

together (not meeting deadlines, not getting drafts written, assuming roles of the mother, the taskmaster, the nurturer). These sections of "process reflection" lie alongside two longer sections, one on feminist pedagogy (Part 1) and one on feminist methodology (Part 3). All the authors are activists engaged in social change, and at the same time are doctoral students and faculty members, struggling with what they call the "imposition project." In Part 1 they analyse their pedagogical practice in various sites -- a multicultural summer camp, a university teacher education program, and a community-based project for adolescent mothers. Then, each of the five turns to issues of imposition in their various research projects (in all but one case, their Ph.D. research). Life history research, ethnographic research, participatory research and autobiography serve as starting points for examining imposition in research.

Three theoretical concepts are scrutinized in these accounts of praxis in research, pedagogy and writing. As already mentioned, the first of these is collaboration, especially the difficulties of enacting collaboration in a world built on hierarchy and competition. Second, their analysis of imposition revolves around the concern that one's political commitment as educator and/or researcher may turn out to be an imposition on others--yet they recognize that exaggerated concerns about imposition may be condescending and may conceptualize the "students" (or research participants) as agent-less, as passive. A third theme is that of difference: their interest is in exploring how women can work together while respecting difference -- difference within their own authoring project (ethnicity, religion, race, position, philosophy) and with the groups with whom they interact (adolescent girls, student teachers). Working across difference seems to be easier, they argue, when there is a shared commitment to social change. Overall, this book would be effective in a feminist methodology course, as well as in courses on critical and feminist pedagogy. It also speaks to people trying to enact principles of feminist research or feminist pedagogy in all sorts of educative settings.

These four books provide an excellent starting point (the bibliographies alone are

excellent) for graduate students in Women's Studies, Education, Adult Education, Sociology and Cultural Studies who are exploring issues in feminist pedagogy, feminist research, and feminist praxis in educational sites.

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Refiguring Modernism: Volume One, The Women of 1928; Volume Two, Postmodern Readings of Woolf, West and Barnes. Bonnie Kime Scott (Indiana University Press: Bloomington, Indiana, 1995); illustrations; xviii+318 pages; ISBN 0-253-20955;\$18.95 (US) & xviii + 217 pages; ISBN 0-253-21005; \$15.95 (US)

The modernist movement, Bonnie Kime Scott reminds us, used to appear in critical writings as an all-male preserve. Even at the beginning of the eighties, Virginia Woolf was almost the only modernist writer to attract much attention from feminist critics. Since then, the contribution of women to modernism has become the focus of numerous books, essays and conferences: modernism now appears as a heterogeneous and complex grouping. Scott's own anthology, *The Gender of Modernism* (1990) played a significant role in this revisionary process, particularly in publishing forgotten theoretical writings by women of the period. Scott's latest two volume work, *Refiguring Modernism*, presents itself as a rebuttal of Wyndham Lewis' canonisation of himself, Joyce, Pound, and Eliot as the central figures of modernism, the "men of 1914." In the first volume, she traces the affiliations of her three women of 1928, Virginia Woolf, Rebecca West and Djuna Barnes, with their families, with those she calls their "Edwardian uncles," with each other, with other women and with the four men of 1914. In the second volume, she reads some of their texts. Scott has undertaken considerable archival research for this work, and, especially in

the first volume, has once again made additional valuable material available to other scholars. Her own analysis of such material is, however, disappointing. Scott begins with a diffuse and unsatisfactory gendered distinction between metaphors of webs and of scaffolding, a binary divide which she uses instead of an argument to construct her work. She may be "refiguring modernism" in the sense of placing a different set of figures in the modernist landscape -- though that has been already done -- but she does not attempt figuring out anew what modernism was about. There are two areas of critical debate about modernism which Scott ignores. The French feminists (evoked by her by name, even if these ideas are suppressed) celebrate the avant-garde modernist tradition, reading male modernist language as subversive and "feminine." More recently, certain Anglo-American critics have bitterly attacked the modernist agenda, accusing it of elitism, and in some cases, racism and fascism. Scott evades both these interpretations, settling for a too easy path (in which certainly her chosen examples help her) whereby modernist prejudice is ascribed to male writers and its subversive power to women. Scott's view of the relationship between male and female modernists is never as starkly conflictual as that of Gilbert and Gubar, against whose strictures she at one point defends Joyce; indeed, perhaps the most interesting section of the book is her discussion of the relationship between Eliot and Woolf. There are moments of fine close reading in both volumes, but overall there is an irritating degree of repetition, an off-putting reliance on the hortatory "we," a refusal to ask awkward questions and an absence of clear argument which prevent her from using her commendable research to rethink this multi-stranded modernism.

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Safe Haven: The Refugee Experience of Five Families. Multicultural History Society

of Ontario, Elizabeth McLuhan Ed. (University of Toronto Press, North York, Ontario, 1995).; viii +228 pages; ISBN 0-919045-67-7

Canada's current enthusiasm for fiscal restraint has made refugee issues controversial. Many Canadians are reluctant to be generous to those seeking refuge when they are uncertain about the security of their own futures.

Safe Haven is a collection of the experiences of five refugee families from Czechoslovakia, Chile, Vietnam, Sri Lanka and Somalia. All of these refugees sought safety and new lives in Southern Ontario between 1969 and 1991. In this book they have shared their experiences of persecution, flight and resettlement in the hopes that other Canadians will come to understand what it means to be a refugee, and how important it is that Canada continue to welcome people displaced by oppression.

Safe Haven is an introduction to refugee issues in Canada. The sources used in the writing of the book are limited but have value, as most of them are researched and written by those involved in Ontario's refugee communities. The book's forward by Harold Troper from the Ontario Institute for Studies in Education provides a concise and logical map of the evolution of International and Canadian refugee policy since World War II. The refugees' stories make up the core of the book, and are enlightening and moving.

Each member of the five refugee families was interviewed without their identity being concealed. It is unclear how the interviews were conducted. It would appear that the parents were interviewed together, as they comment on what each other has said. The children appear to speak independently of each other, and of their parents. The methodology used to collect the refugees' narratives is not mentioned in *Safe Haven*, so it isn't possible to tell whether the voices are verbatim transcriptions or if they are spliced and edited "versions" of the families' stories.

All of the refugees speak about the difficulty involved in redefining one's identity as a member of a new community and country. Their