

and discusses the female characters' actions with reference to psychoanalytic theory. In this context Valassopoulos develops the concept of a "narcissistic masochism" (68) and, borrowing from Jean Laplanche, discusses "a feminine appropriation of the death drive that would seem to give it a new meaning outside of war by investing it with libidinal energy" (p. 72). This original use of psychoanalytic theory, however, is not as clearly developed as other aspects of this book but could be productively expanded on by the author or other critics working in the area of women's war literature.

In another innovative chapter, Valassopoulos considers issues of translation and publication by discussing the Garnet 'Arab Women Writers' series and how it framed the distribution and marketing of novels by Liana Badre, Hamida Na'na, Salwa Bakr and Alia Mamdouh. In her final chapter, Valassopoulos interestingly argues for a more nuanced reading of the Orientalist elements in Arab women's writing. She discusses the way Assia Djebar's *Women of Algiers in their Apartment* and Leila Sebbar's *Sherazade* employ and explore Orientalism and exoticism, analyzing how both novels examine and represent Orientalist art, in particular Delacroix's painting *Femme d'Alger*. Without underestimating the risks and challenges involved, Valassopoulos argues that the two novelists manage to participate in Orientalist discourse in way that allows them "to *interrogate* the discourse from within, whilst at the same time *immersing* themselves in it" (133). Instead of dismissing Orientalist features in their novels as politically reactionary, Valassopoulos reminds us that we should read literature closely and explore the terrain they open up for us without taking anything for granted, rather than read for features and political stances we either welcome or 'already know'. In this chapter in particular, Valassopoulos reaches surprising and provocative conclusions, and it therefore forms an apt ending to a book which seeks to initiate new ways of reading and engaging with Arab women's literature in the spirit of dialogue.

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Sarah Phillips Casteel. *Second Arrivals: Landscape and Belonging in Contemporary Writing of the Americas*. Charlottesville: University of Virginia Press, 2007. Pp. ix, 272. \$59.50; \$22.50 pb.

What happens to the desire for home and a situated sense of belonging in a globalized, diasporic world? Following the siren call of Gilles Deleuze and Félix Guattari, are we really all content to be rootless nomads? Or does the desire for a space, landscape, environment to call one's own persist? These

are the issues Sarah Phillips Casteel explores with enviable clarity and perception in *Second Arrivals: Landscape and Belonging in Contemporary Writing of the Americas*. Casteel focuses on diasporic writers and visual artists from across the Americas who “lay claim to a sense of place” but understand place “as an ongoing, laborious, and always provisional process” (193). The book’s introduction acknowledges current theory’s predilection for mobile, deterritorialized and liminal urban spaces. Diaspora theorists such as Stuart Hall, Paul Gilroy, and Arjun Appadurai, along with Deleuze and Guattari, Casteel explains, rightly critique the ways in which colonial, nationalist and patriarchal discourses historically linked identity and geography: to belong once meant identification with a particular, typically rural place, race and history. Yet Casteel insists, and many people’s experiences bear out, that the alternative of simply abandoning all notions of emplacement denies both the desire for belonging and many imaginative possibilities. Instead, she reads writers V.S. Naipaul, Derek Walcott, Bernard Malamud, Philip Roth, Joy Kogawa, Jamaica Kincaid, Michael Pollan, Shani Mootoo, Gisèle Pineau and Maryse Condé, as well as visual artists Isaac Julien and Jin-me Yoon, for the ways in which they negotiate more complex and sometimes contradictory understandings of emplacement. Rather than rejecting rural and wilderness spaces outright, these writers and artists deconstruct binaries of home-exile, roots-routes and nature-culture in favour of a new, dynamic vision of landscape.

Casteel addresses authors from across the Americas, arguing that colonial exploration, natural science, and ethnographic narratives initiated anxious and competing claims to belonging and emplacement throughout the New World. Canonical Caribbean writers such as Naipaul and Walcott, for instance, rearticulate pastoral motifs from a postcolonial perspective, insisting on tensions between the pastoral’s idealized vision and its real historical implications. Casteel’s close readings locate both authors as revealing the dispossession tied to pastoral discourse through plantation history while also, with differing degrees of success, deploying the pastoral as a means to repossession and a new sense of place (46). Similarly, Malamud and Roth appropriate the pastoral myth in a Jewish diasporic context. Pointing to the tenuousness of belonging traditionally associated with urban Jewish culture, both authors assert the more profound if problematic belonging of a rural American Jewish presence. In a particularly insightful chapter on Joy Kogawa’s novel, *Obasan*, she places that work within pastoral and nature-writing traditions and argues that Kogawa seeks to assert Japanese Canadian indigeneity through emulating the perspective of First Nations people. This strategy is obviously a problematic appropriation even as it powerfully articulates the marginalized immigrant viewpoint, showing, Casteel notes, the tensions, contradictions

and “obstacles contemporary writers of the Americas face in their attempts to construct new narratives about land and belonging” (106).

Moving beyond the pastoral mode, the second section of the book considers the marvelous, gothic and sublime as alternate ideas influencing the meaning of place. Kincaid and Pollan’s garden writings critique colonial botanical and exploration discourses, recognizing that imperial power structures pervade our understandings of nature. This recognition, Casteel argues, separates their work from that of ecocritics who see nature and culture as distinct. In a chapter which includes particularly compelling close readings, she then explores how three contemporary Caribbean women writers seek a more productive attachment to place. Condé, Pineau and Mootoo use gothic and marvelous modes to deconstruct botanical-scientific discourses and assert a dynamic, transformational and sometimes ambivalent bond with nature. Finally, Casteel moves beyond the limits of text to explore visual art’s potential for expressing the simultaneity of place and displacement: Jin-me Yoon’s photographic installations, for instance, picture figures who resist identification as either foreign or native, tourist or resident, and instead occupy multiple positions at once.

As I have suggested, Casteel’s work offers a perceptive and detailed analysis of ways to relate to globalized space in contemporary art and fiction other than simply rejecting all connections to place. Indeed, from a Canadian perspective, it seems particularly naïve to dismiss the ways in which land has been tied to national identity since the legacies of that connection, both positive and negative, remain a powerful force here. Casteel’s work articulates vital considerations often neglected in discussions of globalization, but leaves unresolved what changing perceptions of landscape might mean to indigenous peoples. Such a comment is not meant as a criticism, since Casteel’s focus is on immigrant arrivals, but First Nations and Native American understandings of place seem a necessary continuation of this research. Given troubling issues such as the placement of indigenous peoples in rural, wilderness settings by popular culture, one is left to wonder whether claiming an urban identity, a reversal of the American Jewish trajectory, may be necessary for First Nations and Native American people to assert belonging? Similarly, what insight would Canadian First Nations writers offer on characters such as those in Kogawa’s novel, who claim indigeneity as a way of asserting belonging, or on the work of an artist such as Yoon who alternately expresses solidarity with and difference from First Nations people? These questions provoke research beyond the scope of the book which is to Casteel’s credit, as, ultimately, she has initiated a series of new and crucial questions on how different inhabitants conceptualize and relate to the places they live.

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