

the public sphere in Egypt. On the other hand, difficulty emerges in the private sphere, Elsadda opines, 'largely due to a culture of silence and silencing' (p. ix).

Section 1 of the book, written by Jillian Campana and Dina Amin and titled 'Sexual Harassment in Egypt and Using Theater as a Way Forward', explains the premises of this project of ten-minute plays. The writers also discuss definitions, statistics and developments in penal laws against such societal concern. The writing depended on a process called 'devising', with lead playwright(s) from both genders, to develop the plays in order to 'capture many voices' (pp. 8–9).

Section 2 comprises the five plays with thematic introductions. The first play, with Nour El Captan as lead playwright, is titled *Forget Him*, and speaks to the theme of 'post-traumatic stress disorder' (PTSD). The play's female protagonist, Alia, experiences PTSD due to a previous sexual assault manifested in the cryptic character of The Man who haunts her. The second play, *See Me*, has Nour Ibrahim and Omar Omar as lead playwrights and speaks to the issue of family attitudes toward sexual harassment. The play's protagonist, Nadia, grapples with her mother's passivity and her father's denial of her past abuse experience. Aunt Mervat vocalizes the prevalent attitude: 'I don't understand why anyone would want to risk their safety and reputation' (p. 52). The third play, titled *The Report*, by lead playwright Noran Morsi, is on the topic of the repercussions of reporting. Malak is hesitant to report sexual harassment by her college instructor. The fourth play, *What Do You Know*, is by Yehia Abdelghany as lead playwright and deals with domestic abuse across different social classes; both Nagah and Asmaa, the socially underprivileged, and Shahd, the socially privileged, experienced domestic violence. The last play, *When We Met*, by Marwan Abdelmoneim and Passant Faheem, is concerned with the theme of consent to physical intimacy in a relationship between a couple – Laila and Youssef. In this section, the plays' introductions seem contrived and repetitive of Section 1, but perhaps necessary as part of participatory research-based theatre (p. 16). In addition, though the themes of the plays are well chosen, a more logical arrangement of the plays would have dealt with the abuse, then the reporting, and finally the attitudes and effects.

In short, this book is a good example of how theatre addresses social problems. Its importance is not only for theatre scholars but also for readers who are interested in social and feminist issues both in Egypt and in the whole world. However, the subtitle, *Five New Plays on Sexual Harassment in Egypt*, frames the issue as particular to Egypt. The book could have been titled *Five Egyptian Plays on Sexual Harassment* in order to show that it speaks to a worldwide concern.

To conclude, theatre can play a role in achieving social justice. *It's Not Your Fault: Five New Plays on Sexual Harassment in Egypt* by Jillian Campana, Dina Amin and the Cairo Writers Lab outlines an ambitious and innovative socially committed theatre project. Using the name of one of the campaigns, 'It's Not Your Fault', as the title is a critique of the role that society plays in making the victim complicit. The project marks a mature step towards how societies can deal with such wounds. The five short plays are loud screams that break the silence and call for social solutions.

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The Palgrave Handbook of Theatre and Migration. Edited by Yana Meerzon and S. E. Wilmer. Cham: Palgrave Macmillan, 2023. Pp. xxvii + 775. £219.99/\$279.99 Hb.
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In these times of increasing movement of people due to climate change, wars, pandemics and economic crises, this handbook is a timely intervention in theatre and performance studies. This large volume of sixty chapters broadly covers themes such as refugees, migrants, exile, globalization and cosmopolitanism.

The field of theatre and migration has slowly been developing since the start of the twenty-first century, but is yet to be fully recognized as a distinct discipline. Editors Yana Meerzon and S. E. Wilmer successfully make a case for it. This new publication is the first systematic survey of the field and considers theatre more broadly to include visual and performing arts, feeding off the previous scholarship on migration and inter/transcultural theatre, such as Meerzon's previous book *Dramaturgy of Migration* (2020), edited with Katharina Pewny. Meerzon and Wilson explain that they wanted to expand on the notion of migration by playing with the word's ambiguity, and there are apparently over 150 different interpretations in the book's contributions (pp. 7–10). By employing the concept of empowerment, they also wanted to demonstrate how refugees can realize their potential through the arts, especially given the unprecedented number of refugees today (p. 5).

The handbook is divided into six sections, starting with a range of essays defining the themes and concepts of this subfield, which are varied in their methodologies. This is followed by essays on early representations of migration, moving on to more contemporary concerns such as migration and nationalism, colonialism, forced displacement and refugees, and culminating in studies on migration in the transnational context. In general, the handbook strikes a fine balance between what is already widely acknowledged and innovations in the field.

The first part sets out key concepts such as exile, post-migrant theatre and climate migration. Silvija Jestrović deals with the performative potential of the famous Ilya and Emilia Kabakov sculpture *The Eternal Immigrant* to understand the aesthetics of solidarity with exilic experience while also recounting her personal experiences of encountering a Lebanese migrant family at the border in the former Yugoslavia. Azadeh Sharifi provides a historic overview of the German post-migrant theatre movement along with an acute critique of mainstream institutions and funding structures toward migrant theatre-makers. Paul Rae's essay explores various ways through which performing artists reflect on the challenges of climate migration, primarily with examples from Kiribati. His inclusion of a film case study on two islanders facing rising sea levels connects well to the editors' wider understanding of theatre and performance.

Elsewhere, there are more historical approaches to the subject of migration. Carol Fisher Sorgenfrei proposes 'vertical migration' (p. 230) to discuss how knowledge is transmitted through historical contexts using case studies that draw on Noh theatre. Kasia Lech examines how nineteenth-century Polish theatre-makers in exile used the notion of 'motherhood' to reflect on their identity, their relationship with their homeland and their longing and belonging.

Other notable and innovative contributions in terms of theories and methodologies include Art Babayants's mapping of immigrant theatre in Canada, showcasing how some artists resist the term 'immigrant' while others embrace it. Dramaturge Guy Cools theorizes intercultural dance works by Sidi-Larbi Cherkaoui and Akram Khan through Daniel Sibony's notion of 'in-betweenness' or *entre-deux* (p. 393). This theory makes a rare appearance in anglophone theatre scholarship. Jorge A. Huerta focuses on the development of two bilingual productions by a Chicano theatre troupe as a social practice within migrant communities. Robert Borch and Anna Korzeniowska-Bihun compellingly adopt a military anthropological framework to examine Ukrainian theatre in migration.

In their introduction the editors articulate well the key terms and concepts in the field, and it is fascinating to read how these are adopted and challenged by contributors. The inclusion of one or two detailed essays on the process of creating work with migrants, or about migration, would have been beneficial to the 'practice-as-research' field. There are some omissions regarding geographical coverage. For example, there are no essays about Filipino theatre, given the many productions dealing with one of the largest migrant labour communities abroad. No doubt this will be addressed in the forthcoming series the editors are planning. These minor details do not diminish the importance of this foundational publication.

With such contrasting contributions, this handbook will appeal to scholars in anthropology, history, sociology, environmental or postcolonial studies, along with theatre and performance scholars and artists looking for inspiration. It is an essential publication addressing migration through theatre and performance as one of the most pressing challenges of our time.

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Brutal Beauty: Aesthetics and Aspiration in Urban India. By Jisha Menon.

Evanston, IL: Northwestern University Press, 2021. Pp. 248. \$99.95 Hb; \$34.95 Pb.

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Jisha Menon's *Brutal Beauty: Aesthetics and Aspiration in Urban India* critically analyses new modes of identification and subjectivity emerging in the aftermath of the liberalization of the Indian economy in the early 1990s. Menon highlights that the 1990s signalled a new era in Indian society, where the neoliberal started to function 'as a prescriptive and normative horizon' (p. 14) as neoliberal rationalities percolated beyond the economic terrain into all domains of life. Analysing a wide range of artistic practices across the media of painting, installations, photography and theatre, Menon critically shows how the post-liberalized era normalized identification driven by the value of aspiration. Arguing that aspiration is 'mimetic' and 'draws from [the] tension between who one is and what one desires to become' (p. 7), Menon isolates what she marks as 'scenes of aspiration and its affective repercussions' (p. 8), including those of different kinds of yearning, anxiety, panic, fear, shame, obsolescence and narcissism. To map the complexities of neoliberalism, Menon centres her analysis on the neoliberal city of Bangalore, a city that is at once 'global' and seamlessly connected to other global cities in the world while offering specific contradictions of its own. Drawing on Asher Ghertner's conceptualization of 'rule by aesthetics', which centres 'governmentality that utilizes aesthetics' (p. 175) beyond the strategies and imaginations of urban planners, Menon unravels the contradictions emerging in Bangalore as a restorative nostalgia that 'rationalizes brutal measures' (p. 175) and, in the process, makes invisible its underclass, slum dwellers and immigrants. Thereby, apart from being 'an economic, social, and political phenomenon', for Menon 'neoliberalism is also a profoundly aesthetic project' (p. 8).

The urban affects and afterworlds discussed in the book are not conceptualized as either normative or rebellious in themselves, but as linked to power and induced and modulated in diverse ways. While normative practices work through the affects of elite panic and suspicion of the unruly underclass and cordoning themselves into gated communities, as critiqued in the installation of Krishnaraj Chonat (*Private Sky*, 2007), the analysis of the theatrical works of Mahesh Dattani offers the critique that even queer activism and its imagination of cultural cosmopolitanism reduce 'the heterogeneity of sexual practices and subject positions into a Eurocentric model of LGBT politics' (p. 105). As against normative practices, the artworks induce and modulate these affects in complex ways that offer resistance. For instance, Menon argues that while Shantamani Muddaiah foregrounds 'the routinized panic that minorities endure in their perpetual unhomeliness in the nation' (p. 53) in his sculptures, the works of A. Revathy and the group Panmai centre intersectionality of caste, gender and sexuality and deploy the possibilities of role playing offered by theatre and theatrical witnessing for staging non-normative selfhoods. In the photographic work of N. Pushpamala (*Phantom Lady or Kismet* series, 1996–8, *Return of the Phantom Lady*, 2012), Menon highlights how narcissism becomes a productive category allowing 'libidinal dimensions of the city and its subjects' (p. 10) as we see the 'Phantom Lady' move through the precarious 'nonlegal city' (p. 122). What is