

while at the same time such randomising elements are devised in a way that relates the player to the original *Doctor Who* text. From this, Booth extrapolates the fifteenth and final principle: “When seen as strict adaptations, paratextual boardgames close off interpretation of the media text; when seen as ludic interaction, they open up player dialogue with the media text” (176).

When thinking of adaptation, the media of board games may not initially come to mind. However, they are a growing medium, and it is refreshing to see them examined through the lens of literary theory. Booth’s research is extensive, covering several popular media franchises, both literary and visual, and comparing them to games with varying modes of gameplay. His analyses are well developed, presented using clear examples, and accompanied by photographs. The glossary of terms at the end of the book is especially helpful in guiding the reader towards an understanding of the numerous concepts presented here. Anyone interested in literary theory and adaptation studies, as well as narrative transposition, will find something new and unique in this book. One minor criticism might be directed at the fact that many of the examples Booth selects come from the field of science fiction, while there exist many games based on other genres. This is, however, understandable, as science fiction is widely popular in the board-game community and may therefore make the book particularly appealing to its members. The book may also interest board-game enthusiasts and ludologists, especially since some of the games Booth selects are quite obscure and might be difficult or even impossible to obtain. To conclude, Booth’s *Paratextuality in Contemporary Board Games* is a valuable addition to the field of adaptation studies and will hopefully inspire more research on the fascinating subject of board games.

Rediscovered Gems of Bengali Children’s Literature

Abanindranath Tagore, Gaganendranath Tagore, Sanjay Sircar. 2018. *Fantasy Fictions from the Bengal Renaissance: Abanindranath Tagore’s The Make-Believe Prince (Kheerer Putul); Gaganendranath Tagore’s Toddy-Cat the Bold (Bhondar Bahadur)*. New Delhi: Oxford University Press India. 372 pp. ISBN 978-0-19-948675-5.

Nikola Novaković

Fantasy Fictions from the Bengal Renaissance presents Sanjay Sircar’s English translations of two landmark works of Bengali children’s literature, *The Make-Believe Prince (Kheerer Putul)* by Abanindranath Tagore (1871–1951), an Indian author and artist, and *Toddy-Cat the Bold (Bhondar Bahadur)* by Gaganendranath Tagore (1867–1938), a Bengali painter and cartoonist. The two authors were brothers and co-founders of the Indian Society of Oriental Art. Sanjay Sircar is a scholar in children’s literature and fantasy fiction, and his translation of *Toddy-Cat the Bold* is the first translation of this work into English. Importantly, *Fantasy Fictions* boasts a large critical apparatus which includes extremely detailed introductions to the stories, as well as extensive footnotes providing everything from insights into the characteristics of the original Bengali texts to clarifications of the translator’s interventions and useful explanations of various linguistic, social, geographic, intertextual, and cultural matters. The book also comes with beautiful illustrations by Abanindranath Tagore.

Following a foreword by Peter Hunt, a renowned British scholar of children's literature, the preface offers a lengthy introduction into the Bengal Renaissance (ca. 1870–1920), the period in Bengal which witnessed “intense intellectual arousal; technological advancement; social, cultural, and political change” (xiii). Sircar indicates how this environment also served as a context for the development of “new Bengali literature [...] characterized by a marked eclecticism, moving away not just from traditional literary genres but from older, more taken-for-granted convictions” (xvii), and how the two stories included in the book fit into this iconoclastic aspect of the period which saw the emergence of literature specifically aimed at children. After providing an introduction to the two authors and examining the possible sources for the stories while delving into their imagery, Sircar lays out the roots of his project of translating the two stories, indicating the target audience of the annotated translations and explaining his approach to different problems of translation, style, and editing.

Each translation is preceded by a lengthy essay. The first one, “Recasting Folktale”, examines the various sources for Abanindranath Tagore's story and draws connections with nursery rhymes and folktales, showing how the story can be understood as the AT folktale type 459,¹ and further compares the tale to the tradition of Märchen, folk tales incorporating magic or the supernatural. However, the essay is particularly useful as an introduction to two aspects of Indian culture and literature. The first of these is the history of the collection of Bengali folktales and the study of Bengali folklore, which Sircar outlines while casting these efforts within the wider context of British colonialism and Indian nationalism. The second is a thorough explanation of various elements of Indian culture, such as celebrations, rituals, and other Indian customs which will be useful to any reader wishing to expand their understanding of the stories' context.

The introductory essay to Gaganendranath Tagore's *Toddy-Cat the Bold*, “In the Manner of Lewis Carroll, but a Very Different Matter”, analyses the story's connections with Lewis Carroll's *Alice*, from the literary convention of entering dreamland and the inhabitants of the Bengal wonderland based on Carroll's template to the transposition of the English social and cultural environment to the Bengal context. Furthermore, Sircar considers the “genre and generic location” of Tagore's story, situating it within the generic groups of “the beast-fable cycle (descended from the beast fable), the mock-heroic group (which mocks several high genres), and the burlesque Kunstmaerchen” (186). Sircar points out elements from two other genres, “the folk Maerchen itself [...] and the romantic Kunstmaerchen” which are particularly relevant to *Toddy-Cat the Bold* (202), and then expands the story's range of references by analysing its connections with Indian mythology. Of particular interest are Sircar's efforts at interpretation, among which stands out his examination of “the motif of the interrupted, incomplete, postponed story of action” (217) in Carroll's *Alice* in comparison to Tagore's expansion of this motif. A sizeable portion of the essay is dedicated to the problems of translation, particularly issues with translating names of animal species.

The book also comes equipped with extensive appendices on the various editions of the translated texts, supernatural and folklore figures, musical instruments, systems of

¹ According to the classification system devised by the Finnish folklorist Antti Aarne and expanded by the American folklorist Stith Thompson.

measurement, the magic lantern, plants and plant names, animal species, Gaganendranath Tagore's painting styles, variations between versions of the two stories, orthographical conventions, as well as other issues relevant to the task of translation. However, it is regrettable that *Fantasy Fictions* does not come with an index, which would be especially helpful in a book of this size and great level of detail.

Nevertheless, this critical edition of two fables by Abanindranath Tagore and Gaganendranath Tagore offers something far beyond a skilful and pleasing translation of two landmark texts of Bengali children's literature: it is a rich repository of insights into numerous facets of Indian literature, history, culture, politics, folklore, mythology, and much else besides, and therefore represents a valuable addition to the field of annotated works of children's literature that will be helpful to anyone interested in these two fascinating stories and their broader context.

Storytelling with Young Foreign Language Learners of English

Licia Masoni. 2019. *Tale, Performance, and Culture in EFL Storytelling with Young Learners*. Newcastle upon Tyne: Cambridge Scholars Publishing. 184 pp. ISBN: 978-1-5275-3840-5.

Jaka Tvrdeić

Teaching English as a foreign language is in many ways different from what it was before the current time of accelerated globalisation. The most prominent difference can be found in the minds of young learners. The amount of input they receive today through online content, video games, or television shows increases as technological accessibility continues to grow. New content is created every day, by either native or non-native speakers of English, and a great portion of it is targeted at young children. This increase in exposure of young learners of English as a foreign language (EFL) to the target language can help build and improve their language skills at a very early age. However, there is no reason for educators to rely only on such sources in their efforts to provide authentic input. Storytelling can be a powerful source of not only linguistic but also cultural concepts and ideas learners can identify with, which is evident from the fact that it is so often used to both teach the native language (L1) and socialise children.

The key questions addressed in Licia Masoni's *Tale, Performance, and Culture in EFL Storytelling with Young Learners* are raised in the "Introduction". The book is specifically targeted at educators working with EFL learners, as such learners do not necessarily receive great amounts of exposure to English outside school, and their teachers are often non-native speakers. Storytelling is often overlooked in the EFL classroom, whether because of the teachers' perceived lack of time, fear of low efficiency, or children's alleged incapability to process stories in a foreign language at early stages of learning. The author also suggests that storytelling can, in fact, lose its power if it is used as a 'tool' to merely tick boxes and achieve prescribed learning outcomes. She aims to point out similarities between the "ideal EFL picturebook and traditional narrative texts" (5), as well as to investigate the role of