

the records. Royal and non-royal women sometimes shared the same space by inscribing on the same temple walls, without any segregation, during the rule of Codaganga. These donations and building activities were often done in different capacities and were deliberate acts that signified the donor's public status, prestige and socio-political and economic power.

A meticulous study of all available sources by Indian and non-Indian scholars also shows that cultural contacts existed between medieval Orissa and other countries like China. In some parts of the book, the arguments seem to be based more on probability and interpretation, where the author finds strong reason to believe in particular possibilities, rather than the actual presence of evidence. This may be attributed to a lack of sources and the fragmentary remains of some inscriptions, as the author has acknowledged at the outset of chapter three. The uniqueness of this work stems from the fact that it touches upon many aspects that were, according to the author, insufficiently researched or incorrectly represented.

Rangachari's gendered analysis is an attempt to make historical narratives more accurate, inclusive and comprehensive by situating women as relevant historical figures. Instead of discussing women as a homogenous category, she considers their different classes and contextual variations. The author successfully demonstrates that various readings of the same historical evidence are possible, and it proves to be fruitful in reconstructing the historical period. As the epigraphic evidence shows, women exercised agency in various formal and informal modes and had considerable influence on socio-political, economic and religious spheres. Women didn't exist on the periphery as most biased secondary sources would have everyone believe. The author emphasises the need to construct new images of women as "authors and actors," whose actual contributions and positions in society are recognised by interrogating historical narratives and reinterpreting the original sources.

Works Cited

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ANWESHA SAHOO
University of Delhi

MODERNISM AFTER POSTCOLONIALISM: TOWARD A NONTERRITORIAL COMPARATIVE LITERATURE. By Mara de Gennaro. Baltimore: John Hopkins University Press, 2020. 234 pp.

This book is a major commentary on the use of comparative methodology in understanding literary works. It tries to take up an interesting perception towards understanding of modernism. It focuses on the anxiety at the master's end regarding the performance that is demanded from the master to maintain the superior position. Gennaro takes up this issue of anxiety to a step ahead and considers it as one of the major aspects that creates and alters international boundaries. She also considers the same to be a key role player in the politics of state power. She comments on the multilayeredness of the term identity in relation to politics, power and so on.

In Gennaro's book it is really interesting to have a glimpse of a new perception that she is trying to develop on modernism and postcolonialism. It is a general tendency to take up Eurocentric or North American centric texts for such critical studies, whereas, here Gennaro was bold enough to break free from this general and archetypical tendency. She takes up Anglophone and Francophone texts for the critical evaluation of issues like colonialism, racism along with 'ethnic' and nationalist discourses. She speaks of Gayatri Spivak, Édouard Glissant, Françoise Vergès,

Michel-Rolph Trouillot, Dipesh Chakrabarty, Gertrude Stein, T. S. Eliot, E. M. Forster, Virginia Woolf along with postcolonial writers like Aimé Césaire, Glissant, Patrick Chamoiseau, J.M. Coetzee, Edwidge Danticat and so on. Thus imperialism appears as the common backdrop of this work. To encompass these almost transnational perceptions of literary criticism she deploys comparative practices. Her comparative approach in reading the familiar in the context of the unfamiliar seem to be very interesting. This comparative approach alarms the readers regarding the relations that are unspoken and in some cases are misrecognized. In this book Gennaro tries to challenge the general trends of territorialization of any literary text. She emphasizes on the nonterritorial aspect of reading texts in her attempts to get connected to the unconnected. Her shift from the Eurocentric reading of a text results into her shift from the global practices of comparitisms to the point where she can establish textual and contextual connections. Her task as a comparatist is enriched here in her understanding and establishment of the aspect of uncertainty. In this book she has also tried to accommodate the contemporary political nuances. This book show cases author's close and critical reading of the text and gives a very interesting account of her understanding of the same in a new light. She also highlights the effectiveness of the comparative methodology to study literary texts in a world of shifting parameters.

The book could also be read as an intervention into our understanding of the literary histories. This approach in turn results into the formation of a different framework of reading modernism in the context of postcolonialism. Gennaro's attempt in this work could be read as an approach that has taken postcolonial studies ahead and has contemporized its approach towards critical understanding of literary texts.

Gennaro has attempted to give new dimension to the poetics of the anxious master within the framework of a contemporized postcoloniality. The book is quite capable of estranging the reader from his or her known realm of modernism, as she is trying to deterritorialize the same and in the process is redefining the application of modernity in literary criticism. She is looking into the issues of normalization of language usages as a part of the imperialist imposition of language and cultural practices from a fresh point of view, where she is engaging with the aspect of white supremacy afresh. She beautifully and very neutrally examines the nuances of confrontation between the white wanderer or explorer with the "fearsome black otherness". In her work of analysis Gennaro has given space to the importance of storytelling in the process of self discovery. She then highlights the paradox of the process of self discovery which in many cases do turns out to be a failure. In this book she identifies the perceptions trained in western eye, that engages in looking for the sameness with the master, responsible for this failure.

Gennaro tries to interpret the major works of all these previously mentioned authors from both prewar and interwar time period, under the light of postcolonialism. In the due course she also incorporates historiography and cultural theory. Gennaro's effort could also be recognized as the attempts to contribute to the postcolonial studies with an interdisciplinary approach. Categories like identity, culture, and community and so on tend to get deterritorialized in Gennaro's work. Her attempt to break free from the rigid framework of knowledge and evaluating the Eurocentric texts under the light of post-colonial studies contemporizes this book. Her attempt to recognize, contemporize and redefine comparative literature and its methodology is extremely appreciable. It deterritorializes the Eurocentric modernism and establishes the relevance of comparative methodology. I hope this book would always be referred in the debates on postcolonialism and modernism and would also open up new dimensions of thought in the critical analysis of literary texts redefining the relevance of comparative literature in the process of understanding literature. Reading of this book, I believe, is capable of opening up new possibilities of research and reading of modernism in the context of postcolonialism, and thus would inspire innovative research works in future.

MUKULIKA DATTA GUPTA
Adamas University, India