

Stanley WELLS, editor, *Shakespeare Survey 48: Shakespeare and Cultural Exchange*, Cambridge University Press (Cambridge, 1995), pp. x + 300, ISBN 0-521-55030-0, £40.00 (hb).

On the first page of this collection Inga-Stina Ewbank takes native speakers of English to task for their apparent indifference to foreign Shakespeare. 'Seminars on translation', she writes, 'are now an inalienable part of Shakespeare Conferences and World Congresses, but how many native speakers of English attend them?' (p. 1). Judging by the essays here, Anglo-American critics would do well to heed Ewbank's admonishment about a 'lack of reciprocity' between themselves and Shakespeare scholars from around the world. The best essays in the current volume of *Shakespeare Survey* are, in the main, the work of non-English and non-American critics.

One of the features that emerges chasteningly from the volume is the degree to which Shakespeare has constituted a real risk for translators, directors, actors etc. under various dictatorial regimes. Yasunari Takahashi notes that 'Under the militarist régime during wartime [in Japan], people could not talk about Shakespeare openly' (p. 108). Zdeněk Stříbrný describes the strict control of theatre in Communist Czechoslovakia and Maik Hamburger recounts how the Stasi confiscated all stage photos and suppressed the script of Adolf Dresen's 1964 *Hamlet* in East Germany because it 'placed Hamlet's historical conflict squarely before the audience and made them feel social contradictions as something tangible, painful and potentially destructive, if unresolved' (p. 182).

The most moving contribution is Nico Kiasashvili's 'The Martyred Knights of Georgian Shakespeariana' which tells of the cruelty of Soviet occupation—'the Georgian language was brutally banished from schools' (p. 186)—and the assassinations / executions of various Georgians who dared to translate Shakespeare into the vernacular or be involved in its production. For example, the director Sandro Akhmeteli, who headed the Rustaveli Theatre, attracted the attention of the KGB. In the ten volumes of his 'personal records' the ominous remark appears: 'The main group of actors and the director Akhmeteli himself have been involved in anti-Soviet activities for many years.' This is followed by the terrifying euphemism, 'It seems necessary to carry out cardinal purges' (p. 189): Akhmeteli was executed in June 1937. The theatre designer Petré Otskheli moved to Moscow having been kept under strict surveillance in Georgia. There he was looked after by the director Sergó Amaghlobeli. Both were arrested:

Later, Petré's father wrote to Stalin, asking him to help find out the whereabouts of his sick son. He received a reply from the KGB to the effect that Otskheli was exiled for ten years. Another

Shakespeare Survey Vol 48 Shakespeare And Cultural Exchange

Peter Holland



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