

In *Conservative Revolutionaries*, Eagleton advances a sharper thesis: Modernism formal radicalism often coexists structurally with political reaction. Nietzsche's announcement of God's death authorizes a new spiritual elite, which finds some echoes in Yeats', Eliot's and Pound's aesthetic innovation, often subscribed to hierarchical or anti-liberal views. Formal renovation thus appears as a compensatory strategy in front of a disenchanted world. On the contrary, James Joyce's work would undermine this configuration: his formal intransigence does not consolidate elitist distance but rather reorients aesthetic complexity towards the plots of everyday life. In this perspective, Ireland's uneven development becomes a critical testing ground in which archaic myth and technological modernity intersect, exposing the constitutive tensions at the heart of Modernism.

The work is striking in its ability to combine formal analysis, critical theory and social history. Eagleton does not succumb to nostalgia or demonisation, showing how Modernism was at once elitist and subversive, metaphysical and materialist, revolutionary and reactionary. Its strength lies in its ability to hold these poles together without neutralising them. If a limitation can be identified, it is perhaps a certain centrality of the Anglo-European axis, which leaves other peripheral modernities in the background, but this is a methodological choice consistent with the structure of the volume. On the other hand, the final reflection on the institutionalisation of Modernism – which has survived above all in academia – offers a penetrating diagnosis of our contemporary culture.

Modernism: A Literature in Crisis stands out as one of the most ambitious recent studies in the field. Not a compendium, but rather an attempt to restate the essence of Modernism as a phenomenon that records the contradictions of a crisis without pacifying them. In an era marked by an inflation of labels – post-postmodernism, metamodernism, Anthropocene, hypermodernity – Eagleton's study resists terminological renewal in favour of historical diagnosis. It is precisely in this unresolved tension that the volume finds its theoretical strength: compelling us to critically reopen the inquiry of Modernism to question not only our own periodising categories, but the ways in which we continue to read the category of 'crisis' as a specific event and not as a persistent structure.

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INSURGENT VISIONS: FEMINISM, JUSTICE, SOLIDARITY. By Chandra Talpade Mohanty. Durham: Duke University Press, 2025. 272 pp.

In *Insurgent Visions*, Chandra Talpade Mohanty revisits key questions: How can feminism construct solidarity across borders without resorting to essentialist, homogenizing, or imperialist "sisterhood"? What does it mean to have an insurgent praxis to battle capitalist, racist, and imperialist regimes in contemporary world? Insurgent feminism, for Mohanty, is not just an attitude but a practice that challenges oppressive structures and imagines alternative ways of living and knowing.

Extending the decolonial and transnational commitments of *Feminism Without Borders* (2003), Mohanty offers a remarkably comprehensive and generative possibility of a decolonial abolitionist feminist praxis that "provides the most capacious analytical and strategic framework" (Mohanty 10). In the Introduction "Insurgent Feminisms: Genealogies, Struggles, Futures", Mohanty employs an anecdotal approach, including an intergenerational interaction with two Canadian middle schoolers to implore on neoliberal oppression, altruistic white feminism, and militarized borders, which serve as central points of intervention. To address these concerns, Mohanty comparatively analyzes three contemporary geopolitical urgencies—Palestine, the US Carceral State, and Hindutva—to theorize an anticapitalist feminist antiracist feminist praxis.

Structurally, the book is organized into two parts: Part 1, “Capitalist Scripts, Imperial Projects, Decolonizing Feminism,” and Part 2, “Neoliberal Academic Landscapes, Transnational Feminisms, Cross-Border Solidarity.” It includes eight influential essays, four of which are collaborative pieces and dialogically developed. Reflexive in approach, Chapter 1 (“Anticapitalist Feminist Struggle and Transnational Solidarity, Interview with Jesper Nordahl”), examines the need for solidarity across borders, including capitalism, imperialism, colonialism, racism, and heteropatriarchy. Mohanty bridges theory with personal history, activism, and memory. The chapter demystifies capitalism as “an illusion of choice” (34) and unveils the militarization, carceral privatization, and the commodification of public services as mechanisms of inequality and dispossession. She advocates decolonization “as a deep intellectual epistemological question” (29), urging intersectional feminist praxis grounded in alternative storytelling, mass movements, and grassroots organizing that subvert these global systems of oppression. Chapter 2 (“Gendering Justice, Building Alternative Futures, with Sarah Miraglia”) interrogates neoliberal economic reforms that intensify gender inequality by privatizing public services and shifting social reproduction responsibilities onto women (especially marginalized women) in the Global South through the “feminization of labor” and “housewifization” (Mohanty 49–51). Mohanty and Miraglia argue that the neoliberal approach to women’s empowerment emphasizes individual effort and market efficiency while masking structural inequalities. As the essential services become more commodified, “the gap between what can be paid and the cost of these services ... is bridged by women’s labor.” (54). The authors bash the shoddy politics of reprivatization of women’s unpaid domestic labor and call for gender-equitable, community-based alternatives rooted in collective agency, public provision, intersectional justice, and systemic redistribution.

Chapter 3 (“Mapping Transnational Feminist Engagements: Neoliberalism and the Politics of Solidarity, with Linda Carty”) adds to the debate over commodification, foregrounding the co-optation of feminist movements through NGOization, which depoliticizes grassroots struggles and aligns them with donor-driven agendas. Surveying 33 multigenerational scholar-activists, the chapter highlights how professionalization shifts activism from systemic issues to issue-based advocacy. The authors stress the tensions between the Global North and Global South, arguing that solidarity must tackle power imbalances and colonial histories. They also call out feminist complicity in imperialist agendas, such as supporting the US war in Afghanistan. Movements like *Bekhauf Azadi* in India and *Idle No More* in Canada illustrate ongoing grassroots resistance and efforts to rebuild radical, intersectional, transnational feminist solidarity without compromising difference. Chapter 4 (“Borders and Bridges: Securitized Regimes, Racialized Citizenship, and Insurgent Feminist Praxis”), perhaps one of the most fascinating chapters in the collection, examines the dynamics of securitized regimes and racialized citizenship across three highly volatile border zones: the U.S.–Mexico, Israel–Palestine, and India–Kashmir. Mohanty critiques the “culture of impunity” (126) that normalizes state violence against Indigenous peoples, migrants, and women of color, echoing Anzaldúa’s claim that borders are not just geographic markers; they are sites of power and violence. (7–8). The chapter calls for dismantling militarized systems, resisting imperial democracies, and strengthening transnational feminist solidarity.

Part 2 of *Insurgent Visions* shifts focus to institutional crises that destabilize the epistemological systems. Chapter 5 (“US Empire and the Project of Women’s Studies”), a timely contribution, is an extension of Mohanty’s previous engagements on laying siege to US empire through genealogical systems (2006). She critiques the “project of US empire by identifying the racist and nationalist traces within genealogies of women’s studies” (Mohanty 155) and calls for feminist anti-imperialist action. Mohanty examines how the US academy promotes hypernationalist and corporatist ideas, such as US feminists theorizing the immigrant, poor women of color through “rescue narrative” in the citizenship narrative (154). She advocates for Women’s Studies to take up the project of producing epistemologies of decolonized citizenship and decentering of the US empire. This critique of

the corporatization of the US academy gains further traction in one of the most incisive chapters (one of my favorites in the collection), Chapter 6 (“Cartographies of Knowledge and Power: Transnational Feminism as Radical Praxis, with M. Jacqui Alexander”). They expose the hierarchy of Euro-American readings within contemporary whitewashed US academia, particularly within core Women’s and Gender studies and LGBTQ/Queer studies syllabi. Mohanty frames syllabi and pedagogical practices as essential “cartographies of struggle” (coined in 1991) and calls for the decolonization of the privatized curricula, for upsetting of power/knowledge matrix that uses standpoint politics and reinforces the insider-outsider hierarchy within academia through *hyperracialization* and *erasure* of experiences, and deploying the transnational feminist praxis to create refined politically engaged feminist genealogies (177–178). In Chapter 7 (“Transnational Feminist Crossings: On Neoliberalism and Radical Critique”), Mohanty reflects on her own archive, tracing how her theoretical interventions have travelled, been read, and been misread. By foregrounding their afterlives, Mohanty reveals how the meaning of feminist theory is never fixed when it travels through neoliberal and “post”-modern circuits (200). She engages with the works of scholar-activists like Diana Mulinari, Claudia de Lima Costa, and Hernández Castillo, who acknowledge that Mohanty’s work is respected but is often subject to citational appropriation, untranslatability, and the homogenization of academic feminism, highlighting both the successes and limitations of epistemology in neoliberal academia.

Finally, through a scathing conclusion, Chapter 8 (“The Challenge of Solidarity: Notes on Transnational, Insurgent Feminist Praxis”) Mohanty urges a remapping of the “transnational” beyond the geographical, binarical (global/local) or co-optation strategy by neoliberal academia, framing it instead as an insurgent anticapitalist, antiracial praxis that interconnects histories, *cartographies of struggle*, and transnational epistemologies of oppression.

Works Cited

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AESTHETICS OF DALIT THEATRE: PERSPECTIVES ON CASTE, CLASS AND GENDER.
 By Shubhendu Shekhar Naskar. London: Palgrave Macmillan, 2025. VII + 256 pp.

Shubhendu Shekhar Naskar’s *Aesthetics of Dalit Theatre: Perspectives on Caste, Class and Gender* reads like an insurgent archive in motion, constructing a rigorous account of Dalit performance as a site of social critique. He approaches Dalit theatre as a space where pain, refusal, and aspiration gather in embodied form, and where dramaturgy becomes a method of thinking caste from below. The book situates Dalit plays within a century-long history of Indian performance(s) and within the contemporary Dalit movement, seeking to fill a “void” in writing on Dalit theatre and its contribution to the Dalit cause.

One of the strongest contributions lies in the labour of recovery: Naskar metriculously builds a primer for critical caste studies and Dalit studies through theatre. Across the book, but especially in chapter seven, Naskar offers close readings of playwrights working across Marathi, Tamil, Telugu,