-challenged daughter of Forest Officer Ram Deva Sardare. She is used to various forests and sanctuaries in South India, since her father is transferred to different sanctuaries. Wherever he is posted, her father and his dedicated team considered it "their" forest and would not tolerate poachers. Atiya is taught to respect the forest and its rightful inhabitants. "It is the home of wild animal," her father had instructed, "We are only guest in the jungle. Like a good guest, you must be quiet and respect their space" (4).

Atiya hears stories of the rogue elephant, Rangappa, the menace of the sanctuary. Rangappa, who terrorizes the region, is a loner with long tusks. The Kurumba tribespeople who inhabit the forest avoid him because he is unpredictable. Usually, if the tribal people came across a herd of elephants at night along their usual route, they would collectively yell: "Ayyappa, po! Ayyappa, po!" (God, go!). "Somehow the elephants understood the people's fear. Slowly and quietly the huge animals would walk back into the forest and leave the people alone." (27). However, Rangappa was different. He seemed to enjoy frightening people, as if he had a grudge against mankind. He used to appear suddenly and then make a mock charge, but almost never actually hurting anyone.

However, things took an ugly turn when the German photographer, Mr. Kronhaage came too close despite warnings from the animal, which was in *musth*. The angry elephant lifted the photographer and his camera clean off the ground, threw them down and stamped on them. This is described by father to daughter, perhaps to make her realize the very real dangers of the forest, and how respecting the private spaces of animals was a prerequisite for survival.

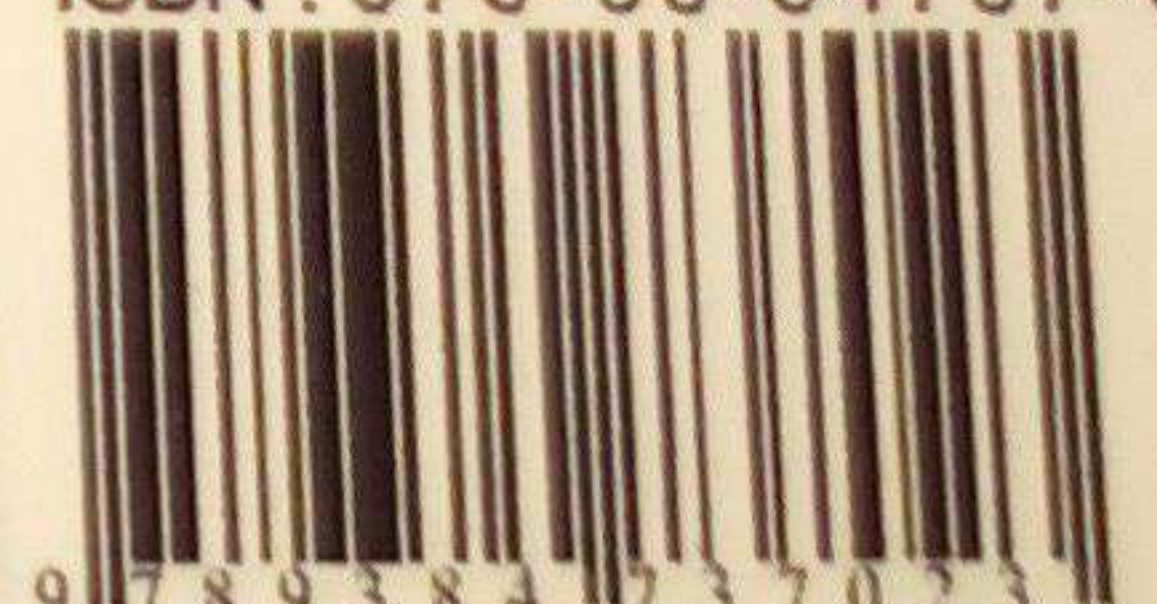
Rangappa, when provoked turned into a killer and had nine deaths to his record. Some people were demanding that he be shot: "They were discussing Rangappa as if he was an evil criminal, Atiya thinks sadly, and wonders quite correctly, "Why do we humans always think we can reason things out better than the animals who share the earth with us? . . . . "If Kronhaage had given some more space to Rangappa; if he had not invaded it with total disrespect for the animal, things could have been different" (113).





234396

ISBN : 978-93-84737-02-3



9 789384 737023