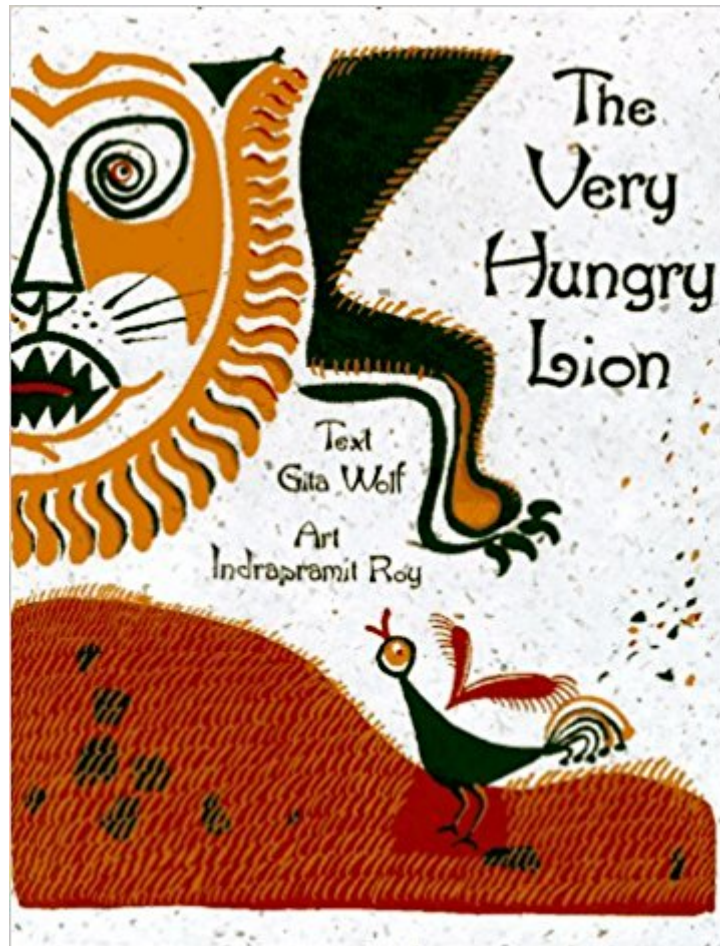




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Very Hungry Lion



Synopsis

Adapted from a folktale, variations of which appear all over India, the story describes the adventures of a lazy lion who is outsmarted by his prey. The art is based on the Warli style of folk-painting traditionally used to decorate the walls of village homes in western India. Full color. Pub; 9/96.

Book Information

Age Range: 4 and up

Hardcover: 24 pages

Publisher: Annick Press (September 1, 1996)

Language: English

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Customer Reviews

Kindergarten-Grade 2. In this folktale from India, Singam the lion is hungry, but too lazy to hunt for food. He decides to go to the village market, scare off the people, and eat a goat. On the way, he meets a sparrow and plans to eat her instead, but the clever bird sends him off to collect the ingredients for rice cakes. The lion walks all the way to the village, where the people run away and won't help him get his supplies. He soon discovers a lamb, tied up and ready to eat, but this animal also escapes. By now the village people have gathered their courage and frighten the beast back to the forest where he is again tricked, this time by a clever deer. Hungry and tired, Singam decides to try hunting the next day. While children will enjoy the plight of the foolish lion as he tries to find some food, the real strength of this book is in the traditional illustrations. Using the Warli style of Indian folk painting, Roy creates stylized, pictographic images, screened on paper made from rice husks and cotton, that have a lively charm and energy. A fine addition to folktale collections, with illustrations that could inspire young printmakers. —Anne Connor, Los Angeles Public Library

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Ages 3^6. A folktale from western India is illustrated in the traditional style of Warli folk art, with handsome stylized images of the forest and village life. Singam the lazy lion can't be bothered hunting for food, so he tries to eat, first, a sparrow on the ground, then a lamb, then a deer; but in each case the small creature tricks the lion and gets away by playing on his greed with promises of luscious feasts. The story just stops, with little sense of closure, but the storytelling is warm and colloquial, and the trickster story has universal appeal. The illustrations have been silk-screened onto a rough-textured paper made from rice husks and cotton fibers. Hazel Rochman

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