
Global World of Shakespeare edited by Abha Singh and Published by Prestige Books

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Reviewed by

Bhaskar Roy Barman

The book under review is well-edited and neatly produced and it has been edited and published on the premiss that since Shakespeare turned 450 'on 23 April 2014, it was time to celebrate and communicate his work and intellectual brilliance.' (Preface: P.11). This anthology owes its birth to the outcome of the participation of the editor in the 9th World Shakespeare Congress held some time in 2014 in Prague, Czech Republic. Hence the diversity of contributors featured in this anthology.

This anthology houses as many as eighteen well-researched and comprehensive papers, including the editor's introduction entitled 'Re-mapping Shakespeare's Adaptations on Globalized Culture' which has the quality of a research-oriented paper and naturally the anthology starts its journey with it. In this introduction the author endeavours, as the title itself suggest, to re-map Shakespeare from different perspectives, which helps the readers to pry deep into all the articles featured in this book. She touches on how Shakespeare's works have travelled to India and on the aim and perspective of this anthology. Then she sets out to analyse the films on Macbeth and Othello and concludes the introduction by discussing Shakespeare and transnational culture.

Rajna Koska in the paper entitled 'Bridging Cultural and Historical Gaps: How Appropriate is Appropriation' deals in detail with how complexities arise out of the

adaptation of Shakespearean plays. While reading down this paper we hear, on page 43, the author tell us that the discussion 'focuses on the production of 3 Henry VI by the National Theatre Bitola, directed by the American John Blondell, translated and staged on the occasion of the Globe to Globe World Shakespeare Festival 'within the matrix of the concepts of the media in the widest sense of the terms and forms by means of which appropriation and Shakespearean transactions are performed, resulting in yet another Shakespearean metamorphosis.' (P.43).

The paper entitled 'Otelo da Manguera: A Brazilian Shakespeare Adaptation in Musical Version' by Celia Arns de Miranda picks on for discussion Otelo da Manguera, a musical adaptation directed by Daniel Herz. This adaptation ingeniously transposes Shakespeare's Othello to 'the traditional Brazilian universe of the Shamba schools' (P. 54). In this paper figures Gustava Gasparani, writer of the performance text, who has metamorphosed the 'main characters of Shakespearian plot into a dispute for consecrating the samba-song at Morro da Manguera,, Rio de janeiro, during the carnival of 1940.' (P.54). The discussion in this paper builds on the transposition of Shakespeare's Othello to Gustava Gasparani's musical Otelo da Manguera.

The paper entitled 'Text, Performance and Film: An Immediate Reading of Antunes Filho's Throne of Blood/Macbeth' jointly authored by Lana de Camargo Leao and Mail Marques de Azevedo deals with the use of filmic techniques, detailing the setting which includes scenery, costumes and masks, and the performance 'which stands in further immediate relationship to the Japanese Noh theatre. (P.70).

Niguel A. Montezanti in the paper entitled "[In]fidelity in Translation: Shakespeare in Argentina' tells the readers of how Shakespeare is received in Argentina in translation. The paper is illuminating.

Alferdo Michel Modenessi in the paper entitled 'Mr. Goodwill in Rancho Grande: Investigating the "Ghostly Presence of Shakespeare in Mexican Cinema', as the expression "Ghostly" presence of Shakespeare' in the title suggests, treats of the shadow of Shakespeare in the Mexican cinema. Shakespeare is not much practised in Mexican cinema. The author has expended a good many words to bring this point home. Shakespeare is not completely ignored.

'Prospero's Books: An Intermedia Reading of Shakespeare's The Tempest' jointly authored by Maria Luiza Guarnieri Atik and Celia Guimaraes Helene deals in detail with the film Prospero's Books (1991), a cinematographic re-creation of Shakespeare's play The Tempest, directed by Peter Greenaway. This paper carries the aim of the authors to illustrate the imbrications of the mosaic embroidered with the elements culled from 'other

semioses, media or hypermedia , in their dialogue with the Shakespearean text.'.(P.124). The title itself engineers the attention of the readers to the topic discussed in this paper.

The title of the paper entitled 'The Stage as a Page and the Stage as a Screen: Shakespearean Metamorphosis on Stefan Pucker's The Tempest (2007)' tells the reader what the paper deals with. Certainly the paper singularizes Stefan Pucker's stage production of The Tempest which, premiered on 8 November 2007, 'reflects not only on transfers and transformations inscribed within the play, but also on metamorphoses and modifications involved in the process of Shakespeare's appropriation.'" (PP.137-38)

Chinnadevi Singadi in the paper entitled 'Celebration of Colonial Practices in The Tempest' directs the attention of the readers on to the colonialism, as revealed in The Tempest. The colonialism is interpreted in the contest, says Abha Singh in her preface, of 'the colonial practices adopted by the British in these times.'" (P.14).

Elizabeth Ramos in the paper entitled 'Romeo and Juliet: A Tragedy Re-Told in the Shanty Town of Rio' launches into discussing the preliminaries to the launching in Brazil of the film Mare – Nossa Historia de Amor (Mare – Our Love Story), based upon Shakespeare's Romeo and Juliet, in 2007. The author tells the readers of how Lucia Murat, a former journalist-cum-political activist in 'the Brazilian dictatorship period in the 70s, and a classical ballet graduate,' (P. 152) shifts the loving of

Shakespearean plays over to the shanty towns of Mare in Rio de Janeiro in the 21 century.

The paper entitled 'The Beauty, the Beast and the Sacred: Re-reading Desdemona, Lavinia and Ophelia' by Christiane Busato Smith is pleasant reading and exercises the brains of the readers. The author begins the paper with the assertion that sacrifice, be it religious or secular, is of central importance to the history of civilizations and the 'sacrificial patterns pervade [the] tragedy, as classical studies on sacrifice and violence by Walter Burkert and Rene Girand demonstrate.' (P162). The author of the article enlarges upon the thesis in course of the discussion of how Desdemona and others face their rituals.

C.N. Ajit's article 'Shakespeare and the Culture of Innovation' offers a good read. Man always subjects himself to the process of innovating in the concept of life and the concept of the world. The author elaborates upon the two kinds of concepts, emphasizing the mechanisms that have been utilized to motivate, execute and monetize these two kinds of concepts appurtenant to innovation. He says, while talking about the concepts, '...Shakespeare can possibly be called the Greatest Innovator in literature,' (P.176) because he imbued the existing plots in his plays with a literarily imagined value which has a universal appeal.

Sakhi Soni and T.S. Satyanath discuss in their jointly written paper entitled Shakespearean Mahabharata: A Midsummer Night's Dream as Pramilarjunyam' the adaptation of the Shakespeare play 'A

Midsummer Night's Dream' (1595) in Pramilarjunyam (1896) by Srikantheshgowda and the adaptation 'gets mapped into the structure of one of the episodes of the Mahabharata' (P.178). The authors present to the readers something they, the readers, shall spend a considerable time to ponder on. What engenders the attention of the readers, when they are reading through this paper, is the reproduction of the sketch of Kalidasa and Shakespeare by R.S. Naidu, a renowned painter and faculty at the Jaganmohan School of Arts, Mysore, showing Kalidasa as no less a dramatist than Shakespeare. The authors, by reproducing the sketch, stress the blending of the European and the Indian ones 'to create a new variety.' (P.180)

In 'Shakespeare's Romeo and Juliet: A study in the Light of Sufism', Abhoy Leonard Ekka treats the most known worldwide Shakespearean play, 'Romeo and Juliet' in a new light. 'Sufism is a branch in the world of philosophies' (P.193) and regards the truth as the ultimate reality of life. The author tries to show how Romeo and Juliet are steeped in Sufism.

Deepak Kumar Rai in the article 'Shakespeare in Indian Regular Culture: A Critique of the Film Omkara' deals in detail with the adaptation of the Shakespeare play 'Othello' in the Hindi film 'Omkara', directed by Vishal Bhardwaj. Apropos of 'Omkara', the author says, 'Omkara is not an ordinary work of art. It's a full-blown treatise on the politics of the human heart.' (P. 205).

The paper entitled 'Rethinking Shakespeare in Hindi and Bhojpuri Literature' by Abha Singh examines the presence of Shakespeare whose 'greatness and pre-eminence as a dramatist in universally recognized' (P. 207), in Hindi and Bhojpuri literature. The influence of both Shakespeare's style and his dramatic production led to the revival of the 'great tradition of India' both in the literary and the folk forms 'which flourished from the ancient classical time down to the medieval.' (P. 208).

In his paper entitled 'Shakespeare in Indian Theatres', Bhaskar Roy Barman deals in detail with how Shakespeare permeated Indian theatres. The beginnings of modern theatre, says the author, 'can be traced to the colonial encounter that resulted in the influence of Western and European plays on local theatrical traditions.' (P.230). In the course of the discussion the author says,

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Address for Correspondence:

Dr Bhaskar Roy Barman

South Bank of Girls Bodhjung Dighi

Itakhola Road, Banamalipur (Middle)

Agartala 799 001, West Tripura, India

Mobile: 09612154678

Email: bhaskarroybarman@gmail.com; bhaskarroy_barman@yahoo.co.in;

bhaskarroybarman@rediffmail.com

'There was a long gap after 1920 until the late 1940s when Shakespeare was revived on the Bengali stage. Beginning in the early 1930s Bengali theatres gradually broadened Its audience who were clamouring for the social and political realities of the Indian masses on the stage.' (P.234).

Rakhi Jain in the paper entitled 'A Comparative Study of Auchitya Theory with Special Reference to Shakespeare's Plays: Othello and Macbeth' strives to interpret Shakespeare's Othello and Macbeth in the light of 'Auchitya' or propriety. The author dwells upon different aspects of 'Auchitya' to locate the Shakespeare's influence in it. This is a good article that deserves to be read with attention.

In fine, the anthology reviewed contains well-researched and thought-provoking papers.