Isaac Vincent Joslin. *Afrofuturisms: Ecology, Humanity, and Francophone Cultural Expressions*. Athens: Ohio University Press. 340 pp.

Isaac Vincent Joslin's *Afrofuturisms: Ecology, Humanity, and Francophone Cultural Experiences* presents itself as a bold reframing of Afrofuturism through ecological, humanistic, and Francophone lenses. On the surface, the book appears to address a significant gap in scholarship: the overwhelming Anglophone bias in Afrofuturist discourse and the relevant neglect of ecological questions. Yet while it offers intriguing theoretical ambitions, its execution falls short in several key respects; suggesting that its promise remains unfulfilled.

Joslin's text explores how Francophone African and diasporic cultural productions use Afrofuturist aesthetics to reimagine humanity and ecological futures beyond colonial and capitalist legacies. Drawing on literature, film, and philosophy, the book proposes Afrofuturism as a critical framework for envisioning sustainable, culturally autonomous worlds. The text aspires to "diversify epistemic perspectives" (p. 40) by challenging Western-centric futurisms and reimagining "progress and development" (p. 165) through sustainable, culturally rooted visions. But this aspiration often gets obscured under a heavy layering of frameworks resulting in an intriguing yet underdeveloped work. It goes to say that Joslin's approach is weighed down by an overabundance of theoretical references, moving rapidly between postcolonial theory, ecocriticism, and speculative fiction studies without offering a clear rationale for how these frameworks work together. The result is a text that often gestures toward interdisciplinarity rather than enacting it with precision. This lack of methodological clarity makes it difficult to discern whether Joslin is making a genuinely new intervention or simply reframing existing theoretical debates in an Afrofuturist idiom. Rather than a coherent methodology, the result feels like an eclectic inventory of theoretical impulses, making it difficult to follow the guiding logic of the work.

Moving on, Joslin frames his study as an expansive project across Francophone worlds, but it actually zeroes in on a relatively small selection of cultural texts and filmmakers, albeit from various media: literature, film, and philosophy. While the inclusion of figures such as Fatou Diome, Sony Labou Tansi, and Jean-Pierre Bekolo is valuable, the narrowness of this selection undermines the book's broader claims about Francophone Afrofuturism as a whole. One must bear in mind that the Francophone world is vast, encompassing Africa, the Caribbean, and the Indian Ocean, yet Joslin restricts his analysis to a handful of familiar names. This selectivity risks reinforcing rather than challenging the existing canon, while silencing less visible but equally important voices, an argument supported by Michelle Louise Clark in her 2019 essay, "The Speculative Turn in African Literature." It goes to say that the book presents itself as expansive innovation, but its empirical base suggests otherwise and thus creating a tension between the ambition to illuminate Francophone Afrofuturism broadly and the reliance on a limited corpus. Such tension renders the claims to comprehensiveness tenuous. His inclusion of writers such as Mariama Bâ and filmmakers like Djibril Diop Mambéty is legitimate, but as stated earlier, other significant Francophone regions as well as musical traditions remain sidestepped. To this end, it may be argued that Joslin's ambition is weakened by empirical neglect of broader Francophone contexts. By ignoring broader contexts, Joslin is not just missing diversity he is enabling a critical framework that, according to Edward Said (*Culture and*

Imperialism, 1993), reproduces colonial or Western biases, failing to amplify voices outside the mainstream canon.

Joslin's innovation lies in merging ecocritical, postcolonial, and speculative frameworks, positioning his study at the intersection of several dynamic fields. Yet, despite this ambition, the ecological thread often feels externally imposed rather than organically woven into the analyses. At times, his ecological turn reads less as a theme emergent from the texts themselves and more as an interpretive overlay applied from without, which creates a sense of dissonance between method and material. This approach risks missing opportunities to show how environmental concerns might be embedded within the narrative structures, aesthetic strategies, or cultural contexts of the works he studies. A more nuanced treatment could have illuminated the interplay between ecological issues and other pressing concerns such as gender, technology, digital futurisms, and intergenerational or diasporic dynamics that remain only implicitly present in the work. In doing so, the study might have demonstrated not simply an additive model of combining frameworks, but the ways these frameworks mutually shape and transform one another within Francophone Afrofuturist imaginaries.

Despite Joslin's promise to explore "cultural experiences" (p. 185), the study ultimately remains confined to a largely literary framework, treating film as the only substantial multimodal medium under discussion. Other key arenas of Afrofuturist expression such as digital culture, visual arts, and performance are largely neglected. This omission becomes even more striking when placed alongside Joy Sanchez-Taylor's review in *Science Fiction Studies* of a different Afrofuturist anthology, in which she observes that "Afrofuturist visual art has a way of inviting the viewer instantaneously into…questions, possibilities, wonderments…" (2023, p. 115). In this light, Joslin's exclusion of visual and musical mediums appears a significant limitation, especially given that Afrofuturism's vitality often resides in its multisensorial forms. This selective focus not only limits the study's representativeness but also risks reducing Afrofuturism's inherently expansive, multisensorial character to a literary exercise. In doing so, the work at times reads less like a fully realized analysis of Afrofuturist practice and more like a speculative sketch. This approach causes Joslin's central claims about Afrofuturism's scope and impact to rest on a partial evidentiary base, thereby weakening the persuasiveness and authority of the analysis.

In all, Joslin's *Afrofuturism: Ecology, Humanity and Francophone Cultural Experiences* is undoubtedly bold in its conceptual scope as it aims to reimagine futures rooted in Francophone ecologies, epistemologies, and communities. Yet its methodological incoherence, restricted textual base, and omission of media beyond literature and film compromise its impact. Rather than a cornerstone, it may serve better as a provocation—a call for more rigorous, multimedia, and geographically inclusive work in Francophone Afrofuturist scholarship.

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