

Chapters on performative traditions of the Gonda tribes of Western Odisha and Bhima Bhoi, a tribal saint poet, supplements the discussion on the various genres of folklore. There are references to spiritual poetry, nature in Adivasi folklore, musical instruments and different forms of songs with a deep insight and understanding in order to foreground different aspects of their cultural practice.

Part III, "English and the Indigenous Traditions" deals with the potentiality of folklore as a pedagogic tool. This section is the strength of the book. His focus comes to rest very firmly on folklore as an untapped treasure of pedagogic resources. Mahanand dedicates an entire section to the importance of folk literature and how it can be deployed in English language pedagogy.

The use of local material in teaching English language; the problems faced by dalit children at high school level in learning English; features of certain folk forms that facilitate language education; role of proverbs in teaching – these are only some of the ideas explored in the third part of the book. Mahanand is of the opinion that, "learner's language as well as cultural resources should be integrated in the pedagogy as they make language education effective." (89)

The book is characterised by a researcher's probe but a proof reader's sloppiness. The typographical errors are too many to list. I wish more care and thought had gone into the book. Let's take for example the following instances (emphases mine):

"The family would borrow from the *moneylender* it to give to the police." (8), "...he points out that hearing the cry of a particular bird is an indication that she is going to *have per period*." (36), "Though he is visually challenged, he is able to perform tasks *that ate near impossible* for an ordinary person." (56), "We find *trances of philosophical messages* in the oral poetry. . ." (81), "Uncle, come, *we will we go* to a sugarcane field." (137), etc.

But on the whole, this book is a significant addition to subaltern scholarship in India. The book contributes to the ever-expanding discipline of folk and tribal literature. He is keen to draw attention to folklore as an ignored repository of wisdom and knowledge that can be put to substantial use in academics.

Sapna Dogra

***Bird in the Sky* by Basavaraj Naikar, CVG Books Bangalore. 2015. Pages 198.**

Basavaraj Naikar, an eminent scholar and bilingual writer is a well-known name in the modern literary horizon. Hoards of prestigious awards also add glitteratti this persona. His passion for philosophy is quite prominent in this present novel 'Bird in the Sky'.

It is a religio-spiritual novel, throwing light to the life of a super saint of south India, Sri Siddharudha Bharati. Although India is a multi-cultural, multi-religious land of saints, monks and pontiffs, yet the religious literature can be counted on fingers. As per Carlyle, all human history is nothing but a record of the biographies of great men. Naikar believes that many major religions of India like Vaidicism, Saivism, Virasaivism or Lingayatism, Sikhism, Jainism, and Buddhism and Indian Christianity need to be recorded in their living aspects in the form of hagiographies and

hagiographical fiction. In his opinion, discussing our religion in its living aspect, in the biographical details of a saint or leader of that religion is more interesting and convincing than doing so in an abstract or discursive manner.. His inspiration is Raja Rao's 'The Serpent and the Rope'; Swami Paramhansa Yogananda's 'Autobiography of a Yogi' and Sudhir Kakar's 'Ecstasy'.

I was attracted by the title and the coverpage to read the novel. I confess, it was interesting rereading and till I reached the end, I could not keep the book aside. It was informative and I could remember SaiBaba's magical life, while reading about Sri Siddharudha.

But, I think it is for selective readers, not for masses and I feel some repetition about his Lingayat and wearing signs are to make a forceful imprint on the minds of readers.

Seema Sarkar

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