The final chapter discusses how aesthetic decisions also guide bodily adornment. Johnson presents Richard Prum's notion of the process of co-evolution—two groups are needed for sexual reproduction, such as "males and females of the same species, or flowers and pollinators of different species." (164) Prum maintains that sexual selection has led to traits in animals that people find beautiful, but Johnson warns that this fact doesn't illustrate that animals also judge these traits as beautiful. To bring it all together again, she summarizes that language and adornment are both the products of co-evolution, and that co-evolution guides non-natural meaning only. "Those features that are the result of sexual selection are the result of a choice." (181)

Philosophers have generally ignored clothing, fashion, and adornment, especially as the subject of philosophical analysis. The ghost of dualism—that the body is not so important— might continue to haunt philosophers unbeknownst to them. Or possibly, the continuous shifting of styles and trends makes the moving target of fashion and adornment more difficult to pin down and examine. Whether either of these hold merit, it remains that philosophers have not written much about adornment. Since these discussions are so lacking in philosophy, this book provides a much-needed contribution to the field. But since this book has the added benefit of being highly engaging and insightful, it comes as a very welcome entryway into discussions in the present and also leading philosophers into future avenues of research. Johnson presents astute analysis, while demonstrating each move of the argument with examples from history, popular culture, and science. Taking cues from theories of culture, biology, and psychology, this book maintains its core presence as philosophy, while exemplifying the kind of interdisciplinary research that should guide more academics.

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RABINDRANATH TAGORE'S DRAMA IN THE PERSPECTIVE OF INDIAN THEATRE. By Mala Renganathan & Arnab Bhattacharya (Eds.). New Delhi: Anthem Press, 2020. 196 pp.

The culture of inquiry built around Rabindranath Tagore's enduring persona of a polymath continues to grow with the present book by Anthem Press. Beginning with the contention that Tagore has been largely hailed as a mystic poet, whereas the transformative power of his drama remains rather understudied, editors Mala Renganathan and Arnab Bhattacharya bring together twelve scholarly articles to study Tagore's dramatic practice as the site of 'his unique and highly original philosophy of life and art'. The first six essays deal with Tagore's drama as text tracing the evolution of his essentially Indian theatre practice. Its imagination begins in the wake of India's call for freedom and materializes through his experimental dance-dramas and comic plays. The next six essays study the plays' popular productions on stage as well as their radical re-productions in popular culture of the celluloid.

Intertwined with Tagore's finest dramatic practice are his ideas about nation, contends Abhijit Sen in 'Rabindranath Tagore: Imagining Nation, Imagining Theatre'. In the great Visionary's notion of a nation, 'swadeshi samaj' (nation as community) with its practice of 'atmasakti' (self-empowerment) traverses the road to freedom. Sen asserts that through plays like *Raktakarabi* and *Tasher Desh* Tagore's vision of a 'swadeshi samaj' and his vision of a 'swadeshi' theatre conjoins at Santiniketan- the microcosmic site of both his imagined community and his essentially Indian theatre-practice. The state/community binary explored in these plays end in a practice of atmasakti by the *samaj*/community, lending them their freedom. In Chandrava Chakravarty's essay 'Place and Space in Tagore's Raktakarabi and Muktadhara' this distinctly Tagorean space of atmasakti re-

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features as comparable, though not identical to Foucauldian concept of self-care, both being means of resisting the oppressive hegemony and a loss of both resulting in loss of individual freedom. The essay highlights the subtle play of symbolism wherein places lose their temporal geographical identities to dissolve into metaphorical spaces of eternal hegemonic conflicts. Even the use of space on stage is not merely an arrangement of props but a thoughtfully executed extension of space symbolism. In fact, in Tagore's conception of a characteristic Indian drama there was little consideration for stage props and scenery. Many later and highly popular productions of his plays that happened on the proscenium against artificial backgrounds seem to miss the point that Tagore thought of a scenery as digression that impeded imaginative capacities of the spectator. In an engaging stance of deconstructive reading, Dattatreya Dutt points out this fallacy. He reads between the lines of Tagore's poetic dialogues and decode their self-sufficiency in locating places and characters, rendering stage directions extraneous. Many of Tagore's symbolic plays also exhibit a concern with development of a higher self which comes by way of experiencing the worldly, briefly known as spiritual realism. Papiya Lahiri studies its manifestation in the hope and zeal of Amal, the dying child protagonist of *Dak Ghar.* Tagore's comedies that have received least attention so far, is comprehensively discussed in two essays. Deboshree Bhattacharjee's study of *Chirakumar Sabha,* a distinctive comedy of errors, focalizes around women as performers and instruments of social change. Arnab Bhattacharya undertakes a comparative reading of short humorous plays to show how Tagore infused a richness and profundity lacking in traditional modes of Sanskrit comedies and existing modes of Bengali comedies. Tagore's highly original practice of dance-drama receives a critical treatment in hands of Deepshikha Ghosh. The intercultural analysis of *Muktadhara* by Sarbani Sen Vengadasalam overviews factors leading to Tagore's development of an intercultural theatre and the aims and scope of this alternative dramaturgy.

Some of the most remarkable essays of the book relate the ways in which Tagore's plays have been reworked for the stage as well as on the big screen. Tagore himself infused a postmodernist subversive sensibility into many of his plays. Seetha Vijaykumar finds an instance of it in *Visarjan.* Here, Tagore condemns the religious practice of animal sacrifice by staging a human sacrifice thus, leading to a ritualistic healing of the audience by way of paradox. Similarly, the mythic princess Chitrangada who unlearns her acquired masculinity and resurrects her submerged femininity to win Arjuna's love, eventually asserts her ungendered selfhood, in hands of Tagore, and becomes one of the earliest artistic renditions of gender fluidity in Indian drama. The door to gender discourse which Tagore opens here takes on multiple hues in its filmic representations of different eras. Debopriya Banerjee through her analysis of popular 1980 family melodrama *Dadar Kirti* and 2012 film *Chitrangada: The Crowning Wish* suggests 'a strong linkage between the narrative convention and gender and sexual performativity'. While in the former, the on-stage performance of Tagore's *Chitrangada* becomes a means of almost sneaking in non-heteronormative desires in a predominately heteronormative space, in the latter, through its performance the entire stage is transformed into an intimate space for an expressive enactment of desire and passion. Another postmodernist retelling of a Tagorean play is director Qaushiq Mukherjee's adaptation of *Tasher Desh.* Sneha Kar Chaudhuri undertakes an exhaustive study on instances of subversion within the adaptation which transforms a popular children's play on the theme of freedom and self-discovery into a highly sexualized performance. The essay argues that the degree of 'narrative hybridization' which the text permits testify to presence of an erotic subtext within. Sharmila Majumdar's 'Valmiki Pratibha and Its Afterlife' assess two re-makes of the play *Valmiki Pratibha*; a 2007 stage production by the inmates of a correctional home and a 2012 film 'Muktadhara' based on the very process of producing *Valmiki Pratibha* by the prisoners. With special reference to Nigel Akkara, the inmate who acted as Valmiki both in the stage production and the film, the essay foregrounds the cultural significance of a text's resurrection and its potency in granting an afterlife to both the art and the artist.

The overall impression that the book leaves with, is of Tagore, the modernist thinker who makes women actors perform on stage as men in *Chirakumar Sabha*; introduces concept of gender fluidity

in re-telling the mythical tale of Chitrangada; brings in European style of staging to assist an Indian puppet-style dramatization in *Tasher Desh*; offers stage directions merely through the poetic dialogues of *Raktakarabi;* or in choosing to narrate the life story of Valmiki, the thug instead of Valmiki, the composer of the *Ramayana,* showcases a postmodernist pattern of retelling-of –a-tale way ahead of its times. The myriad-mindedness of Tagore may, at times, seem intimidating and the present compilation shall come in handy therein for, the essays are all well-grounded in either the poet-playwright-performer's artistic ideologies or spiritual philosophies. The very title may seem limiting the scope of the book if one misses out on the contemporary understanding of theatre as a mixed medium inclusive of film and television adaptations. That said, for students and scholars interested in researching Tagore's dramatic oeuvre, particularly its representation in mass media, many of these essays shall make a phenomenal contribution.

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ART CINEMA AND INDIA'S FORGOTTEN FUTURES: FILM AND HISTORY IN THE POSTCOLONY. By Rochona Majumdar. New York: Columbia University Press, 2021. 313 pp.

The history of film in an independent India has been charted in multifarious ways across the seven and a half decades of independence. The title of Rochona Majumdar's book *Art Cinema and India's Forgotten Futures* presents to the readers a paradox. How can the future, which is yet to take place, be forgotten? Majumdar uses this paradoxical phrasing to aware the readers of the past, while simultaneously warning them about the dangers that Indian art cinema is potentially about to face in the next few decades, should the country's attitude towards cinema remains to "not [be] recognized as an industry by the state" (Majumdar: 2021,4). The author handpicks the films from a range of options, to highlight the dual aspect of postcolonial impact and understanding of Indian cinema in the twenty-first century while dwelling on the categorisation and canonisation of what constitutes 'Indian Art Cinema' in parallel strands. She uses the entourages of Marie Seton and the archives of film societies and institutes to discuss the possibilities that Indian Art Cinema can explore in the days to come.

The book is divided into two parts, each comprising three chapters. The first part entitled The History of Art Cinema starts with the chapter 'Art Cinema: The Indian Career of a Global Category'. Here, Majumdar begins the discussion by admitting that there is no stable definition of Art Cinema in India. She charts the history of talkies in India, noticing how "from 400 in 1931 (the year of the first Indian sound film), the number of permanent cinemas rose to 1265 in 1939 and further to 2090 in 1945" (Majumdar: 2021, 27). The chapter then moves on, through the history of cinema in India, to the stalwart figure of Marie Seton. Using the unique flowchart by Seton that she had used to structurally read *Bicycle Thieves* as a tool, Majumdar highlights how this film was a story of ordinary people in ordinary circumstances, something that Satyajit Ray learned and manifested in his unique way in *Pather Panchali* (*Song of the Little Road*). Majumdar's identity as a Bengali affects her choice of directors and locale in this book. She mentions Indian Art Cinema but a large section of her book covers cinema from Bengal. She uses frames from the films of Ritwick Ghatak to comment on the hybrid nature of Indian Art Cinema. Even if one assumes that Majumdar's choice is representative in terms of art and aesthetics, geographically her book becomes restricted and favoured by the people of Bengal.

The second chapter 'The "New" Indian Cinema: Journeys of the Art Film' begins with the argument that Satyajit Ray "made the term "Indian New Wave" far more contentious than it would have

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