

FEMINIST LITERATURE AS EVERYDAY USE: NEW MATERIALIST METHODOLOGIES FOR CRITICAL THINKING. By Beatriz Revelles-Benavente. London: Bloomsbury, 2025. 192 pp.

For a responsible and diligent exploration of the female condition in the situated and spatiotemporal contexts around different women, scholars have long since fought hard against rigid frameworks of knowledge creation, and sustenance of imbalanced divides and social agency. Revelles-Benavente acclimatizes the ongoing rupture created in academia with new, emerging schools of feminist methodologies that engage with a woman in her unique situation. In her book, *Feminist Literature as Everyday Use: New Materialist Methodologies for Critical Thinking*, Revelles-Benavente literally builds a 'quilt' of scholarly voices and literary giants of modern and contemporary literature to pursue what she asserts to be the end aim of feminist methodological quests—social justice. The most striking feature of this book is that she succeeds in developing the necessary entanglements of writers, readers, scholars (integral parts of the literary process) that she proposes is an essential feature of a responsible 'critique.' The intra-active approach that Revelles-Benavente emphasizes throughout the book to depict the agential capacities of all the aforesaid components of a literary scene is a true reflection of the current times of re-thinking the human and the female subjectivities.

In the "Introduction" of her stance on the key terms she analyzes, and later tests, in different literary entanglements, Revelles-Benavente adopts the firm stance of acknowledging the politics involved in feminist literature, which in turn is asserted to be the materialized compound of realistic, everyday conditions in society. She categorizes the politics here to be affirmative as it resonates with the stance of revisionary continuum of past, present and future writing about and imagining social hierarchies and practices. The constructions of the reality around a woman and her experiential knowledge-building of herself are key reasons that call for the blurring of disciplinary boundaries between philosophy, sociology, literature and likewise. This premise finds its manifestation in the first chapter, "Feminist Genealogies: Re-Writing the Contemporary Literary Object." Here, she highlights the generative aspects of literatures to give rise to new lines of thought by stressing on literary genealogies of (re)envisioning the past and the present, leading up to the potential variety of futures by diffracting the lived realities of unique individuals from the 'classifications.' The strain of acknowledging literary re-workings and identifying the different points of thought-departures in the 'queering' of literature, as suggested by her, finds a literary depiction in the second chapter, "This is Not a Story to Pass On: Queering Time with Toni Morrison." Her analysis of Toni Morrison's *Beloved* in terms of diffracted selves, times and spaces highlight Revelles-Benavente's categorization of the feminist new materialist queering of literature. Moreover, this chapter also brings in the reader into focus, emphasizing on the ethical and larger social role of the navigator of these agentic narratives to recognize and systematize the new dimensions of social and gendered realities as they shift across time. In a way the worlding of different social systems, within the genealogies produced by revisionary literature, has been the strain of the arguments that Revelles-Benavente slowly builds as the monograph unfolds. In chapter three, "Methodological Entanglements to Engage with Reality," the author circumvents the agents in the literary process in the collectively responsible action of generating the quilts of agentic existence for women, to manifest different dimensions of their selves. Revelles-Benavente emphasizes that the methodological action of successive building of unique subjectivities of women in the 'grand narrative' is relational in its essence. Affectivity of literary and everyday discourses in this building, identification, and real-time manifestation of the grand narratives of a re-worked gender framework in society has been a constant focal point for Revelles-Benavente in this monograph. The purpose of this book is to emphasize the everyday relevance of literature as a critique, particularly in terms of the female condition. In the fourth chapter, "Diffracting the Reading Process," the author notes the feminist modalities that were presented well ahead of

her time by Virginia Woolf, but understood better through contemporary voices like Toril Moi and Sara Ahmed. Materialist methodological standpoint in feminist literary and social discourses has been aimed at looking at the text as a critical object of social transformation. This is the crux of the theoretical underpinnings of the frame of analysis Revelles-Benavente has essentially put across by correlating the world around the writer and their literary worldings of their female characters in their works. In the fifth chapter, “Visualizing Social Media: Toni Morrison’s Work as an Affective Communicative Process,” Revelles-Benavente materializes, quantifies and brings an empirical turn to the analysis of a narrative’s affective and performative power over the reader–writer relationship. By analyzing Toni Morrison’s work using two codification softwares, she uniquely puts to graphs and numbers the way in which worldings of an author generate emotional and social affectivity within the reader. By referring to the current posthumanist and relatively evergreen poststructuralist understandings of the feminist discourse, the author highlights the way close reading cuts across literary phenomenon and time–space frames to untangle the agential relationships around an individual. Chapter six, “The Cyborg and the Goddess: Intra-Acting Toni Morrison’s *Beloved* and *Tar Baby* with Beyoncé’s *Lemonade*,” is a wonderful and truly courageous experimental analysis of the intra-active actions, roles, and modalities of the female spirit through the methodological tool of ‘Intra-mat-extuality’ (developed by the author in prior research).

*Feminist Literature as Everyday Use: New Materialist Methodologies for Critical Thinking* is a treasure trove of direct, concise, practical, and realistic implementation of all the thought processes in the current shifts of theoretical progress in the academia. The book is very cleverly structured to posit the reader with the world of the author as a scholar in the realm of new materialist feminism. Through this wonderful book, any young researcher seeking to practice the current theoretical underpinnings with canonical and/or contemporary texts, will receive a needed guidance as a valid and reliable scholarly output.

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OVERDETERMINED: HOW INDIAN ENGLISH LITERATURE BECOMES ETHNIC, POSTCOLONIAL, AND ANGLOPHONE. By Ragini Tharoor Srinivasan. New York: Columbia University Press, 2025. 336 pp.

Ragini Tharoor Srinivasan’s examination of the status of Indian English literature through the critical prism afforded by *accented reading* reveals how the field of literary studies in the U.S. negotiates ethnic and postcolonial identities. In the hands of the author, accented reading becomes a means of analysis of “the relationship between the burden of representation experienced by ethnic, postcolonial, and non-Western writers of Anglophone literature [...] and the overdetermining interpellation experienced by the [...] critics and scholars who study them” (1). The study is organised in a theory-in-praxis format, with ‘case studies’ alternating between treatment of major theorists and “recess” essays.

In a metacritical manner, the book details Srinivasan’s experience of how the students and authors of Anglophone literature, especially in the context of South Asia, define, and are in turn defined by, the ethnic, postcolonial and Anglophone. She goes on to deconstruct the very whyness of their ambivalence towards Indianness, which is continually invoked by their work. Srinivasan’s postcolonial literary inquiry is informed by her linguistically charged “accented reading,” serving as a tool and methodology for her examination of the varied experiences of diasporic writers. The study selfreflexively invokes a set of archival figures (Bharati Mukherjee, Chetan Bhagat, Amit Chaudhuri