

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

continually vacillating feelings about the quality of life in their homeland vs. life in Canada were obvious -- the harsh climate was unanimously mentioned as a drawback to life in Canada. As refugee children's voices are rarely heard, their narratives are particularly noteworthy.

A feminist reader will be looking for an analysis of the particular difficulties faced by refugee women, but she won't find that analysis here. The women do discuss hardships they have endured as refugee women (such as the death of a spouse, or raising a disabled child as a single mother), and the corresponding economic and emotional consequences. But, *Safe Haven* reveals its ideological bent by subordinating the women to their place in the nuclear family.

As over eighty percent of the world's 23 million refugees are women and their dependents, the international refugee population would have been more accurately represented in *Safe Haven* by the experiences of more women-headed families, or of women who sought refuge on their own. *Safe Haven* also lacks an analysis of class, and its effect on whether or not one is able to seek refuge. All of the families interviewed in the book were from the middle classes, a situation which enabled them to afford to seek refuge abroad. This luxury is rare amongst the majority of the world's refugees.

As literature on refugees is rare, especially literature containing the words of refugees, *Safe Haven* contains valuable information for those interested in the experiences of refugees settling in Canada. It is not, however, the book for those seeking an analysis of refugees' narratives.

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Muriel Duckworth: A Very Active Pacifist.
Marion Douglas Kerans. (Fernwood Publishing, Halifax, Nova Scotia, 1996); photographs and brief chronology; +238 pages; ISBN 1-8956686-68-7; \$19.95

Muriel Duckworth's biography gives new meaning to the phrase "life begins at 50." For it was in these "golden years" of postmenopause that Muriel blossomed as a public figure. A recipient of many honours, including the Persons Award, the Order of Canada, the United Nations Global Citizen, and several honorary doctorates, Muriel Duckworth, accomplished some of her most substantial work for peace and social justice after raising three children, as well as undertaking various roles in community education. In 1960, at the "tender" age of 52, Muriel was only just beginning her long and illustrious career as a peace activist and global citizen *extra ordinaire*. At an age when her spouse Jack was preparing for retirement, she was founding numerous Canadian women's organizations, as well as working with women at international levels to build world peace. Indeed, one of the finest features of the biography by Marion Douglas Kerans is that it poignantly reveals the essence of Muriel's life, in the words of Adrienne Rich: "...to cast my lot with those, who age after age, perversely, with no extraordinary power, reconstitute the world." (A. Rich, *The Dream of a Common Language, Poems, 1974-77*, NY: 1978)

In this account, Kerans skilfully reveals the philosophy which lies at the heart of Muriel Duckworth's feminism and peace work. In Muriel's own words: "women of the world are not our enemy, and we aren't going to behave as if they are." It also highlights Muriel's utter faith in the power of ordinary people to make a difference. The biography by Kerans clearly demonstrates Muriel's steady support for strategies of non-violent conflict resolution, specifically the inclusion of all parties in diplomatic negotiations, and the critical importance of having representation of women. As Kerans outlines, these approaches were readily reflected under Muriel's leadership in the Voice of Women (VOW) throughout both the Cold War and the Vietnam War. There were more than a few raised eyebrows when she and other VOW members met with Soviet women at a conference in Moscow to discuss the threat of nuclear escalation between the communist and capitalist super-powers. Muriel was also at the forefront of facilitating