

in its 'rhythmic, vocal, intonational, choreographic schema' (citing Patrice Pavis), and to noh theatre in its stylization, erasure of self-consciousness, and maintenance of tension and stillness in the actor's body, thereby transforming both the character's and the actor's individual pain into an austere, distilled mode of performance. David Houston Jones investigates *Krapp's Last Tape* in the light of Christian Boltanski's archival installations, which recall mounds of clothing and other remains from the Holocaust, arguing that Krapp's tapes should not be seen as a failed *opus* or *corpus*, but rather as a self-archiving of pain, in which the archive testifies to failure, but also resists failure, as long as there is an archive.

Yoshiki Tajiri analyzes the defamiliarization of everyday gestures and rituals in *Happy Days*, comparing it with the opening of Pinter's *The Birthday Party*, and invoking Emmanuel Lévinas's distinction between an impersonal, unbearable sense of existence and the anchoring of existence in particular lives or existents. Other articles discuss Beckett's fiction (Garin Dowd on *Texts for Nothing*, for example) or early writing, letters, and diaries (Mark Nixon), and the dialogues that emerge between the contributors are fascinating. Elaine Scarry's *The Body in Pain: the Making and Unmaking of the World* (1985) and the work of Giorgio Agamben and Lévinas are recurrent points of reference.

The last section of the book, which teases out what Mary Bryden calls Beckett's 'grammar of pain', issues of justice (which Jonathan Boulter discusses in relation to *How It Is*), and embodiment and representation at the limit of the human (Michiko Tsushima), is profoundly engaging. The volume includes both generally accessible and highly theorized articles, and is an important contribution to Beckett studies and to wider debates around ethics, representation, and embodiment.

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doi:10.1017/S0266464X13000407

Anjum Katyal

**Habib Tanvir:**

**Towards an Inclusive Theatre**

New Delhi: Sage Publications, 2012. 177 p.

£35.63.

ISBN: 978-81-321-0951-8.

Habib Tanvir was a leading contemporary Indian theatre maker who died in 2009 at the age of eighty-six. He was a polyhedral artist and intellectual and one of the protagonists of the political and cultural debate of his time. This new book

addresses a major gap in terms of international understanding of the factors underlying his influence within India, where his work with his company Naya Theatre was widely recognized and celebrated by major Indian artistic, academic, and political institutions.

Here all his productions are analyzed in depth along with selected fragments of interviews with Tanvir himself and with his collaborators, first-hand witnesses, and critics, which reveal the breadth of the revolutionary impact the company had over the decades in terms of unconventional use of popular and oral theatre forms and of performance-audience relationships. These materials are well presented in an organic text, which is certainly a valuable tool for theatre students, scholars, practitioners and anybody who is involved in intercultural artistic and social processes.

Katyal, an expert in Tanvir's work, has organized the book into twelve chapters, the first eight of which cover his life, following the chronology of the most important moments of his artistic and existential journey, from his childhood in Raipur and his early influences to his training at RADA in London and his travels across Europe and the discovery of Brecht. His approach to making theatre back in India involved using for the first time Chhattisgarhi folk actors in unfamiliar contexts and adaptation of ancient forms of popular performance to an atypical repertory with a highly contemporary, participatory directing style.

The company radically changed how theatre approached the classical opposition between tradition and modernity, between oral, popular, or 'root' performances, and urban, intellectual, contemporary westernized post-Independence artistic forms. Recognition for his masterpiece, *Charandas Chor*, was apparent when his company received the Fringe First award at the Edinburgh International Festival in 1982.

Later chapters are cleverly devoted to the main issues he faced: the relationship between classic and modern, Indian and international literature, the connection with folk styles, people, and culture, the use of music, song, and dance, and the political aspects of his work, as he always maintained an anti-capitalist view and a relationship with the Communist movement and its artistic and cultural organizations. A short but enlightening foreword by Anuradha Kapur, the director of the National School of Drama of New Delhi, and a gallery of rare photographs of the main productions of Naya Theatre admirably combine research and dissemination to form a remarkable and overdue publication.

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