

have more power and authority than women, but that in post-industrial societies with low birthrates, there appears to be greater access for women to roles with higher levels of power and authority. Finally, an overview of cross-cultural studies argues that male and female stereotypes and a gender division of labour exist in all societies.

Perhaps the most critical chapter is the last, for it provides an overview bringing into perspective the different uses of terminology (gender vs. sex), the emphasis on comparing the sexes, and underlines the importance of taking this research to the level of political analysis. The “psychology of gender” exists, in fact, because of the impetus of feminist politics when the notion that women are inherently inferior was challenged by the field. The authors call for further writings, which will address how this research has implications for future policy development.

The Psychology of Gender, Second Edition is a text which must be studied and discussed within the context of other related works. The rich list of references following each chapter should be of particular importance to the scholar who wishes to take these ideas to the discussion table. This text should be found in all social science graduate libraries and in the schools of medicine, social work, public policy, and law. The debate that ensues is essential in this dynamic field of diverse ideas and discoveries about the importance of gender.

DANCING AT THE DEAD SEA

Alanna Mitchell
Toronto: Key Porter Books, 2004

REVIEWED BY JANE CAWTHORNE

Alanna Mitchell explores environmental hot spots to see first hand the

impact of global climate change and to bear witness to what Richard Leakey has called the sixth great extinction. Accounts of her sightings of dying species like the freakish flightless cormorant of the Galapagos and the lemurs of Madagascar are intertwined in her straightforward explanation of Darwin. Species are not fixed, nor are the lands and oceans that make up their homes. Darwin’s heresy was resolved by his society’s collective capacity to learn new metaphors and make new legends, a skill Mitchell says is vital in enabling us to change our behaviours enough to survive the ecological challenges we have created. Like Darwin, we need to tell a new story of the earth and our place in it. We can no longer treat the earth like it is ours to use up, or as though we do not depend on its richness for our own survival.

The beauty of this telling is not just Mitchell’s ability to teach us science, but it is in her subtle infusion of her own story and the way this comes to mirror one of her most important messages. We learn about her, watch her overcome her deepest fears and swim with the piranhas in Suriname, learn what led her to undertake this book, about her children and that her mother is looking after them while she tumbles down the bank of the receding Dead Sea, and we know that she is going through a difficult divorce. She is part of the story, yet the book is never *about her*. Similarly, the story of earth was never supposed to be just *about us*. We must find a way to embrace this humility soon, or like the Inuvialuit she describes in Sachs Harbour, we may find ourselves to be the “last ones.” The book is brave. Mitchell faces the denial that paralyzes most of us and moves through it to find optimism, hope, and faith that our particular species is smart enough to give up the myth that we can keep harming the earth.

This review is excerpted from a longer article published in *Fast Forward News & Entertainment Weekly*, Calgary.

FEMINIST (RE)VISIONS OF THE SUBJECT: LANDSCAPES, ETHNOSCAPES, AND THEORYSCAPES

Gail Currie and Celia Rothenberg, Eds.

New York: Lexington Books, 2001

REVIEWED BY DANIELLE RUSSELL

Targeting a specialized but varied audience, the editors of *Feminist (Re) Visions of the Subject* seek to create a “re-visioning of feminist cultural analysis in an academic terrain transformed by discourses of postmodernism.” Their argument is that whether or not analytic frameworks have “explicitly engaged” it, “the influence of the postmodern turn may nonetheless be seen.” It is a provocative position—one which would, however, be enhanced by a more detailed explanation of the concept of postmodernism. Currie’s “Introduction” assumes a familiarity with the term and its theoretical implications. Perhaps a fair assumption given that the text addresses an academic audience, but even for the initiated this is a contentious and contested territory. A stronger statement would clarify Currie’s application of postmodernism to the diverse topics incorporated in the collection.

Diversity is one of the strengths of *Feminist (Re) Visions of the Subject*. The inclusion of the various studies is justified by a shared concern with space and place. Connections are suggested through this common theoretical thread. Currie does make a (slightly) troubling claim as part of the rationale behind the entries. She indicates that each of the contributors draws “attention to the mutually constituting relationship between space, place, and subjectivity” in a