

**Migration literature and hybridity: the different speeds of transcultural changes**, by Sten Pultz Moslund, Houndsmills, Palgrave Macmillan, 2010, 257 pp., £50.00, ISBN 978 0 2302 5146 5

In the age of mass migration, a great volume of works populates the shelves of postcolonial studies and inevitably provokes the inflationary use of migrancy metaphors and migratory geographies. Sten Moslund's refreshing study on the migration novel offers an escape from the mono-logical and one-dimensional views of difference and sameness, heterogeneity and homogeneity, hybridity and becoming.

The book dwells on the "transcultural hybrid novel" – named after Roy Sommer's analysis (2001). Moslund challenges celebratory readings of hybridity and criticizes "suppositions that a hybrid and migratory mode of representation transcends all centralisations of meaning and binary structures or circumvents any kind of alignment or ideological affiliation" (10). Instead of valorizing difference and transgressive movement, this well crafted book refutes a "triumphalist approach to migration literature" (11). Recalling Stuart Hall's stance on the centring of marginality, Moslund's work conceptualizes hybridity as language that has now become normative and contaminated by discursive centralization; further, the book vigorously challenges binary critical discourses (settled/migrant; rooted/uprooted) which identify hybridity as the sole means to instigate change. The dichotomic approach is replaced by an asymmetric dialectic in which the poles are dynamic forces; a first step to instigate dynamism is to replace the finite condition of the noun with the infinity of the present participle – for instance, "heterogeneity" becomes "heterogenising". Thus, the text theorizes a sort of innovative dimension of the third space which dialogizes "movement and stillness, the nomadic and the sedentary" (15).

Deleuze's and Bakhtin's works function as philosophical stepping stones that the author utilizes in innovative ways to explore "minor literature" that does not conform to established codes, a literature which maps migratory geographies and articulates irreducibility and multiplicity. Foregrounding hybridity in terms of time, Moslund borrows Bakhtinian notions of "organic" and "intentional" hybridity and Deleuze's theory of becoming in order to explore the ways in which different forms of hybridity affect the speed of "becoming". For Moslund, the several "speeds of becoming" correspond to the ways in which old recognitions of a culture are framed within new perspectives, and articulated through new discourses and modes of representation. Thus, while the organic hybridity entails an unconscious process of "slow" becoming, the intentional one is a highly conscious form of hybridity which occurs more rapidly.

This study sets itself five main objectives which are convincingly developed in the two main sections of the book. The wide-ranging and elegantly argued theoretical Part I is complemented by Part II, in which the author explores fascinating and provocative close

readings of three novels: B. Mukherjee's *Jasmine* (1989), J. Mahjoub's *The Carrier* (1998) and V.S. Naipaul's *The Enigma of Arrival* (1987). Narrativising diverse migratory experiences, these texts articulate relations between migrants and their destination cultures and offer different uses of transcultural hybridity discourse. Postcolonial studies requires works such as Moslund's thought-provoking book, in which familiar theoretical perspectives are proposed through the lenses of a daring and thrilling approach and in which the attention to the text and to close reading is not eclipsed by overbearing theoretical accounts.

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