Bahri's skill as a critic is manifested in these chapters as she deftly unpacks for her readers the multiple layers of exclusion and exclusivity that emerge within these texts when we begin to focus on their (post)colonial hybrid bodies. In her discussion of *The Impressionist*, for example, Bahri draws attention, on the one hand, to how "hybrid communities police their borders and protect their proprietary lifeways" and, on the other, to the fact that where individuals and communities "pass" into the mainstream their diasporic status is erased, leaving them part of "an *invisible* diaspora" (66–67). These tensions, as Bahri explains, are also blurred boundaries: between visibility and invisibility, between inclusion and exclusion. In turn, what the (post)colonial hybrid body makes visible is the *a priori* instability of these boundaries, the fictions of distinction. Yet, in spite or indeed because of this instability these fictions are powerful forces, mobile and protean in their constraint of cultural, social, physical, and psychical bodies. As Bahri observes, ideas about race acquired their "power not only through pseudoscience but through the equally persuasive medium of *a good story*" (120).

Although the central chapters of *Postcolonial Biology* maintain a tight focus on the three novels, this focus is framed by prefatory, introductory, and concluding chapters that gesture to the larger scope of Bahri's thinking. In her sights is the nexus of postcolonial global capitalism, the "high noon" of globalization in which global citizenship demands "the suppression or privitization" of bodily and cultural difference in the pursuit of "sameness" (136). The body becomes a commercialized locus for the pursuit of sameness through newly commodified markers of difference: tattoos, yoga, slow food, and so on.

The value of *Postcolonial Biology* is thus as much in the thinking it prompts beyond its pages as the work it does within them. For example, Bahri's ideas are rich in implications for the queer and maternal hybrid bodies absent from her discussion. *Postcolonial Biology* likewise offers a useful model for examining other colonial and postcolonial contexts, and indeed for beginning to think these through comparatively. More broadly, Bahri reminds us that our work in unpacking and unpicking the narrative violence that underwrote colonialism still has a long way to go. *Postcolonial Biology* is a subtle yet vigorous prompt to continue the work.

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Writing Spatiality in West Africa: Colonial Legacies in the Anglophone/Francophone Novel
MADHU KRISHNAN
James Currey, 2018, 215 pp.
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Postcolonial studies has always been concerned with the production and regulation of space. As Madhu Krishnan notes in *Writing Spatiality in West Africa: Colonial Legacies in the Anglophone/Francophone Novel*, however, space has often been conceived in literary theory as "simply a presence" (2), an inert container against which history

takes place. What would it mean if we instead grasp literature as actively participating in the production of space? How can this revised sense of space help us revisit some of the key texts and themes in the literary history of West Africa? By bringing together key theorists of space such as Edward Soja and Henri Lefevre with a range of authors from Anglophone and Francophone West Africa, Krishnan demonstrates how space, properly understood, can help scholars reframe our understanding of not only some of the key texts in African literary history, but the worldliness of African literature as well.

Krishnan's approach to space is defined by a reevaluation of how literature relates to space and its place in the history of colonialism in Africa. As she explains, "Far from functioning as a static representation … space itself may be conceived of as an event, ever-shifting and never under the closure of completion" (8)—an event, moreover, that plays an active part in determining how African societies have been represented in the West. As she points out, "With the African continent more broadly comes a particularly pernicious example of the tendency … to turn space into time" (9). Thinking space and time together—how novels, in her terms, both reflect and participate in the "worlding" (2) of African literatures—thus enables her to embark upon a "rethinking of Africa through its spatial formations, recentring their salience with a view to erasing the temporal transformations that have rendered the continent as a spatial void" (10).

By positing literature as participating actively in the making of space, Krishnan aims to show how readers have long misconstrued aspects of West African literary history and how attention to space and spatialization asks us to reimagine the relationship between "Africa" and the "world." Throughout the book's four chapters, she therefore rereads a wide range of seminal texts, including Amos Tutuola's *The Palm-Wine Drinkard*, Cheikh Hamidou Kane's *L'Aventure Ambiguë*, Mariama Bâ's *Une si longue lettre*, and Teju Cole's *Open City*, to show how attention to the dynamic nature of space can shed new light on the ways these texts narrate the experience of modernity on the continent. In the first chapter, for instance, Krishan shows how the narrator's search for his palm wine tapper in *The Palm-Wine Drinkard* upends both colonial orderings of space and the stereotypes about primitivism that have long defined the reception of Tutuola's work. In chapter three, Krishnan reads Mariama Bâ's *Une si longue lettre* in the context of debates over dynamics of post-independence Senegal in order to show how its protagonist's seemingly isolated existence is in fact structured by debates about the place of women in modernity that occur across multiple spatial scales.

Writing Spatiality in West Africa is certainly not without its missteps. Some readers unacquainted with spatial perspectives in literary studies may be frustrated by Krishnan's tendency to use terms like "space," "spatiality," "spatialization" and "spatial ecologies" without clear definition. Those invested in comparative work in African and postcolonial literary studies may also find the results of Krishnan's comparative focus underwhelming. For any critic who has been frustrated by the persistence of old stereotypes about African literatures, however, Krishnan offers an important recasting of the spatial relations organizing discourse around the continent. As she explains, her effort is not about constituting "an alternative to modernity or an alternative modernity," but instead "to highlight the ways in which these texts, through their worlding of space and its very worldedness as an artefact co-constituted therein, make a series of claims to a different mode of world-creation and being-in-the-world" (193). At a time when academic and popular interest in Africa and its societies grow ever

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stronger, this reframing of the worldliness of African literatures is no doubt the book's most salient achievement, one on which Africa scholars can draw for many years to come.

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Algerian Chronicles
By ALBERT CAMUS
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Algerian Chronicles is the 2013 English translation of a selection of articles published by Algerian-born French writer, 1957 Nobel prize laureate, Albert Camus, under the original title *Actuelles III*. It was originally released by Camus in June 1958 when the Algerian war of independence triggered the fall of the Fourth Republic and the return of General de Gaulle to power.

The *Chronicles* is composed of articles that Camus published in various newspapers, spanning his career as a journalist, from his debut at *Alger Républicain* (June 1939) to *Combat* (May 1945) to *L'Express* (October 1955–January 1956). There is also a moving "Letter to an Algerian Militant," Aziz Kessous, the editor of *Communauté algérienne* (October 1955) and letters published in *Le Monde* to defend his imprisoned friend, the architect Jean de Maisonseul (May–June 1956). Camus added a foreword and statements written in 1958 to clarify his position on the "New Algeria." The appendix is composed of letters addressed to President Coty asking for mercy for condemned Algerian militants, the text of a 1937 lecture on "Indigenous Culture: The New Mediterranean Culture," a 1938 piece on the cargo *La Martinière* with fifty-seven Algerian prisoners on board heading to the penal colony, and pieces on the Nobel Prize Conference Incident, brilliantly elucidated by Alice Kaplan in her historical introduction, putting the text into context.

If Camus has been criticized for being too cautious over the fate of Algeria, his articles are anything but. He calls attention to the Algerian political tragedy and urges for structural political change, a message not every French person wanted to hear.

Algerian Chronicles is a repertoire of stories about Algeria from 1939 to 1958, from the time when Algeria was a near blind spot on French minds to the time Algeria took over the French news and became a center-stage obsession. However, these *Chronicles* are more than mere chronica of the time. They illuminate Camus's reasoning over the course of the Algerian turmoil.

In 1939, as a young reporter, Camus deplores the excesses of colonialism—but not yet colonialism itself—in an attempt to alert his fellow countrymen of the dire and scandalous living (dying) conditions of the Kabyle people who "are ready for greater independence and self-rule" (70). He is also offering a set of concrete proposals for the betterment of the local population.