

numerous distinguished scholars and specialists, Cacciari succeeded in demonstrating novel ways to appreciate the richness, profundity, and originality of Dante's opus, as well as the importance of continuing to engage with his writings.

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TAGORE AND YEATS: A POSTCOLONIAL RE-ENVISIONING. By Amrita Ghosh and Elizabeth Brewer Redwine (Eds.). Leiden, Netherlands: BRILL, 2022. xvi, 220 pp.

Many readers consider Tagore and Yeats to be two beacons of anti-colonialism; cosmopolitan as well as champions of the causes they advocated. They look at their friendship in genteel terms, calling out the fallout rather unfortunate. This anthology aims to fill the lacuna left in studying the causal trajectory their symbiotic relationship took thereby becoming an *initium* for discussion, debate, criticism, and comparison albeit following a decentralized exegesis. The foreword to the anthology succinctly sums up the content – the essays use “theoretical, literary critical, biographical, historical, art historical, even sartorial” (Ramazani, ix) analysis for a relational understanding between the two poets and how their assimilation in curating an anti-colonial literature impacted each poet's profession.

Amrita Ghosh and Elizabeth Brewer Redwine gloss over the beneficial equation shared by the poets in the introduction and call the anthology a ‘postcolonial re-envisioning.’ They argue that the essays look at the two poets not by glorifying one's identity at the cost of the other, but by juxtaposing their paradoxical equation within a “collaborative artistry” (Ghosh and Redwine, 1).

Divided into three broad themes, the first section of the anthology is titled “Tagore, Yeats, Translation and Appropriation,” and contains two essays. The first essay, written by Amardeep Singh, ‘(Un)Translatable Authorship: Positioning Yeats' ‘Preface’ and the Poetry of Tagore,’ deals with the problematics of translation, especially the poetics of Tagore with poetry being rather untranslatable. It also highlights how the generous addition of Yeats' Preface to *Gitanjali* prefigured Tagore in the Western intellect but instead of uplifting Tagore, helped in elevating Yeats' career in Europe. Tagore, in the critic's opinion, was lost in translation; modelled for European consumption with Yeats' chaperone which has since been difficult to overcome and certainly raises doubts about his possible re-examination without Yeats' overshadowing influence.

Similarly, the second essay, ‘Translation at the Abbey Theatre in 1913: The World Premier of Rabindranath Tagore's the Post Office,’ by Barry Sheils takes a step further in discussing Tagore's rise as a translated Indian by taking recourse to the staging of his play *Daakghar* as ‘The Post Office’ at Dublin's Abbey Theatre on 17 May 1913 through the Borgesian paradox. This paper argues how literature which transcends nations are translated literature. Reclaiming space by the effaced translators and the local import of linguistic nuances are seen as prerequisites to the strategy of global exchange, which is not always easy, especially in case of self-translation.

The second set of essays, “Representation, Subalternity, and Transnational Collaboration” contain three essays, namely, ‘Hybrid Performances: Tagore, Yeats, Politics and the Practice of Cosmopolitanism’ by Louise Blakeney Williams, ‘Tagore's China, Yeats' Orient’ by Gregory B. Lee, and ‘Tagore, Yeats and the Poetics of Subalternity’ by Sirshendu Majumdar. Williams' essay expounds the cosmopolitanism of the two poets. Tagore's hybridity as a poet depends on his personality, carefully crafted to become cosmopolitan. Yeats shares Tagore's idealism and is helped by Tagore in achieving his own. While Tagore's cosmopolitanism rests on his appearance, Yeats' rests on his performance.

Lee's essay looks at this cosmopolitanism through the poets' relation with another country, China. The Chinese perceive Yeats as a representative of Irish renaissance but visualise Tagore as an anti-colonial force in the making. The fact that Yeats' interest in China has been purely oriental shaped this idea of him. Unlike Yeats, Tagore is involved with the Chinese writers, even though strong opposition to his art is seen later. The essayist states that the decolonial apparatus that Yeats' advocated was purely logocentric; therefore, his idea of a decolonised China differs from Tagore's.

In the last essay of this section, Majumdar talks about the element of 'subalternity' evident in both the poets. While Yeats' subalternity is reincarnated in the postcolonial matrix, Tagore's is not, largely due to the ways they have written back to the coloniser. He shows the paths these poets adopted in exerting their artistic autonomy, which at times have alienated them from the very causes they have been espousing while also driving home the element of "cosmopolitan freedom" (Majumdar, 141).

"Performativity, Art: Modernism and Postcolonial," the last section of the anthology talks largely about the performative aspects of the two poets. This performativity is manifold. In the first essay from this section, 'Translating from the Peripheries: Rabindranath Tagore, William Butler Yeats, Automatism and Late-stage Aesthetics' Victor Vargas delves into the aesthetics of poetics that the two poets perform, both in their creative oeuvres as well as personal lives. While Yeats leans more towards a "paranormal-oriented mysticism," Tagore engages in an inner spiritual experience of "psychic automatism" which have brought them closer instead of making them distant.

Elizabeth Brewer Redwine takes her cue from this point onwards and opens another aspect of performativity, that of the 'self' in her essay, 'Meeting the British: Yeats, Tagore, and Self Fashioning.' While Yeats' performance of identity has been considerably ignored, Tagore's has been exaggerated. The reception of the two poets as 'others' in the West has similarly been different. Yeats' awareness of playing his part helped him introduce Tagore to the British readers. Both poets have come to represent their cultures, which is complicated especially in case of Tagore because of Yeats' misleading tendency to homogenise a country vastly diverse and declare Tagore its sole champion.

Amrita Ghosh wraps up the anthology with 'Tagore's Radical Art and Yeats' Intermedial Dance-Theatre: Re-evaluating Eurocentric Modernism,' where she talks about performativity of the poets through the paintings they created. Tagore's art is modernistic and radical, opposed to the forms advocated by the Bengal school art, while Yeats' uses ekphrasis in his art and poems. The poets looked outside their niches to formulate a grander aesthetics for their art in order to put it out of the Eurocentric modernism. To this end, Yeats has collaborated with the Japanese dancer Michio Ito creating in his drama, "a certain modernism for him, similar to some of the resistant dynamics in Tagore's art" (Ghosh, 204).

Joseph Lennon's afterword sums up the themes dealt with in the essays. Tagore and Yeats, through their creative enterprises advocate an outward looking and inclusive dialectic of literature, even though their literary careers grew during times of rising nationalist fervour. In carving their own stories, each has benefited from the other. In the larger nexus of things, studying them alongside one another brings to fore the need of a cosmopolitan advocacy of art which is not tethered within obsolete, xenophobic discourses.

The collection does not limit itself to studying the poets' artistic pursuits alone, but examines their personalities stripped off their creative genius as well. Tagore, because of his associations with the West, is recreated within a tradition of Eurocentric modernism. At home, he ends up being just a major Bengali poet. Yeats, on the other hand, is seen more in the rising Modernism of Britain of the 20th Century rather than of Ireland. Thus, their re-envisioning within a postcolonial framework is befitting and indeed, needed.

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